LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS
1800

Class TR845

Book .A5

PRESENTED BY

Scanned from the collections of
The Library of Congress

AUDIO-VISUAL CONSERVATION
at The LIBRARY of CONGRESS

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

GIFT OF PUBLISHER

DEC 20 '39

Amateur movie makers.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

Happy New Year
1939

JANUARY, 1939

25c

TR 845
.A5

What membership in the Amateur Cinema League will bring you—

★ **1. MOVIE MAKERS**—a vitally interesting and helpful monthly magazine covering every phase of personal movie making and containing news of amateur activities and all new equipment. Beautifully illustrated, each number contains a full measure of articles and editorial features. Technical articles, written by experts, are clear and practical. Special articles are prepared each month for the beginner and every phase of movie making is represented.

★ **2. Technical Consulting Service**—an individual service for which there is no extra charge. You may write in for information about non theatrical movie making technique and you will receive an accurate and prompt reply.

★ **3. Continuity and Film Planning Service**—a similar consulting service which offers aid in planning pictures of all types, writing titles and editing. Members may apply for film treatments and suggestions for the pictures that they wish to undertake. If you want new ideas for your films and new ways to make familiar subjects more interesting, you will find this service invaluable.

★ **4. Film Review Service**—through which you may send your films requesting criticism and suggestions by the League's consultants who are competent technicians.

★ **5. Club Service**—in forming amateur movie clubs and in planning programs for them. A Club Film Library, made up of outstanding films produced by movie clubs and individuals, is circulated among clubs without charge.

★ **6. Booklets and Service Sheets**—are supplied on request without charge. Printed booklets on important phases of movie making technique are published periodically and are mailed automatically, as issued, to all members who ask to receive them. New members may receive all current booklets on request. Among those now in print are:

● *Color Filming*	27 pages illustrated
● *Titling Technique*	32 pages
● *Featuring the Family*	34 pages
● *Lighting Personal Movies*	37 pages, illustrated

Numerous service sheets (mimeographed and reprinted material) are issued from time to time. They are announced in MOVIE MAKERS and are available to any member on special request.

★ **7. Equipment Service**—by which the League offers expert technical advice on the selection of equipment for special cine needs, although it cannot make purchases for members nor secure for them special discounts.

★ **8. Member Film Exchange**—among members is directed by the League. The League facilitates the temporary exchange of films by members in all parts of the United States. A special Medical Film Exchange is available to medical men.

★ **9. Special Services**—in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

★ **10. Public Relations**—The League has been able to open national parks and other closed filming areas to amateur cine cameras, it has secured favorable status concerning duty on amateur films and it constantly is alert to secure proper treatment for amateur movie makers whenever any legislation that would affect them is under consideration.

★ **11. Making Better Movies**—A 241 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector. It is well illustrated.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date............

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $...................., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada, $3.50 in other countries.)

MEMBERSHIP .... $5 a year

Name..

Street..

City.. State............

Jan. 39

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

AMATEUR CINEMA LEAGUE, INC.

420 Lexington Ave. New York, New York, U. S. A.

SOLVING TWO PROBLEMS

THERE are two problems which every movie-maker must face—indoor and outdoor lighting conditions.

For each job you need a film especially made to give best results under existing conditions.

Thousands of movie makers have found the best answers to this problem in Agfa's two famous 16 mm. films—Superpan and Hypan.

Indoors: *Agfa 16 mm. Fine-Grain Superpan Reversible* . . . a film of unusual speed, with fine grain and full color sensitivity. Your projections have remarkable depth and clarity of detail.

Outdoors: *Agfa 16 mm. Hypan Reversible* . . . a fast film that is fine-grained and fully sensitive to all colors. Amazingly brilliant, it gives new snap and luster to projections.

Get Agfa Hypan and Agfa Superpan at your dealer's today. Hypan comes in 100-foot rolls at $6.00 retail; in 50-foot rolls at $3.25. Superpan in 100-foot rolls at $7.50; in 50-foot rolls at $4.00. Prices include processing and return postage.

Made by Agfa Ansco Corporation in Binghamton, New York.

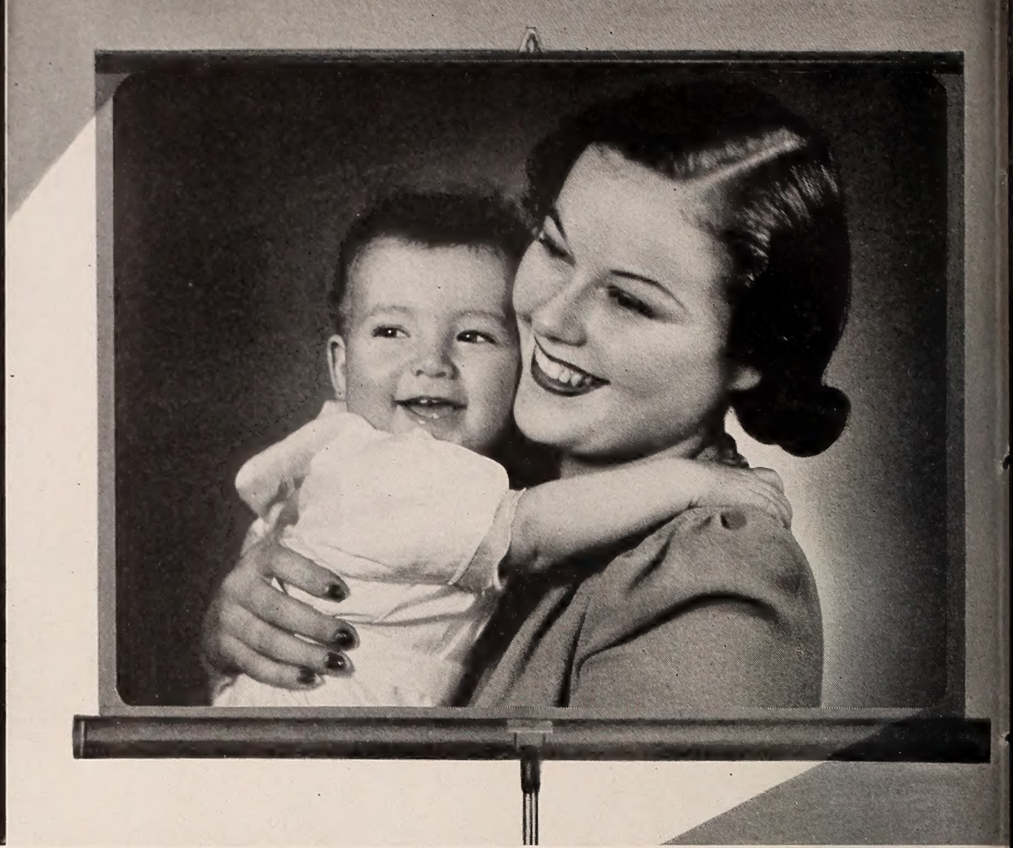
AGFA 16 MM. HYPAN AND SUPERPAN FILMS

Agfa

EMcN. 2/27/40

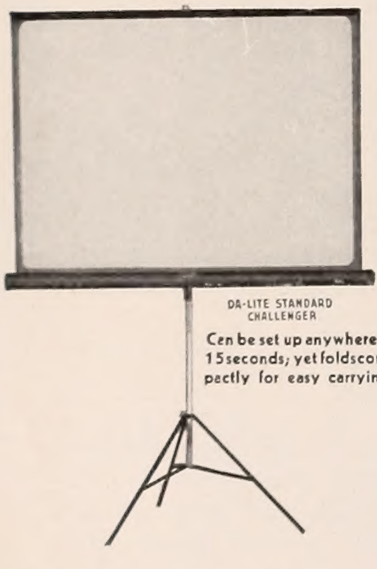
SEE THE "STAR" OF YOUR MOVIES

at His Brightest and Best!



USE A DA-LITE GLASS-BEADED SCREEN!

Reg. U. S. Pat. Off.

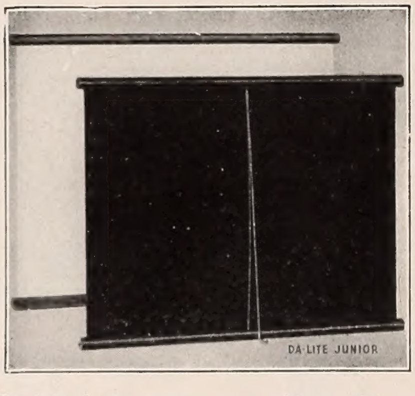


DA-LITE STANDARD CHALLENGER

Can be set up anywhere in 15 seconds; yet folds compactly for easy carrying.

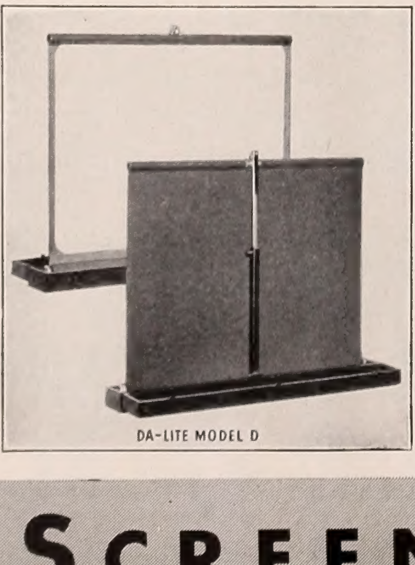
The Challenger is different from any other tripod screen. It alone has *square tubing* in the tripod and extension support to hold the screen rigid and perfectly aligned. It alone has the handle mounted on a sturdy bracket encompassing the case. Fully adjustable in height. Twelve sizes (including square and rectangular shapes) from 30″ x 40″ to 70″ x 94″. From $15.00 up.

Da-Lite Model B (not shown here) is spring-roller-mounted in a metal case, with hooks for hanging. 12 sizes, 22″ x 30″ to 30″ x 84″. From $8.00 up.



Da-Lite Junior serves as a table model or hanging screen. From $2.50 up.

Da-Lite Model D is housed in a leatherette-covered carrying case. 10 sizes, 22″ x 30″ to 72″ x 96″. From $15.00 up.



THE surface of a Da-Lite Glass-Beaded Screen assures a "brilliant performance" for every member of your home movie cast. Millions of tiny glass beads uniformly cover every inch of the screen and reflect the maximum of light. Pictures are brighter, clearer, sharper; yet there is no sparkling or glare. Your color movies and projected color stills have amazing realism on this screen.

Da-Lite's advanced process of applying the beads fixes them so firmly to the fabric that they cannot shatter off. The Da-Lite Glass-Beaded Screen also stays white longer than any other white surface and remains pliable indefinitely. Your dealer has Da-Lite Glass-Beaded Screens in many styles and sizes from $2.50 up. Make your selection now and see the "star" of your movies at his brightest and best! Write for literature!

DA-LITE SCREEN CO., INC.

Manufacturers of Theatrical and Non-Professional Screens with All Types of Surfaces and Mountings

Dept. 1MM, 2723 N. Crawford Av., Chicago, Ill.

DA-LITE SCREENS AND MOVIE ACCESSORIES

MOVIE MAKERS

From F. P. G.

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 14 January, 1939 Number 1

Cover design . . . *A. Kronengold*
Closeups . . . 8
A fruitful year, *editorial* . . . 11
Recording winter's athletes . . . *F. R. Crawley, ACL* 13
Why movies move . . . *Russell C. Holslag, ACL* 14
In the meanwhile . . . *James W. Moore, ACL* 15
Threading winter's jewels . . . *Lynwood M. Chace* 16
We filmed an idea . . . *Frances Christeson, ACL, and Harry Merrick* 17
How long is a scene? . . . *Paul D. Hugon* 18
Undressing the set . . . 19
A club is host . . . *Ormal I. Sprungman, ACL* 20
A pioneer built universal titler . . . *W. P. Brandegee, ACL* 21
They missed Ten Best . . . 22
The clinic . . . *Frederick G. Beach, ACL* 23
Amateur clubs . . . *James W. Moore, ACL* 24
News of the industry . . . *Russell C. Holslag, ACL* 28
Depth of field tables . . . 36
Around the world with MOVIE MAKERS . . . 44, 46, 48, 49
Practical films . . . 47

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

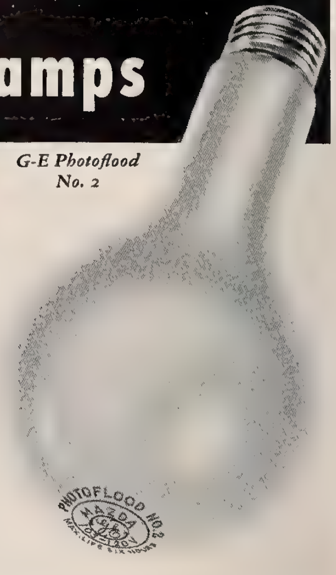
is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

NEW LOWER PRICES

on G-E MAZDA Photoflood lamps



G-E Photoflood No. 2

No. 1	was **25¢**	*now* **20¢** LIST
No. 2	was **50¢**	*now* **40¢** LIST
No. 4	was **$2**	*now* **$1.60** LIST

The reason? . . . More and more folks are using G-E MAZDA Photoflood lamps. Their brighter, whiter light works with modern film to give you good clear movies indoors or at night. They're grand for shots in black-and-white or color . . . last for hundreds of feet of filming. And they're made to fit your needs by the people who make the lamps that Hollywood uses.

For indoor movies . . crisp and clear . . get G-E Photofloods

Evenings at home

Babies

Birthdays

NEW LOWER PRICES ON G-E MAZDA PROJECTION LAMPS

. . . the precision-made lamps you want for sparkling movies on the screen

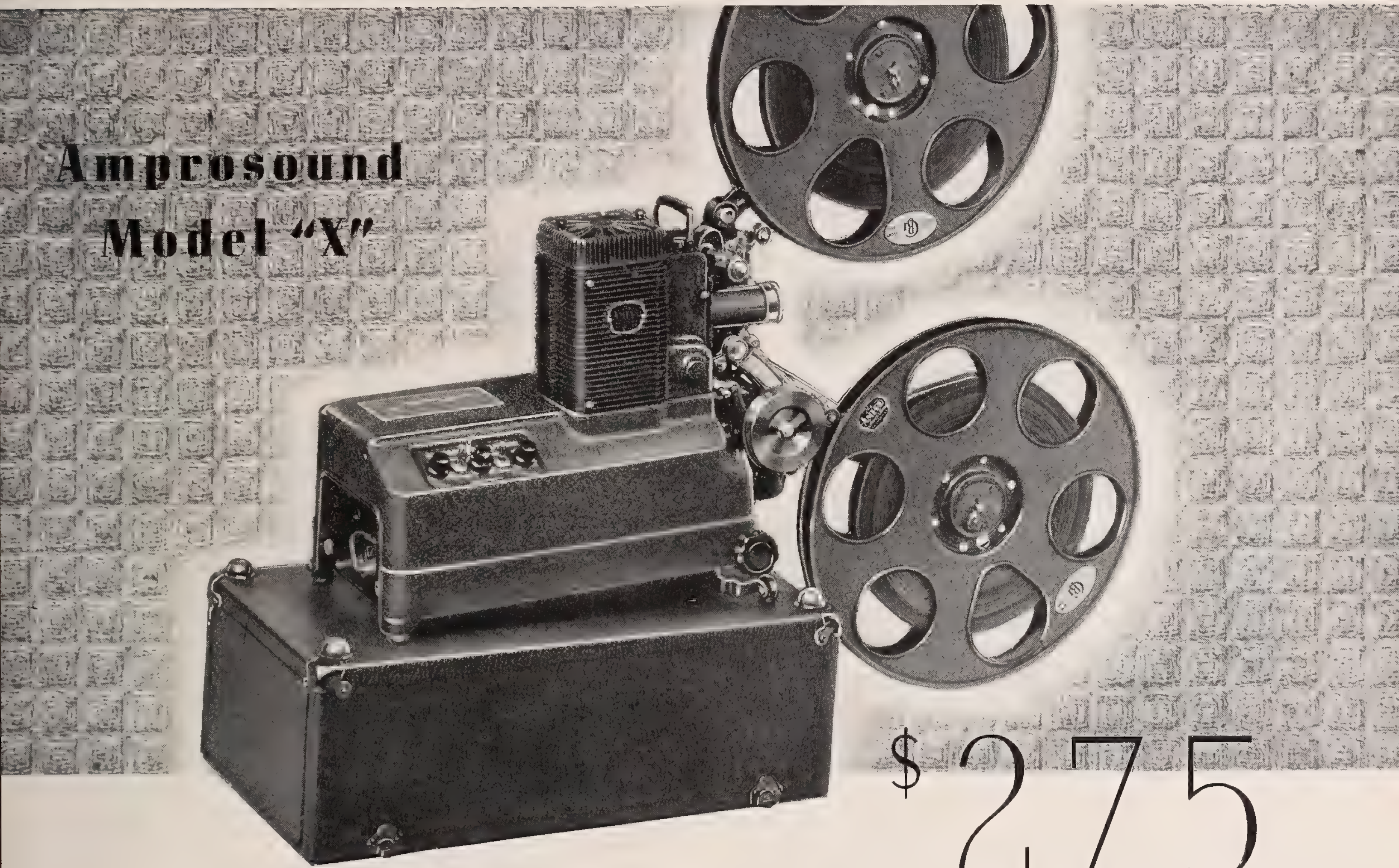
Lamp watts and price are only part of the story about the light you get *on the screen* from a motion picture projector. MAZDA Projection Lamps are the bulbs that projector manufacturers recommend and use.

300-watt	T-10	Med. prefocus	was $3.10	*Now* **$2.90** List
500-watt	T-10	Med. prefocus	was 4.10	*Now* **3.75** List
500-watt	T-20	Med. prefocus or Medium	was 2.60	*Now* **2.40** List
750-watt	T-12	Med. prefocus	was 5.00	*Now* **4.50** List
1000-watt	T-20	Mogul prefocus or Mogul	was 5.75	*Now* **5.25** List
1000-watt	T-20	Medium prefocus	was 5.25	*Now* **5.00** List

Prices reduced on many other sizes

GENERAL ELECTRIC
MAZDA PHOTO LAMPS

Outweighing tradition with greater value



$275

Ampro Announces A RADICALLY NEW AND IMPROVED LOW-PRICED 16MM. SOUND-ON-FILM-PROJECTOR

Not just another sound projector "built down to a price"—but a basically new design that provides quality 16 mm. sound-on-film projection at prices well within reach of a moderate budget. Here are sound projectors that set new standards of value for the 16 mm. motion picture industry. These new precision sound units offer: **Brilliant 750-1000 Watt Illumination; Superior Sound Quality**—due to constant speed and advance amplification circuit; **Ease of Operation**—all controls centralized on one illuminated panel—reel brackets permanently attached and swiveled into position—no parts to set up and fasten; **Simplified Threading**—only two sprockets—film guides to facilitate threading; **Compactness**—only one case—entire unit, including 1600 foot reel, humidor can and cords weigh but 49 pounds. Many other important features. Available in two models:

Model "X"—for Industry—a real business builder—a light, compact quality sound projector in one case—equipped with 60 Cycle A.C. Motor $275.00

Model "Y"—for Education—ideal for classrooms and small auditoriums, combining quality and ease of operation, equipped with Universal A.C.-D.C. motor, silent film speed. $295.00

SEND FOR NEW 1939 CATALOG

Ampro Corporation, 2839 N. Western Ave., Chicago, Ill.

Please send me the new 1939 Ampro Catalog. I am particularly interested in:

- ☐ New Ampro Models "X" and "Y"
- ☐ Ampro 16 mm. Silent Projectors
- ☐ Ampro 16 mm. Sound Projectors
- ☐ Ampro 16 mm. Silent Models that can be converted into sound.

Name ....

Address MM139

AMPRO REG. U.S. PAT. OFF. PRECISION CINE EQUIPMENT

AMPRO CORPORATION CHICAGO ILLINOIS

How would you like to

TAKE THE SAME MOVIE EVERY DAY?

It would get a little monotonous, we imagine, if you had to take the same movie of the same indoor scene day after day for years. But that is exactly what a well known doctor in a psychiatric clinic has to do.

And here is how it began. This doctor discovered a test for insanity based on facial reactions to certain fixed stimulae, and each day he records the facial expressions of his patients on movie film as they watch a movie projected on a screen in his office.

That is an interesting story, but to us the interesting story is this—he is now using Kin-O-Lux No. 3 after testing it against all available super sensitive panchromatic films. Under identical, difficult, indoor conditions, Kin-O-Lux No. 3 gets the clearest, best defined image. Now he buys Kin-O-Lux film in three dozen lots.

Our files are full of cases like this and we invite you to make your own test of Kin-O-Lux No. 3.

KIN-O-LUX No. 3 is an extremely sensitive, anti-halo, panchromatic 16mm. reversal film with *fine grain*. It produces exceptional results indoors or out, and is fully responsive to all the colors of the visible spectrum.

In the processing of Kin-O-Lux films, absolute standards of excellence are maintained by the latest, most scientific methods.

KIN-O-LUX No. 1 is an ideal inexpensive fine grain 16mm. reversal film for outdoor use; renders remarkably accurate gradation from deep blacks to purest whites; possesses brilliance and wide exposure latitude.

KIN-O-LUX No. 2 Also a 16mm. reversal film for outdoor use; faster than No. 1.

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft....	**$3.00**	**$3.50**	**$6.00**
50 ft....	**2.00**	**2.50**	**3.50**

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

SPEEDS	Scheiner		Weston	
	Day	Mazda	Day	Mazda
No. 1........	16°	....	6	....
No 2	18°		12	....
No. 3	26°	24°	50	40

The Miracle of Light Control with

MARKS POLARIZATION PLATES

How to control unwanted glare and reflection has long been a problem. Brilliant, light reflecting scenes lacked color and detail when photographed. Even when color filters were used in an attempt to reduce glare, results were imperfect because color values were changed.

Now you can eliminate unwanted glare and reflection by using Marks Polarization Plates and at the same time get sharper detail and greater fidelity in color values. Easily attached by means of the Marks Polarator to any still or movie camera lens.

	Plate Unmounted	Polarator Alone	Combined Plate and Polarator
15mm	——	——	$5.00
19mm	$3.75	$3.00	6.75
25mm	4.75	3.25	8.00
31mm	5.50	3.50	9.00
39mm	5.75	4.00	9.75
51mm	6.25	6.00	12.25

The 15mm unit is intended for 8mm and 16mm cameras with *f* 3.5 lenses.

Write for booklet M-1 describing these products in detail.

KIN-O-LUX, INC.

105 West 40th Street New York

Closeups—What filmers are doing

With the great circuses facing real problems, it is possible that Dr. John W. Barrett, ACL, of Freeport, Ill., has a film of future historic interest and value. In any case, *The Circus Comes to Town*, running 200 feet of mixed 8mm. Kodachrome and black and white, is a picture of very real human interest and charm. Produced a little over a year ago, the film presents an easy going study of life under the Big Top, both formally and informally, and includes in natural manner a number of shots of Mr. Barrett's young son.

Scotland's historic Stirling Castle and the beauty of its surrounding country, immortalized in Sir Walter Scott's *Lady of the Lake*, now have been brought to the silver screen in *The Trossachs*, a one reel, 16mm. monochrome study recently completed by James S. Nairn and James Atterson, both of Stirling. Mr. Nairn, manager of the Regal Cinema in that city, was responsible for the camera work, with Mr. Atterson, art instructor in the city's high school, producing the art backgrounds for titles drawn from Scott's great ballad. The film will be screened at the Scottish Pavilion in Glasgow's Empire Exhibition, where Mr. Nairn already has on view a similar study of Falkirk.

As the recent tropical hurricane roared its destructive way up the New England coast, Lester F. Shaal, ACL, of Edgewood, R. I., found the waters of nearby Narragansett Bay licking at his door sill and remains of three houses from the next street beached in his front yard. When the storm receded, Roger Williams Park, pride of neighboring Providence, was a shambles, with more than six thousand trees smashed beyond repair and scarcely a bush undamaged by the driving wind and spray. Yet, from this tragic destruction, Mr. Shaal's two reel, 16mm. color film of the park, completed but a few weeks previously, took on new value and interest. As a living record of the park's earlier beauty and design, the reels have been offered to park officials as a guide to the long work of reconstruction.

Epes W. Sargent, ACL, known to thousands in the theatrical profession as "Chicot" of *Variety* and to a generation of amateur cinematographers as a facile and brilliant author in Movie Makers, died at his home in Brooklyn, N. Y., early last month. He was sixty six years old.

A native of Nassau, B. W. I., Mr. Sargent came to New York in his youth to begin his writing career as a music critic for the *Musical Courier*. Later, he was associated in editing *Dramatic News*, with which magazine he originated vaudeville criticism. He became a member of the original staff of *Variety* when that theatrical weekly was organized by the late Sime Silverman in 1905. He left this position soon after the World War for a prolific period of scenario writing for the theatrical screen, but returned in 1928 to the Bible of Broadway as exploitation editor, the job that he held at his death.

With a basic knowledge of movie technique and continuity extending from the infancy of the art, Mr. Sargent was one of the leaders in creating present day amateur movie planning and producing methods. He was the dean of Movie Makers authors and one of its most popular contributors. "Sarg," as he was known to the staff of Movie Makers, never failed to give his time and help generously to any writer or any movie maker who called on him. Many a writer owes success to him, and many a trouper will remember his help.

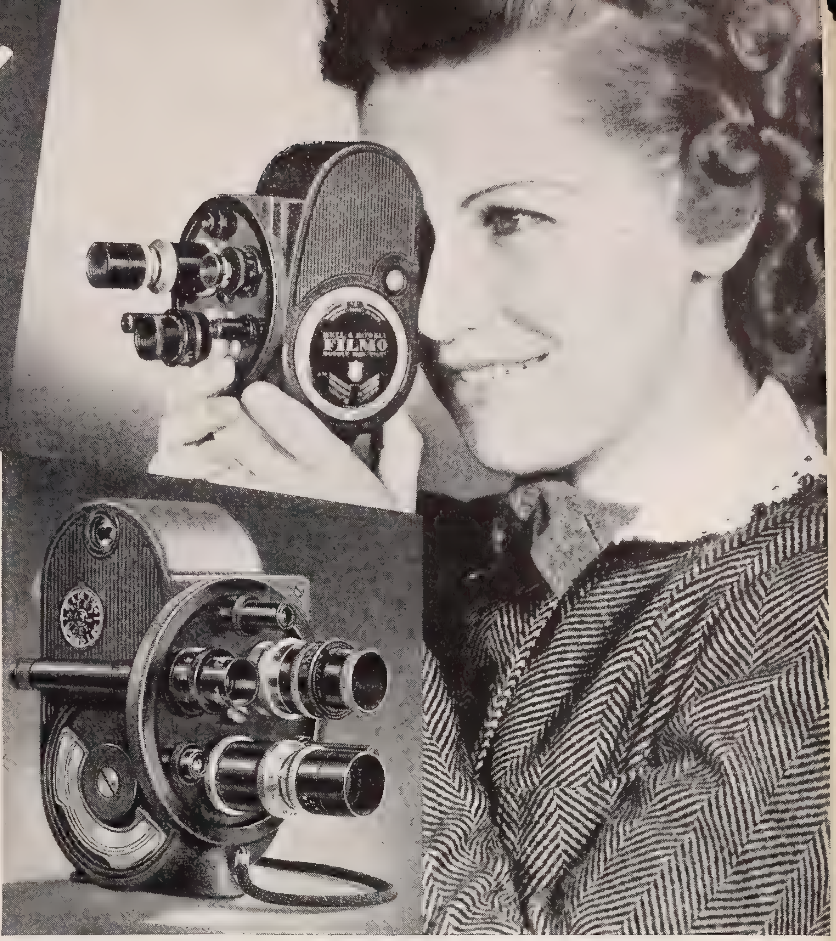
Fortunately, Movie Makers now holds, in its files, a number of discussions of amateur movie making which will be published posthumously.

Internationalism, it seems, plays a large part in the League's development. Recently, a long time member from London, England, came over to the States to attend a convention of his fellow insurance executives. While here (in Philadelphia, to be exact), he saw the films of the distinguished president of one of the country's oldest and most distinguished insurance firms. Stopping in at the League headquarters for a chat, he suggested this movie maker as a fitting prospect for membership in ACL—and a month later the Philadelphian joined the clan. We like to think of a League member from London coming all of the way across to spread the good word.

Ruth Stuart, ACL, the maestra of Manchester, England, is now working in 35mm. stock, after winning a number of international awards in amateur filming. One of her first theatrical films, however, sent the house manager shivering from the theatre. It seems the picture was on India (whence Miss Stuart had flown with her customary impetuosity), and the climactic sequence showed a Hindu fakir lifting a heavy stone with his eyelids. It was more than the manager could stand—but later on, Bob Ripley welcomed it in his column of "Believe it or Not."

Movie Makers takes pride and pleasure in welcoming to recent membership in the Amateur Cinema League His Excellency Fulvio de Suvich, Italian Ambassador to the United States, at Washington, D. C.

NEW! – Filmo Turret 8



Three-lens turret broadens picture opportunities. Yet Filmo Turret 8 is small, compact. Pictured with 12½ mm. 1-inch and 1½-inch lenses.

THINK of all the essentials of a fine 8 mm. camera, add the most widely used advanced features heretofore found on 16 mm. and 35 mm. cameras only, and you have the Filmo Turret 8. This new camera combines the economy of 8 millimeter film with complete readiness for all picture opportunities.

Your choice of three lenses and matching viewfinders is mounted on the turret. A turn of the hand and the correct lens is in position. Automatically its matching viewfinder comes into position, too!

Filmo Turret 8 has an exclusive "projected area" viewfinder which shows a large, brilliant image, outlined exactly as it will appear on the screen. Has a straight-through-the-lens critical focuser for needle-sharp focusing, four operating speeds, single-frame exposure device, and many other features which you'll want to know about. So send the coupon.

Filmo Turret 8 with 12½ mm. F 2.5 lens, speeds 8, 16, 24, 32	$140
Same with speeds 16, 32, 48, 64	$145

A Pocketful of Precision

. . . the New Filmo 141—16 mm. Magazine-loading Camera

If you want fine 16 mm. movies, yet wish to be free of bothersome camera details, Filmo 141 is *your* camera. It's almost automatic. It has many features which actually prevent mistakes.

For instance, Filmo 141 permits interchanging film in mid-reel without fogging a single frame. Its "projected area" viewfinder eliminates "eye parallax," cause of poor picture composition. Its color-corrected F 2.7 lens is interchangeable with a full range of special-purpose lenses. Matching viewfinder objectives are available for each lens. Has four speeds and a single-frame exposure button.

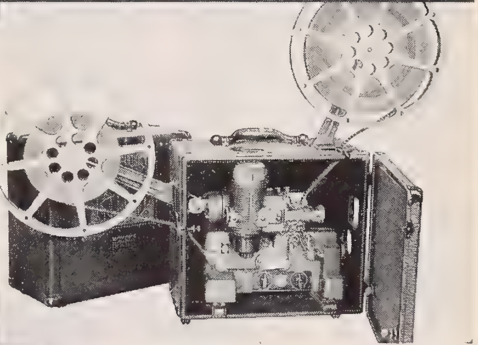
With Taylor-Hobson 1-inch F 2.7 lens..................$127.50

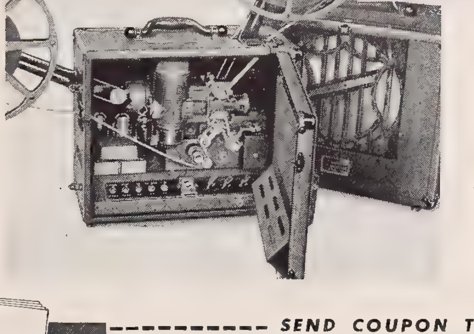
Also available with F 1.9 or F 1.5 lens. Send coupon for details. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*

TWO NEW FILMOSOUNDS FOR SOUND MOVIES AT HOME

FILMOSOUND "ACADEMY"

Right, includes all features essential for home projection of 16 mm. sound and silent movies. It offers brilliant, steady projection, faithful sound reproduction, and extreme ease of operation. With 750-watt lamp, 1600-foot film capacity, complete in two cases, only $298.





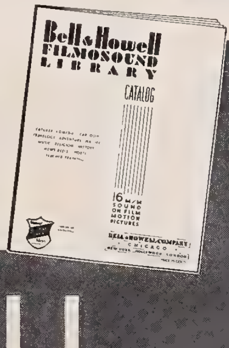
FILMOSOUND 142

Left, offers all the features of Filmosound "Academy" plus greater picture brilliance and more than twice the sound volume, so that it can be used in auditoriums as well as at home. Other features: reversing mechanism, still-picture clutch, and provision for using a microphone and a phonograph turntable. Complete............$410

1000 Sound Films in New Catalog

If you have a 16 mm. sound film projector, you'll want the new Filmosound Library catalog of more than 1000 selected films.

To 16 mm. silent projector users, this catalog will reveal the vast resources for entertainment and education opened to those who trade their silent projector in on a Filmosound.



---------- SEND COUPON TODAY! ----------

BELL & HOWELL COMPANY MM 1-39
1843 Larchmont Avenue, Chicago, Illinois
Send complete details on ( ) Filmo Turret 8; ( ) Filmo 141; ( ) Filmosound *"Academy"*; ( ) Filmosound 142; ( ) Latest Filmosound Library list. (My sound projector is a............) Make

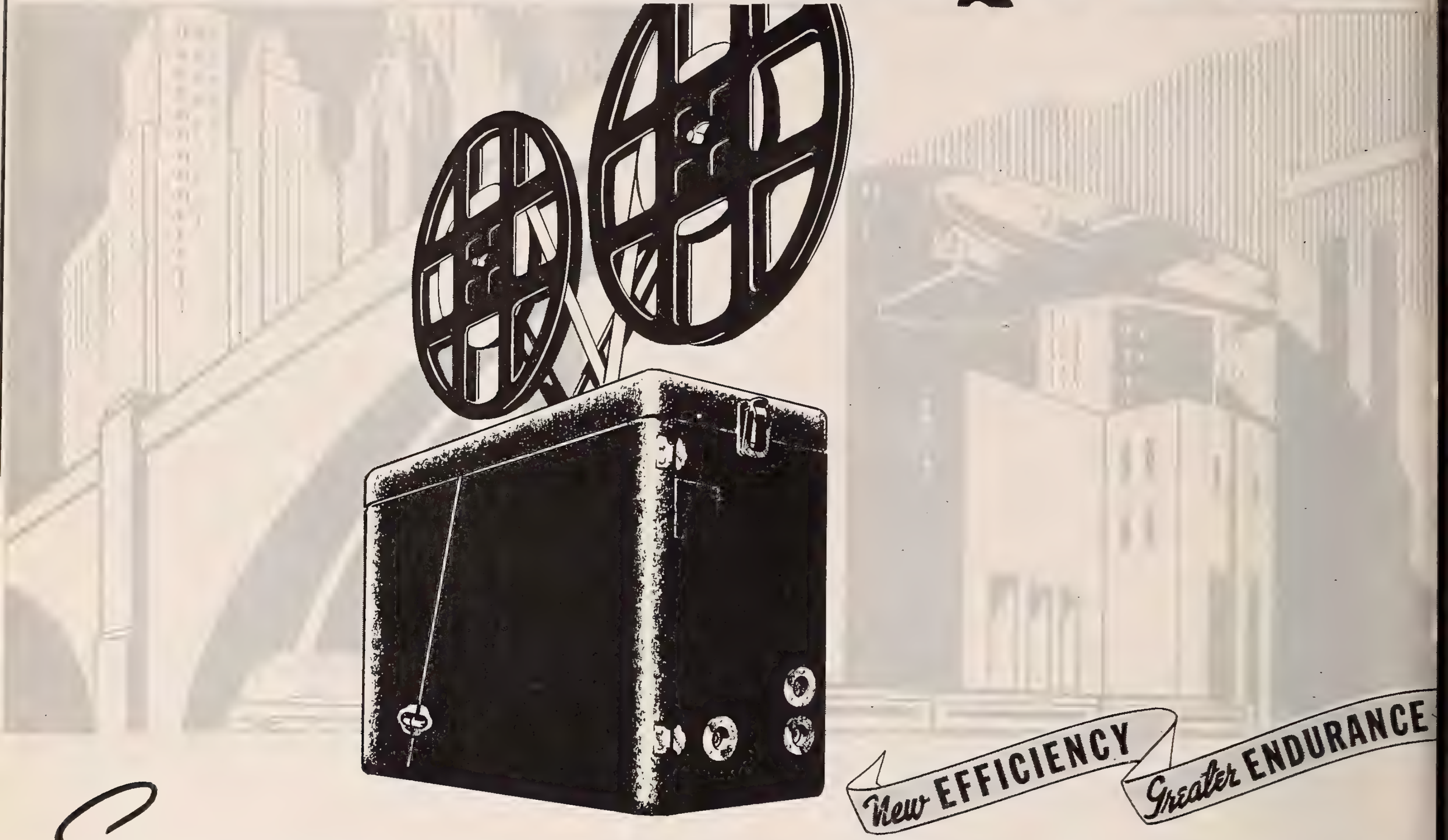
Name..

Address..

City..............................*State*...............

BELL & HOWELL

VICTOR REFUSED to "Let well enough alone"



So THE WORLD'S MOST WIDELY USED 16MM SOUND PROJECTOR GETS A *New, Super Endurance *Mechanism*

What if VICTOR'S ANIMATOPHONE *has* held unrivalled leadership among 16mm sound movie equipments for better than the past five years! These are MODERN TIMES, and even yesterday's *best* will not be good enough for the increasingly severe service to which MODERN non-theatrical USERS are beginning to subject sound picture apparatus . . . . particularly in educational, institutional and industrial fields!

So, LOOKING AHEAD, Victor has created for TODAY'S USERS a Super-Endurance *Mechanism that anticipates the performance demands of the future!

And here's the extra payoff! This epoch-making advance in mechanism design not only provides definite assurance of UNPRECEDENTED PERFORMANCE, but it dwarfs service and parts-replacement problems to a mere nothing. A five year study of servicing records and user reports . . . . *on machines definitely known to have seen greater than average use* . . . . served as the guiding influence in the creation of this new Master *Mechanism.

So . . . UP goes the efficiency curve and DOWN goes the upkeep cost — if you choose the new ANIMATOPHONE! Demonstrations, without obligation, gladly arranged. Write today.

*Available now in the New, Improved Model 33, 31, and 36 Animatophones. Soon available in all Animatophones and VICTOR Silent Projectors.

VICTOR ANIMATOGRAPH CORPORATION
Davenport, Iowa
CHICAGO LOS ANGELES NEW YORK

To MORE than meet modern-user needs for heavier duty projection equipment!

★ ★ ★

Just a few of the highlights of VICTOR'S NEW SUPER ENDURANCE MECHANISM are:

FEWER MOVING PARTS . . . utter simplification . . . heavier, sturdier construction. FEWER GEARS . . . full mesh . . . no engaging or disengaging during operation . . . reduced wear . . . no "stripping." LIFETIME BEARINGS need no oil . . . made from amazing new alloy that will not change size or shape and will not score; only 3 (easy-to-reach) bearings require occasional oiling. Infallible TAKE-UP, regardless of reel size. 300 PERCENT INCREASE IN CAM-ASSEMBLY DURABILITY . . . heavier construction . . . newly perfected method of mounting. NO FLICKER — even at lower-than-silent speeds . . . resulting from new type shutter and intermittent movement. INCREASED FLATNESS OF FIELD with no loss of light. And, in relation to sound . . . SMOOTHER, MORE POSITIVE MECHANICAL FILTER increases purity of tone . . . FURTHER PERFECTION OF OPTICS increases clarity and volume.

ANIMATOPHONE 16MM SOUND PROJECTORS

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

A fruitful year

THE twelve months just opening ahead of us give every promise of being a year full of amateur movie productivity. The essential elements to bring this about are all here. First, we have thousands of competent personal cameramen; then, we have a flexibility of equipment that has never been equalled; lastly, events have so stirred the world that the minds and imaginations of men are full of ideas and emotions.

The teaching of the Amateur Cinema League has proved itself. Our organization, designed not to follow in the tracks of Hollywood, or of anybody else, has created a body of experience and of understanding so widely distributed that personal filming is now a recognized new capacity of mankind. The technical advances in the tools of movie making have made it possible for amateur effort to express itself almost without serious limitation. Pictures can be made indoors or in the open, in good light or in poor, in polychrome or in monochrome, silent or sound, inexpensively or at greater cost, for intimate screening or for showing to large groups. There is a union of capacity and material that lets that capacity express itself.

The last factor that promises fine results for 1939 is the most important. Intelligence and superior equipment are necessary for great work, but they do not, of themselves, bring great work to pass. Art—or, if you prefer it, stirring human expression—comes from a kind of fusion of the mind, at white heat, which must always have an initial emotional pressure. Hearts must be touched before thoughts can be illuminated by creative fire. Sometimes, an era of great joy, such as the Renaissance, brings about a flowering of creation; sometimes, a period of tragedy lifts men's emotions from a sluggish pace. The year that has just ended has shaken the smug self confidence of a world whose civilization had been taken as a matter of course. We have learned that nothing is ours of right, and that whatever gains our forefathers have won toward the path of decency must be protected by each generation. Our very commonplaces have been challenged.

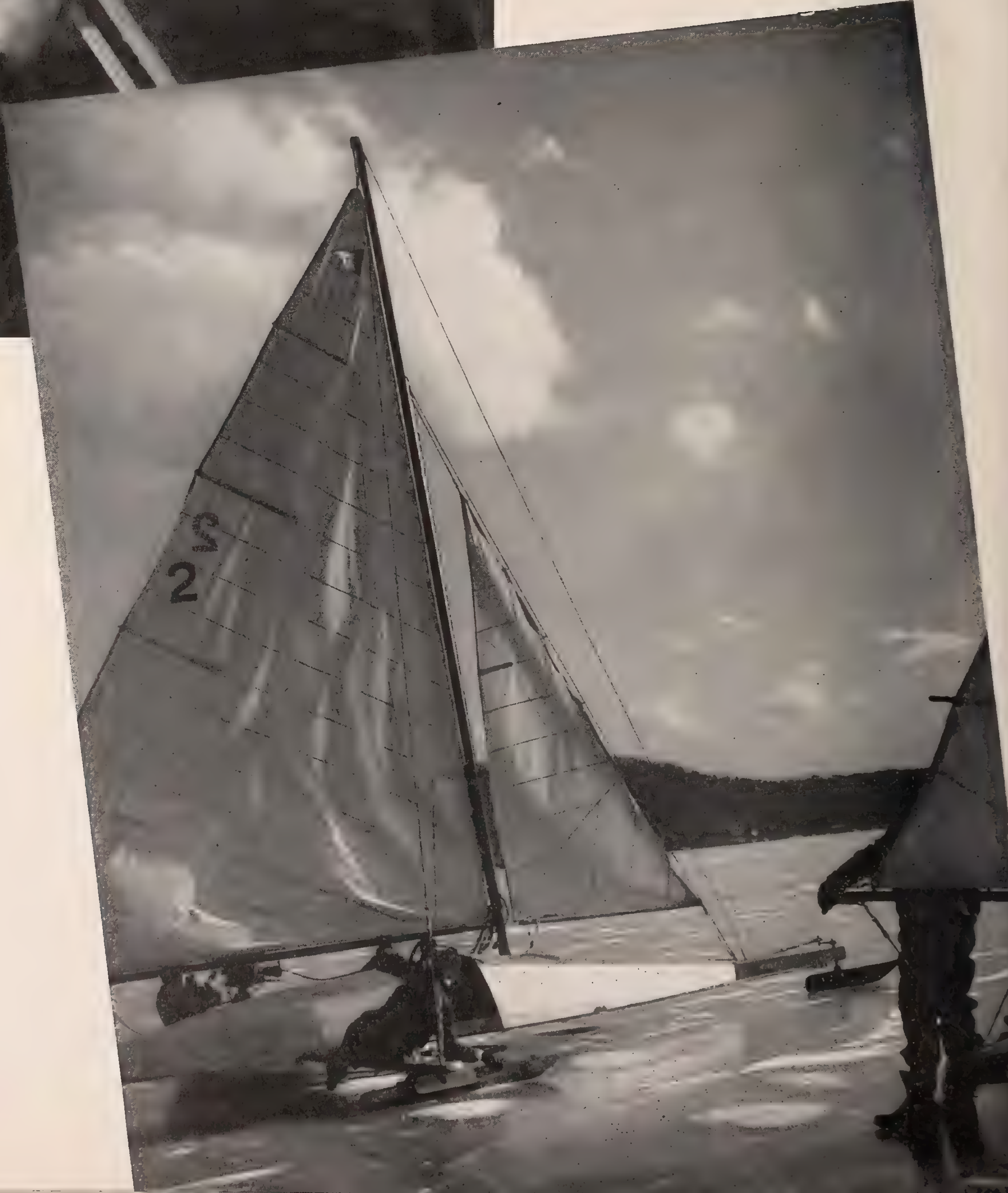
Those of us who are living in the parts of this sad world where might seems to be the only arbiter are forced every day to defend the fundamentals of human dignity, to fight and die for them. Those who live in countries where orderly processes are still the rule of life reflect uneasily that only the chance of geography separates them from almost incredible assaults upon all that they hold dear. The family, the rights of free speech, of free worship, of free travel, of free thought, itself, become dearer to us, if they are threatened.

From the clean cut decision that our world must make, to be civilized or savage, slave or free, will come the conflict of spirit that brings great art into being. That this art shall be expressed only by the poet or the novelist, that the painter, the musician, the movie maker shall be untouched is not probable. A group of trained cameramen with excellent tools will find inspiration, just as the dramatist finds it. There will very likely be no direct political discussion in amateur movies, but the things down underneath will be restated insistently. The family will be shown more vividly, the world of decent men will be recorded more impressively and the familiar commonplaces, that have gained a new importance in these troubled times, will be set forth as the great commonplaces of which civilization is built.

OUTDOOR WINTER

Meerkamper from Monkemeyer

A F. Sozio



BRINGS ACTION

RECORDING WINTER'S ATHLETES

Cold weather action is sure to be full of vigor

F. R. CRAWLEY, ACL

GOOD winter sports reels are scarce. The weather is uncomfortable, and it seems that the best cameramen hug the fire in winter time. Then, if an ambitious movie maker does brave the weather but forgets that direct sunlight and filters are essential to black and white winter filming, he will be disappointed with his results.

But here are two difficulties that it is easy enough to overcome if you want to enter a filming field to which few have done justice. This is a subject in which able work will receive high praise and whose expert competitors are few indeed. One often hears talk of beautiful back lighted ski shots, adorned with a halo of powdery snow glittering in the sun, but one rarely sees them on the amateur screen.

Zero temperatures need not mean cold fingers in changing filters and lenses, for one can wear a double pair of leather over wool mitts that will protect hands in the coldest weather. As for the rest of you, keep warm in an old fashioned "habitant" toque, which will be comfortable and which will be in step with winter sport fashions.

In frigid weather, the camera gets cold, too, and may slow down, since cold thickens the lubricant. You might substitute kerosene for the standard oil that is used, but a better solution, I think, is to keep the camera above the minimum temperature. You can purchase two chemical heat pads from your local druggist. These are inexpensive and may be used on three or four separate occasions by adding water, as instructed. They may be held against the camera between periods of shooting.

Since there is nothing on the screen as flat and drab as a winter scene made on a dull, overcast day, you simply will have to wait for sunlight to get good winter sports pictures. Snow highlights and shadows disappear with the sun, and your camera should follow suit.

But, on a bright day, when the magic of sunlight touches the snow, you will have an opportunity to make the best shots of your cine career.

Don't forget filters, however, for the winter scene that cannot be improved by their use is extremely rare. The usual yellow filters will be most serviceable, but an occasional shot made with a red filter will decorate the reel with the dramatic effect of sparkling white snow against a black sky.

Skiing has been called the king of winter sports, and a winter sport reel which does not include a skiing sequence is hardly worthy of the name. But don't try to patch up a skiing sequence from a series of scenes of actual competition. Such scenes may be of value for record purposes, and a few of them may be used to advantage in a first class sport reel. However, the major portion of a successful film of this sort must consist of sequences made when the action may be controlled, under ideal photographic conditions. In actual competition, the cameraman cannot control the subjects, and lighting is likely to be poor, since slalom and downhill courses are usually laid out on northern exposures. But you can get the same type of shots by staging the action. I have found that most skiers are eager to cooperate, especially after the promise of a later screening.

Sport reel continuity is not a great problem, as various sports may be introduced by suitable subtitles. In the treatment of each separate section of the film, however, be sure to produce smooth sequences.

Since the absence of spectators will not be missed, the downhill race makes an ideal skiing subject. The hare and hounds downhill sequence in *The Ski Chase* is an excellent example of what can be done. The director of this splendid theatrical film realized the value of the downhill contest and added to it the story idea of the "hare and hounds." The pack of "hounds" trailed the two "hares" by their ski tracks.

If you like this treatment for a skiing film, open the picture with the long, laborious climb and follow this with a few scenes of the preparations at the starting point. Don't forget closeups as bindings are adjusted and wax is applied. A closeup of the timer's watch, as the hares start the descent, a few scenes of their first breathtaking swerves and dives and a closeup of the watch again, five minutes later, as the hounds leap into full cry, will start the reel in the proper mood. Alternate from the pursuers to the pursued, keeping the scenes short and varying the angles. During the course of the film, show every type of skiing technique—telemarks, Christianas, gelandesprungs and jump turns—that you can catch. Shoot some of these scenes in slow motion and don't forget that a "whooshing" power dive may be accelerated by the use of eight frames a second. Remember, too, that altered film speeds require compensation in exposure.

Your imagination will suggest variations, such as laying a false trail and the resultant bewilderment of the pack. Don't forget to show medium shots and *closeups* of some spectacular spills.

The reality of this chase may be heightened by showing the hounds as they arrive at a spot hastily vacated by the hares a few scenes before. Excitement may be increased by bringing these departures and arrivals closer and closer together and, finally, by showing the hares in desperate flight within sight of the eager hounds. The "death" may be shown by a shot of a hound snatching a scarf or handkerchief from the head of the captured hare, followed by a scene of a barrage of snowballs or a snowy ducking.

Open hilled mountainous country is not essential in making a downhill sequence. Medium sized slopes will serve almost as well, as long as the progress is always downward.

A chase, such as the one described, might form the subject of a full reel. If it were used in a film including other winter sports, it should be the finale, since considerable footage will be required, to create the mounting suspense, and since the excitement of the final capture

[Continued on page 29]

WHY MOVIES MOVE

Scientific facts behind illusion of screen life

RUSSELL C. HOLSLAG, ACL

DID it ever occur to you that, when you are showing your smoothly running movies, you are looking at a perfectly blank, dark screen from half to three quarters of the time? Probably it has not. Yet, such is indeed the case, and it is a rather startling realization, when you come right to it, face to face. Let us think about it a bit, because this manifestation is the very key to the illusion of motion that we perceive on the screen.

Illusion? Yes, very definitely so, but none the less to be respected for that. Recollect that some of the most prized features of civilization are based on illusions. We shall not go into psychology here; we shall content ourselves with the realization that illusions may form a perfectly workable basis for producing satisfactory results. At least, it is so with the motion picture, for we do not actually see a picture in motion on the screen. As a matter of fact, if we should be able to detect the movement of any of the fleeting frames that appear on the screen in such quick succession, our projector would not be working as it should. No, the machine manufacturer applies himself with what diligence he may to producing a series of rock steady, *immovable* pictures.

Here is a paradox! The pictures move, all right, but *you* don't see them move! Each one is whisked away while you are looking at a black screen!

I can hear a reader saying, "Stop your kidding! Illusion or no illusion, black screen or white, I see Junior splashing in the bathtub whenever I screen my latest film. He moves. He throws the soap on the floor. He splashes the water. All of my friends have seen this, too. Certainly, in the face of such evidence, we can't all be wrong!"

Even if a screen is full of action, the scene doesn't move

© International News Photo

Quite right. You have brought your friends to share the illusion; in fact, one must concede that it is a pretty respectable illusion, for it applies to everybody in the whole world who has eyes and a brain. The eye is to perceive; the brain is to take what the eye sees and to rationalize it, to correlate it to past experience.

Now, this brain of ours is a most obliging creator of illusions—and here I mean *objective* illusions, not mental illusions, such as the one that says, "Next week, I shall not be so busy, and then I shall edit that film!" No, the brain is a very partial observer. It thinks that it sees what it ought to see. It will continue on this mistaken strain, in spite of the fact that its possessor knows it is wrong. For example, a huge electric sign shows a man in the act of doffing his hat. Only two attitudes of this motion are outlined in lights; in one, the man has his hat on; in the other, he has it off. Yet, illuminate these two perfectly motionless components successively, and the figure springs into life. Somewhat jerky life, to be sure, but the brain is perfectly willing to accept the fiction that our electric man is constantly going through the full act of doffing his hat. The brain imagines—and actually supplies—all of the intervening movement between the beginning and the end of the gesture.

The movie on the screen operates on the same principle exactly. Of course, the successive components of motion are not so far apart. In the movie, if a man is to doff his hat, the various phases of this complete motion may be broken up into sixteen separate views, each of which is presented to the eye in proper order, during a time period of one second. Here, the obliging brain need not make so great an effort to relate one picture to the next, as in the case of the simplified electric sign.

But, while the two or three phases of motion in the electric sign are fixed in place, and made visible by the simple process of illuminating each successively, in a movie action sequence, each picture must *replace* the preceding one. That is, when the first frame appears on the screen, to give its momentary impression to the eye, it must be succeeded immediately by the next one, and so on. This operation of removal and replacement is a mechanical one and is accomplished, as we all know, by arranging the successive pictures next to each other, on a long ribbon of film. Of course, this flexible strip is very light in weight, and it would seem a simple matter to arrange a mechanism that would move the film past the picture gate, frame by frame, for showing each momentarily on the screen. But the problem is not so easy, because of two highly important factors—speed and accuracy.

From our high school physics, we remember the laws of motion and mass. The speed with which a mass acquires motion is an important factor. Even if the film is light in weight, to bring it from a position of rest to a very rapid motion and then again to a dead stop, sixteen or more times a second, constitutes a real problem in mechanical design. As to accuracy, we only need reflect on the tre-

[Continued on page 35]

Black Star

Harold M. Lambert from Black Star

● While she is getting breakfast, he is shaving, and, to express this idea in a film, we should cut from a shot in the kitchen to one in the bathroom. Then we should cut back to the kitchen to show progress in the preparation of breakfast.

IN THE MEANWHILE

Importance of concurrent action in building films

JAMES W. MOORE, ACL

CONTINUITY is a simple thing. Basically, it amounts to no more than one action or scene following another in sensible, related form.

There's nothing to be scared of in that. Life itself, the subject matter we are picturing, is sensible and related. First one thing happens, then the next and the next, until the particular phase of life we are concerned with comes more or less to a pause. A man is going to pick apples. Perhaps the first thing he does is to get baskets and a ladder, properties necessary to his activity. Carrying them, he walks to the orchard, sets down his burdens and erects the ladder. Following that, he would climb the ladder and begin the picking—first one apple, then another and another and another. As he picks the fruit, he places each one in a sack or basket, and slowly the container fills. When it is full, the man climbs down the ladder, and a small cycle of his activity has been completed.

Such a chain of events is inevitable if the man once begins this particular job. If we were to picture it, we should find that our continuity flowed naturally and smoothly from one link to the next. But we should want to recognize that there *are* links, that the activity is a chain of small, individual events, or objects, making up the whole. Thus, to get a proper picture of it, we should present first one part and then the next . . . first, in close, the man getting his baskets and a ladder; then, in long shot, his progress to the orchard; then, in medium and near shots, his efforts to set the ladder in its place. Since he is moving as he climbs, a medium shot is called for to show the scope of action, but once he settles to the picking we *must* move in close. Here is the climax of his actions. Here's what it's all about. So, from a near point in the tree, we follow with near shots and closeups. We show how he looks as he strains for a beauty almost out of reach. We show the apple in his hand (full closeup) as he captures it. We show it dropping into the basket on top of its fellows. Then we return to the man as he switches his hold and starts picking with the left hand, and next we shift back to the basket as the apples mount. Finally, we bring the camera down to the ground to show the farmer placing the filled container alongside a line of others. In life, we might call it a cycle of action. In movies, we call it a sequence, and we know it as the basic structural unit of film continuity—simply one action following another in sensible, related form.

But these are the actions of but one man. A single individual has undertaken a single project—and carried it through to completion. For the most part, however, the subject matter of life in which we are interested is not so completely unitary as the lone farmer picking apples. A golfer planning to picture the game of his choice finds it a composite of a wide range of related units—his clubs and golf balls, his companions in the foursome, their four caddies, this tee, that fairway or trap and the final drama of the greens. A football fan, as he approaches a rip snorting game each sparkling Saturday, can hardly miss the composite nature of these stirring spectacles. The crowds, the police, the program barkers and the peanut venders—these are but preliminaries to the main show, yet an integral and important part of it. And a father, as he plans a film of his family, soon finds it a group related dramatically, one to another, as well as by the ties of birth.

From the motion picture point of view, what any one of these cameramen discovers is that the life of his subject matter is many sided, that action is followed by reaction and cause by effect. To put it simply, while A is doing This here, B is doing That there. Things happen concurrently, or *in the meanwhile*. As Bob raps his drive two hundred yards down the fairway, Tom Dick and Harry are watching with envious interest. As the halfback slams off tackle for a smashing first down, the crowd whips to its feet

[Continued on page 30]

THREADING WINTER'S JEWELS

A successful plan that gives cold season unity

LYNWOOD M. CHACE

WHEN winter comes, broadly painting the landscape with purple gray shadows and soft, serene masses of immaculate white, most of us feel the urge to make a movie. Those fortunate enough to live in rural districts have a wealth of material right at hand, but nearly every movie maker can reach the country for a winter's day of filming.

The old familiar roadways, fences, fields and woodlands will be familiar no more. They will have been transformed overnight into scintillating pictures of celestial splendor. Sunlight dancing on soft snow crystals will simply shout for photographic attention, and the faint, elusive color lurking in the shadows will challenge the Kodachrome artist. One may be almost afraid to break the quiet spell with the whirring of a camera.

We must first weave a thread on which to string our cinematic jewels, lest, by taking a mere succession of still pictures, we lose sight of the camera's story telling capacity.

For an introduction, let us find a window with heavily frosted panes. If the weather does not give us what we want, we can easily "fake" the frost by sprinkling the glass with a saturated solution of photographer's hypo. When it is dry, it will form crystals like genuine frost. Set the camera up outside, to make a closeup of the window, film for a few seconds and then have somebody inside wipe the frost away to reveal himself to the camera. Perhaps it is an elderly man who is looking out to see what the night has brought. If a cat or dog is handy and amenable, it might join the man at the window.

For the next scene, put the camera in place of the man and show the view that he has seen through the window. Perhaps the shot that actually could be filmed through the window lacks beauty and interest. If so, "fake" this scene by setting up the camera to picture an attractive winter view. In front of the camera, hold a sheet of glass that has been frosted and cleared by hand like the real window pane. The resultant shot will be indistinguishable from a scene actually made through the window. After these scenes, we could begin the story of the farmer and Tabby (or the farm dog) who start on the day's routine. Showing only the farmer's boots, we follow Tabby as she goes out of the door and down the path in snow freshly broken by her master. Next, she follows him into the barn.

Now, with supersensitive, we are prepared to take a few interior barn shots—the horse and cattle eating their hay and grain, the farmer milking the cows, Tabby patiently watching for a mouse in the grain room. The farmer's work done, the cat leaves by the back door or a low window and starts off down the cow lane.

Now, for the landscape pictures; but, first, let us attend to the lane which is filled with drifting snow—a fantastic sculpture with miniature crystals flying before the winds that channel and mold the drifts into fascinating shapes. The lane leads to the cow pasture, and there we find the brook where the cattle congregate. Everywhere we look, we find picture possibilities.

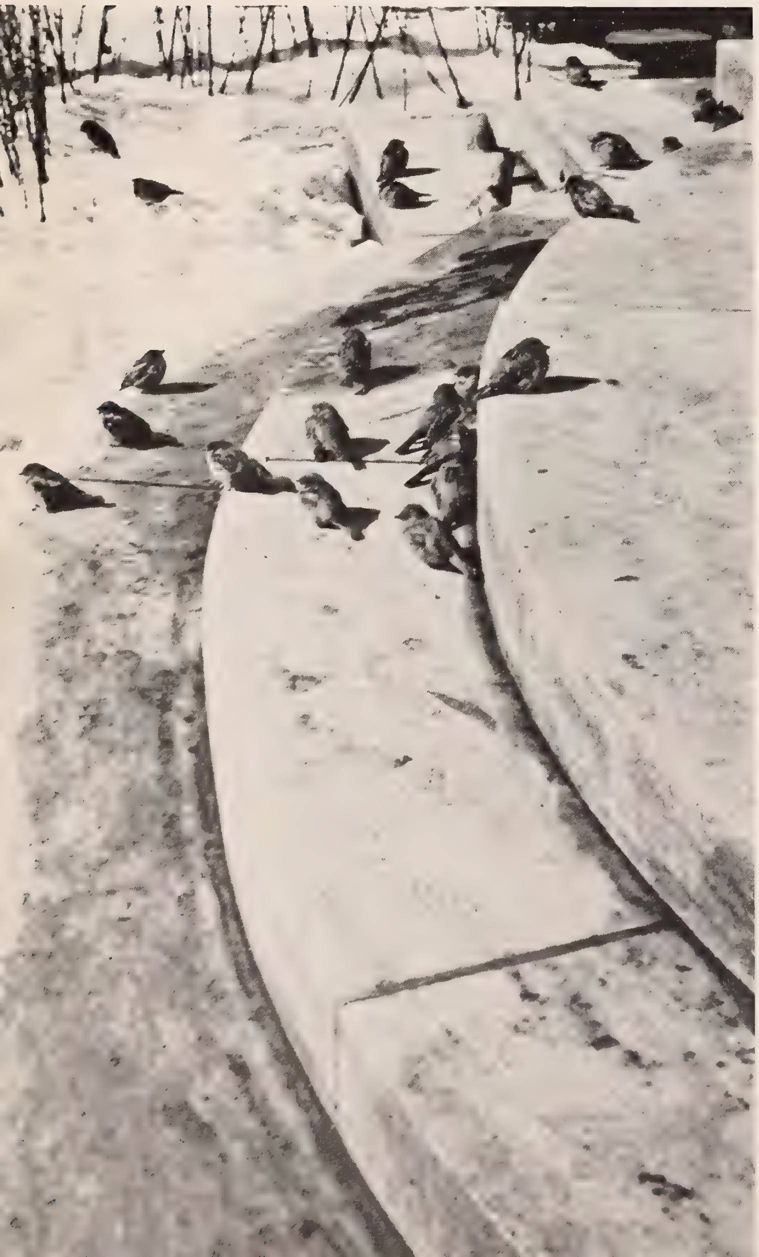
If we are shooting color, there is no need for filters, for it is desirable to capture the faint blue in the shadows. In black and white shooting, a yellow filter is desirable, for it imparts snap and sparkle and helps to eliminate the flatness of snow scenes. Lighting, too, must be studied, and a camera angle should be chosen which will give a picture that is lighted to emphasize the hummocks and hollows in the snow. Cross light will do the trick, and the advocate of back lighting will find many opportunities for stunning effects, with the outline of silver produced when the sun is directly behind a snow covered object.

Sunlight dancing on water and ice gives real cinematic material. Search for details, such as the tracks of the wood mouse past the clump of dead swamp grass. Bird tracks are always easy to find, and perhaps a shot of the bird, itself, can be made.

It is getting late now, and Tabby is going home; she climbs a rock, a hill or a tree to get her bearings, then she comes down and goes out of the picture. (Each time she is shown, she should go through the picture; do not follow her

[Continued on page 29]

Frank A. Bauer from R. I. Nesmith and Associates



Birds in the snow could be the motif of a winter reel

16mm. scenes by authors

JOHN DOE
CITIZEN POLITICIAN
MIKE HOKUM
POLITICAL BOSS

Two frames of lead title assembly in "John Doe Citizen"

WE FILMED AN IDEA

FRANCES CHRISTESON, ACL, AND HARRY MERRICK

WE have a confession to make, and a confession that movie makers will understand more readily than most people.

We undertook filming *John Doe, Citizen,* a movie of politics in city government, not because we were especially interested in social problems, but because we had a theory about how to film them. An itching desire to use our cameras on a serious topic of this nature was the principal urge to undertake the picture.

We felt that the right movie approach to factual material is to dramatize the lives of the persons concerned—that their reactions, understandable in human terms, would reflect the bigger civic problem. A movie of a human being, we feel, is more forceful than an animated graph. If you want to show that men are hungry, headlines are good, but bread lines are better.

We had a theory to prove, and we decided to prove it by a picture that would present the difference between a crooked and an honest politician.

We spent two weeks trying to find a peg on which to hang our idea—some simple story which would revolve around the persons of a community and their participation in the political life of the community. We read civics books galore, read everything we could get our hands on, looking for a suggestion. After several trips around Robin Hood's barn, we found our material in our own back yard.

A community in which one of us lives is built on a series of canals, à la Venice. Some of the walls of the canals had gone into sad disrepair. They really were a menace to the safety of persons in the community, but the matter had been a political football for so long that the people had given up hope of their ever being fixed.

Here was a find. It furnished "photographable" material, a real live theme and a point of departure for our imaginations. We promptly went to work on the script.

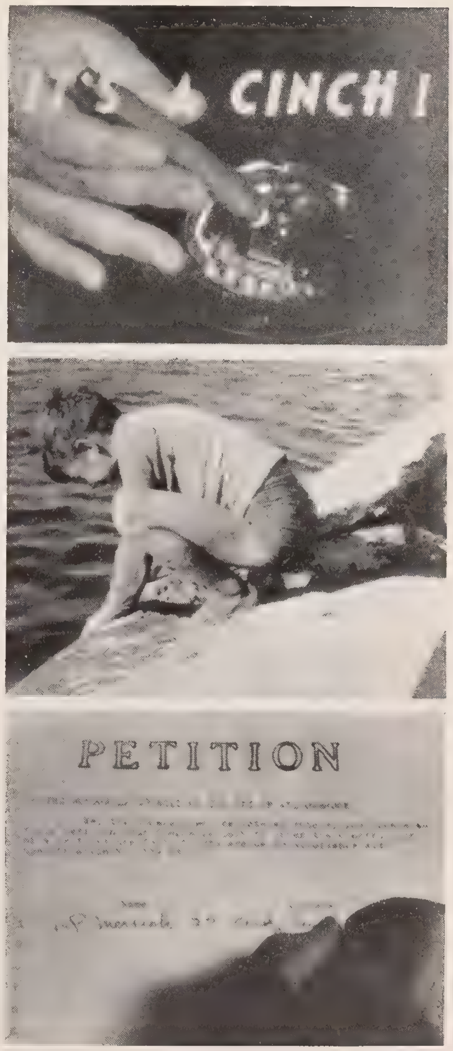
The story seemed to grow around a man who represented a good citizen; we named him John Doe and started him around the community with a petition for the repair of the canal walls. He was met by apathy on every hand. We made closeups of a woman washing her hair, another pinning up the hem of a dress, another jabbering on the telephone, a mechanic at work and a business man, all too busy to sign the petition.

Opposing John Doe, we set up Mike Hokum, the political boss with organized politics behind him. He has a deal with a rock company to help them get rid of a quantity of rock which they had left over from a job. They propose to do it by getting a proposition on the coming ballot to build a jetty out into the ocean, on the plea that it would improve the beaches—and incidentally line Mike's pockets with a nice commission. This necessitates a petition, too, but, in contrast to John's trudging from door to door, the political organization simply posts sheets near time clocks of big companies, and the signatures are obtained without effort.

Both propositions get on the ballot. There are funds to take care of only one. Through his regular organized channels, Mike sends out money and instructions. John Doe appeals to the people through a friendly paper, but mass meetings go unattended; people don't even read the articles in the paper, or, if they do, they pay no attention.

Then, only a few days before the election, a [Continued on page 30]

Cine story telling devices employed in author's work



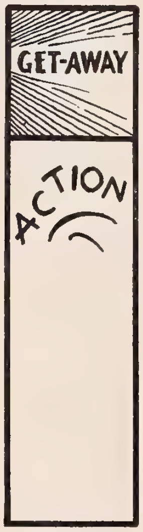
HOW LONG IS A SCENE?

An analysis of the basic factors that determine it

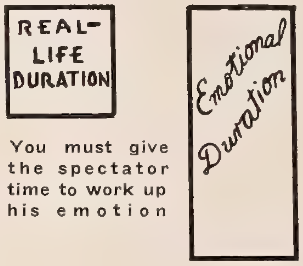
PAUL D. HUGON

HOW long is a piece of string? Answer, "five feet." Such, at any rate, is the length required to go around a shoebox, which, according to store delivery concerns, is the standard or average package. Of course, all packages are not shoeboxes, but that is a beginning toward an estimate.

How long should a silent movie scene last? We could answer, "twenty seconds, or eight feet of 16mm. or four feet of 8mm." That would be too long for a straight view, such as a shot of a motionless object lying in the gutter, and too short for a complex scene in confusing surroundings, such as a shot of a state ball given by a queen. Yet that eight foot rule would have the merit of reminding us of the one basic fact that a scene is not a unit of *action* so much as a unit of *attention*. How long does it take for the passive, if not day dreaming, spectator to comprehend the purport of the scene? That is the question, and nothing else.

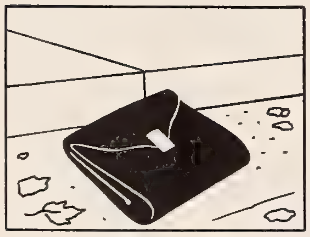


Allow the spectator time to wake up

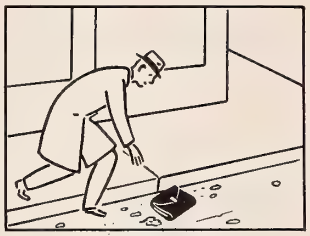


You must give the spectator time to work up his emotion

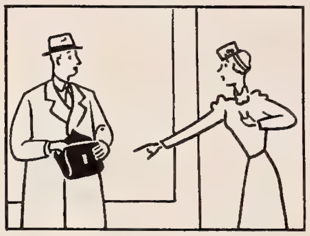
Viewed in that light, the length of the scene has to include first the footage required for "getaway"—a couple of seconds at least, just as the time required to stop an automobile must include the driver's reaction time before he even thinks of applying the brake and during which he travels a car length. Then, after the getaway, the footage has to be long enough to "register" at the rate of not more than three *emotional units* a minute. In those two words, we have the true answer to all problems of footage. A purely intellectual scene, one that merely requires to be seen and understood, one which in no way gets under our skin, can be very brief; but any scene in which the emotions (ours even more than the actors') are at play necessitates slowness, if only because any emotion temporarily paralyzes our judgment. While we are feeling intensely one emotion, we find it impossible to detach ourselves sufficiently to fall into another.


Group One

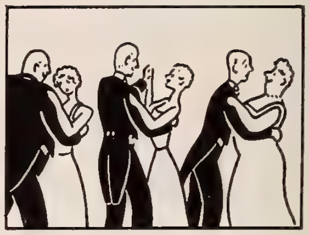
Inanimate object: 4 or 5 seconds


Group Two

One person with an object: 10 seconds


Group Three

Two people reacting: 20 seconds


Group Four

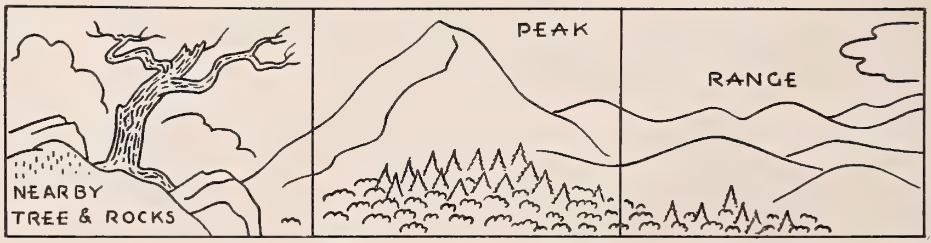
Several people reacting: 30 to 60 seconds

For that reason, a certain amount of deliberate lengthening of the acted scene often is required, to bring it to the necessary footage. Amateurs tend to make their dramatic scenes too brief, because they do not realize how the spectator builds up his emotions as guided by the scene on the screen. That buildup is not padding, as we shall see in an example later.

Somewhat arbitrarily, as with all classifications, we may oversimplify the problem by saying that scenes fall into one of four groups, according to emotional intensity plus complexity.

Group One: A totally inanimate object or purely objective scene, such as a mountain view. A two foot flash (16mm.) will often be sufficient, but three to four feet will usually be better. A panorama of mountain scenery, however, may consist of three such scenes, linked by the camera motion as follows: a near scene, the peak, the distant range. For each, a brief pause on the climactic object will be required, and the scene as a whole will require triple footage—about six to twelve feet of 16mm.

Panorama



As many times 5 seconds as there are pauses or major points of interest

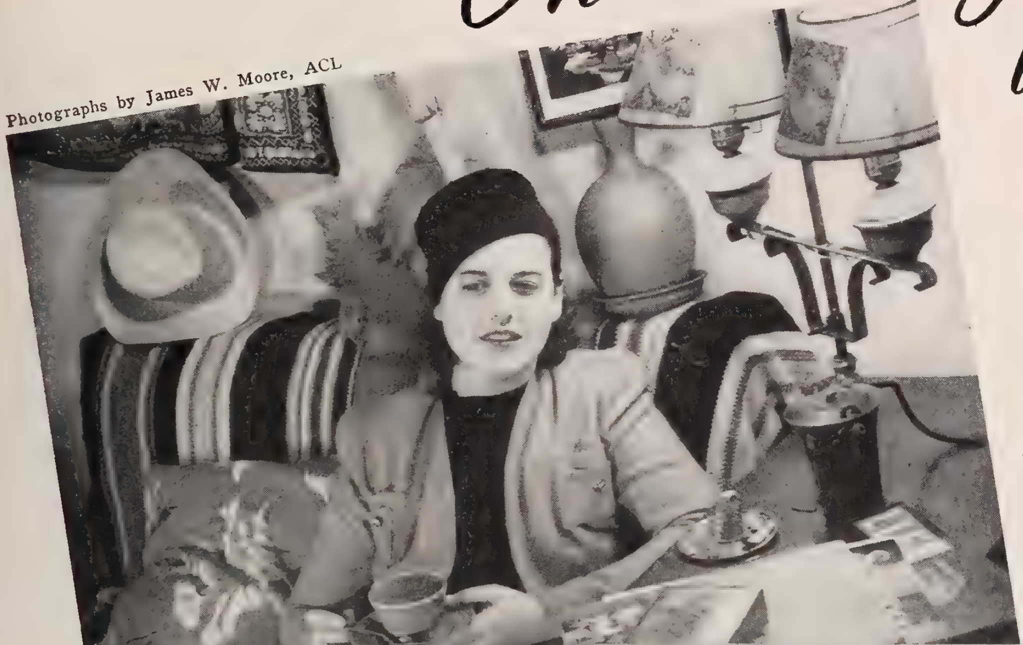
Group Two: One person alone with an object—the burglar contemplating the balcony, the policeman studying a footprint, the mother bending over the sleeping child, the worker at his task, the athlete vaulting a hurdle, the lover looking at a photograph, the débutante in her boudoir, the housewife preparing a meal. Here we have some feeling, but easily understood and just as easily shared. This group requires four to seven feet, but in the cutbacks, after we have once identified the locale, the footage can be cut down to two or three feet.

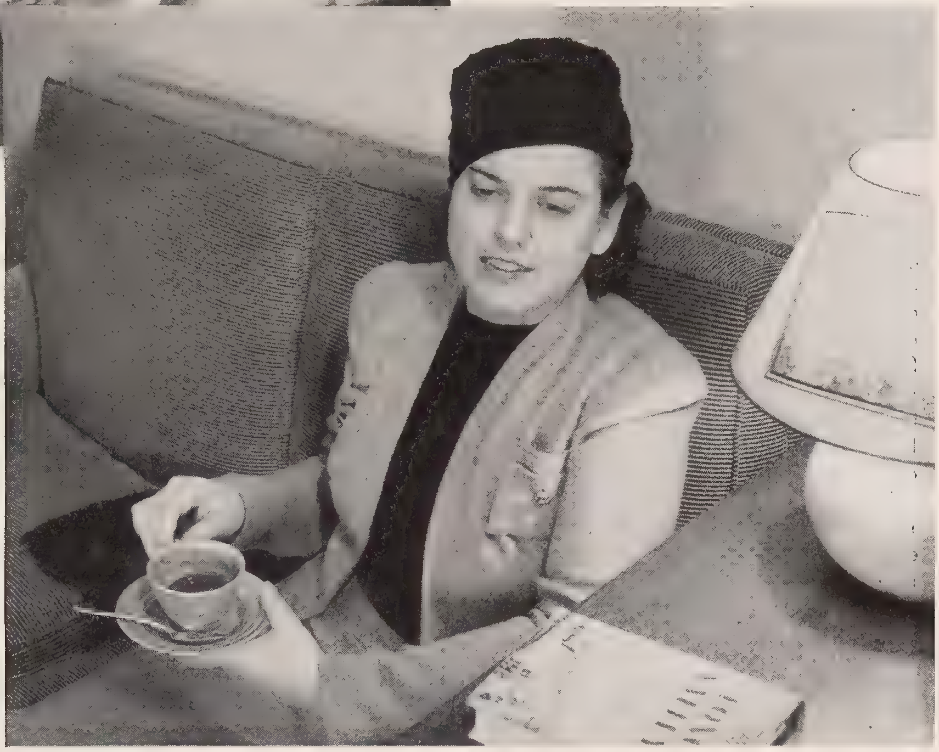
Group Three: Two persons re-

[Continued on page 32]

Undressing the set

Photographs by James W. Moore, ACL





In Hollywood and on the stage, they dress the set, for otherwise it would be barren, but, at home, you reverse the process.

Although no scene made in your own house would be as cluttered as the top photograph, in any living room there are likely to be decorative objects, pictures, strongly patterned fabrics and lamp shades that would draw attention from the center of interest of a movie scene. Polished metal or gleaming glass of a picture frame may catch the light from a lamp and reflect its image into the camera lens. In the background, there might be a candle stick or a floor lamp that, on the screen, would appear to grow out of the subject's head. Perhaps a chair or table in the foreground steals the show.

It is no trouble to remove a few decorative objects from the camera field to clear the way for the real movie subject. It may be necessary to eliminate only a vase or a couple of souvenirs of last summer's trip to Mexico, but start taking things away and note, in the camera's finder, how the composition is improved and the subject is emphasized.

In Hollywood, however big the set, they subdue the decoration and minimize the bric à brac so that nothing will interfere with the audience's attention to the actors. You can do the same thing at home by undressing the set.

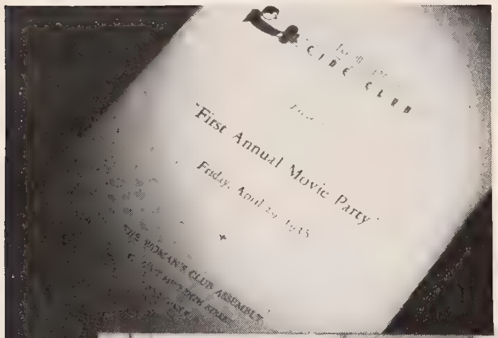
A CLUB IS HOST

Minneapolis Cine Club sets example in large program

ORMAL I. SPRUNGMAN, ACL

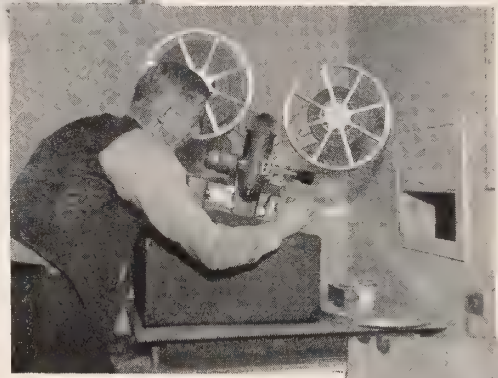
Photographs by Ormal I. Sprungman, ACL

1.


Cine Club
First Annual Movie Party

2.

3.



4.

5.

AT least once to every movie club comes the desire to do something big, something cinematically akin to washing a circus elephant. Sometimes this urge may explode in the form of a city film or a club produced photoplay. More often, it winds up in the biggest headache of all—a large scale movie party thrown open to the public.

The Minneapolis Cine Club, now "going on four", claims no originality in staging its last year's movie show. Amateur clubs in more civilized parts of the country probably were giving public screenings long before the local club could even shake a rattle.

Yet, this latter April undertaking was our first experience, and first experiences are often interesting. We made mistakes. We learned a lot. Perhaps somewhere in the land are cine clubs which, yet to sponsor their first public screenings, might profit by some of our shortcomings.

Late last winter, our program chairman, Carroll Davidson, ACL, proposed that the club show outsiders—including those wives who were suspicious about how their spouses really spent cine club meeting nights—what serious amateur cinematographers actually were doing and how closely some amateur efforts resembled the theatrical thing.

The luxurious theatre of the Women's Club was rented because of its ideal location and because, with a seating capacity of 650, it could easily accommodate our eighty five members with their families and friends. The theatre interior resembled a typical show house, with main floor and balcony, comfortable chairs and a stage, with screen, drops, spotlights and colored footlights. The sound proof projection booth was spacious enough to permit the projectionist and sound man to do their chores, with a third man as helper.

A spring date was chosen for the show, since it was believed that a cool night would insure a more receptive, easier to please audience. No attempt was made to consult weather charts or astrologers, but the night was ideal.

Since some movie parties involve detailed planning, seven committee chairmen, with their aides, were named to handle such divisions as program, finance, tickets, ushers, program presentation, member identification and publicity. The size of each committee varied according to its usefulness. Since an eight by ten foot screen size permitted showing only 16mm. films, a number of 8mm. enthusiasts were placed on committees in order that the party might be representative of club activity.

Approximately two months before the showing, 16mm. owners were circularized and personally interviewed to find out what type of material might be available. Past programs were reviewed, and some of the more interesting film subjects were listed for possible use.

It was decided to limit the program to two hours, serving somewhat the same type of cine menu to which theatre goers were accustomed. In other words, the program would open with a newsreel and short subjects, of 100 to 400 feet, and close with four travelogs or features of 400 feet each. Since a 1000 watt projector was being used, with large reel arms, the entire program could be assembled on two 1600 foot reels.

To inject variety into the program, diversified films were especially sought. The newsreel, for

[Continued on page 41]

1. Cover of the program. 2. Carroll Davidson, ACL, (left) and Ralph Sprungman compiling the program. 3. The projector in readiness. 4. George Culbertson, ACL, planning musical accompaniment. 5. John Leffler, ACL, in the audience, keeps the projectionists posted.

5. is from 16mm. scene by Carroll Davidson, ACL

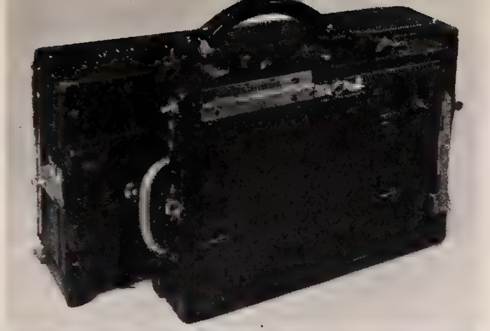


Fig. 1

Titler and drawing board combine in one compact unit

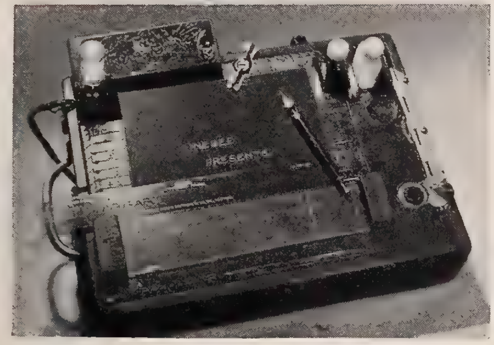


Fig. 2

A PIONEER BUILT UNIVERSAL TITLER

How an amateur met his personal needs for title aids

Photographs by Charles J. Carbonaro, ACL

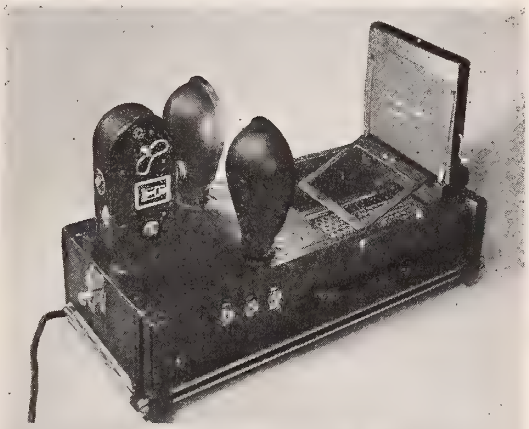


Fig. 3

W. P. BRANDEGEE, ACL

AFTER having passed from the stage of snap shooter to that of a more serious movie maker, I found that, although my photography had improved, my titles had not. I had made my own titles and, although I had enjoyed the job, I must admit that the work was below standard. I asked myself if decent photography did not deserve good titles. The answer was "Yes!" I therefore decided that my movies deserved as good titling as those seen in the movie houses.

So, in 1936, I went about designing a titler that would perform the many functions that I had in mind, and the result of the job is illustrated in the several pictures on this page. This original titler has been demonstrated to numerous movie clubs and was first shown in 1937. It was demonstrated at the First International Photographic Exposition in New York City in the spring of 1938.

The sides and the ends of the titler are made of half inch wood and the top and bottom of three quarter inch wood. The base, in the form of a box, is twenty inches long, eight inches wide and five inches high and is coated with flat black paint, inside and out.

At the end of the box that supports the camera, there is a compartment for housing the two No. 1 flood bulbs and their reflectors when they are not in use. By reaching inside this compartment, one can tighten the wing nut on the bolt which passes through the top board to hold the camera. Thus one can make the camera perfectly rigid.

The middle of the inside of the box is divided into two compartments, the one on the right side housing the rheostat which controls the flood bulbs, so that they may be dimmed at will, and the one on the left side being used to store the extension arms for the lamps, the line cord and plug. With this arrangement, all of the needed accessories can be packed into the box, the top of which is the title board for supporting the camera and the title easel in the correct relationship.

The title easel, on top at one end (shown in Fig. 3), is held in an upright position by a latch at the end of the box. This small easel can be removed entirely by releasing the latch and withdrawing the bolt that holds it in place. As is shown in Fig. 6, this easel is cut out in the center to permit the use of various trick attachments. The hole cut out is large enough, of course, so that the easel need not interfere with the camera field.

The larger title easel (twelve by eight and a half inches in size), which is shown in Fig. 5, is equipped with two sliders that rest on two metal rods. The rods are hooked on the end of the titler; then they are passed through the sliders in the large title easel and the ends are inserted in an end block to hold the arrangement rigid. By using cords, one can pull the large title easel back and forth, at any desired speed, for "zoom" title effects.

This large title easel is actually the bottom of the drawing board, the top of which is shown in Fig. 2. It is twelve inches long, eight and a half inches wide, three inches high and it is made of half inch wood painted black. The inside of the box is divided into sections to hold lettering guides, pens and inks of various colors, while the top surface, as can be [Continued on page 34]

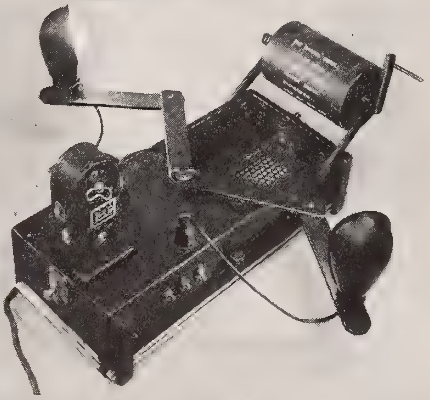


Fig. 4

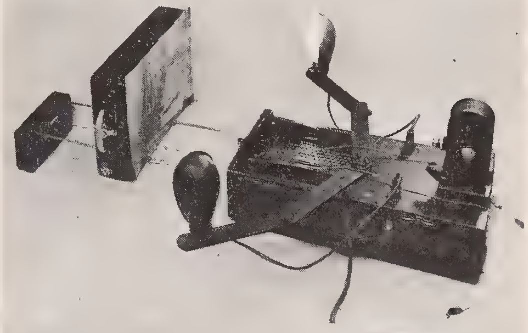


Fig. 5

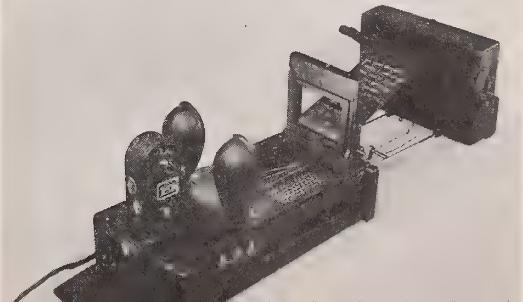


Fig. 6

THEY MISSED TEN BEST

Some of the reasons why many films did not place

LAST month, in the review of the Ten Best films of 1938, the staff of this magazine tried to indicate the virtues which won for these films their high estate.

This month, we shall try to indicate the filming faults that kept many entries from placing. Not all films that did not place exhibited the errors that will be catalogued here. Many entries that were runners up for Ten Best or Honorable Mention listing were competent, and often beautiful, jobs of movie making that did not find a niche in the final honors only because other films were considered better by the judges, after a careful analysis and comparison.

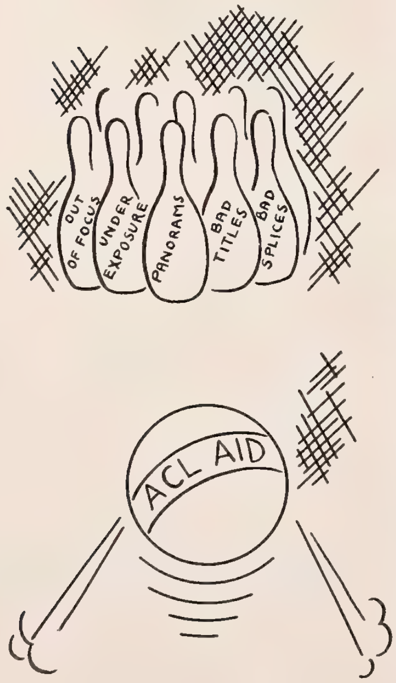
Other reels exhibited blemishes that could have been avoided. A picture, excellent in most respects, might evidence a single fault consistently through its footage and thus lose out because the cameraman had one blind spot. If your heart is plagued by the question, "Why did *my* film fail?", check the points in this discussion against your movie, and you may find the chink in your armor.

Possibly, you will not find a single criticism here that could be leveled at your work, and, if so, you must conclude that yours is one of the entries that would have made the goal had the competition been less keen. Then you are on the right track, but you have not done your best. It takes your best work to make the Ten Best!

Many of the errors in the films that did not place were found in the field of filming technique. Put generally, it may be said that some movie makers failed simply because they were trying to say something in a medium of expression the tools of which they had not yet mastered.

Put specifically, these faults were evident in the following: (1) errors in exposure, either on the over or under side, and sometimes on both; (2) carelessness in the important finishing touch of meticulously sharp focus; (3) a seeming carelessness or a possible unawareness of a consistently tilted horizon, so that oceans flowed uphill and buildings leaned downgrade; (4) most important, most recurring and most damaging of all, excessive camera movement — expressed occasionally in a simple unsteadiness of camera holding, but more often in an overwhelming eagerness to "pan," tilt and swoop the camera over defenseless and stationary subject matter. In the field of filming technique, the single fault of voluntary camera movement swept more entries out of the running than did the other three weaknesses considered together.

Make a ten strike in Ten Best with the aid of the ACL



More than a few titles could have been improved. The chief difficulties here, which flagged the judges' attention, were: (1) faulty lighting or exposure of title cards, resulting either in an overall glare or captions too light or dark for an adequate effect; (2) failure to center the type material and card properly in relation to the camera field, resulting in type masses which were off center or slanted from the horizontal; (3) poor development of positive title strips, indicated by a lack of suitable contrast between light and dark areas or by the presence of distracting streaks, scratches, water marks, bubbles and dust spots; (4) inappropriate selection of type styles and backgrounds, resulting in a caption which was difficult to read and distracting in appearance.

Still another point which scored against a few films was the poor quality of the image itself. Here, we have reference, not to faulty filming nor camera handling, but rather to the use of film materials which, for one reason or another, resulted in fundamentally unattractive photographic images. These results were most often marked by excessive contrast, streaked, stained or dirty footage. To the judges, this indicated the employment, unsuccessfully, of some process of home reversal development.

Occasionally, a movie maker created some visual confusion in his film by shifting from one emulsion or brand of film to another during the course of a single sequence.

So much for the use of the tools. One or more of these difficulties rang the death knell on many an aspiring film, but they were not the only executioners, since failures in continuity, in the fundamentals of good subject matter treatment, played a telling part. Many pictures fell by the wayside from lack of adequate sequencing. Good photography, sharp focus, steady camera work often were evident in films which neglected the sequence as the unit of movie continuity. More specifically, some pictures started, rolled onward and came to an end all in long shot, without a single medium shot or closeup to round out the presentation of the subject. This neglect resulted inevitably in a failure to tell the film story adequately and also in a monotonous quality on the screen. No matter how fine the photography, the variety and liveliness obtained by changing camera distances and angles are essential to a good movie.

When sequences were lacking, almost inevitably there was a paucity of human interest. Content to work only with long shots, the cameramen who made these films missed getting scenes and sequences of persons doing things. In pictures of the national parks, there were scenic shots galore, but one had to search for a satisfying sequence of a horseback ride over the rocky trails. It is difficult to take a near shot or closeup of a mountain, but you can shoot a closeup of bacon sizzling in the pan, or of a youngster looking wide eyed at a flower. By neglecting human interest and disregarding subjects common to daily life, one also misses opportunities to capture imaginative angles and pleasing compositions. These things are important in making a prize winning motion picture.

These were the continuity weaknesses which crept in as pictures were being taken—failure to make sequences and neglect of imaginative, human interest values. But others lay in wait for the unwary camera-

[Continued on page 37]

THE CLINIC

Technical suggestions and cine topics for movie makers

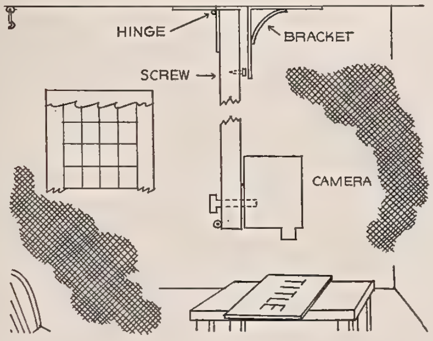
FREDERICK G. BEACH, ACL

Reflections While a polarizer is of no value in eliminating undesired reflections on ordinary snow, it is helpful if the snow has an icy crust. It works well, of course, when filming on the ice and will cut out bad reflections of light hitting the ice at an angle of about thirty five degrees. The polarizer's capacity to darken skies is well known to many camera users, but new movie makers could profit by learning to use one—particularly for color shots.

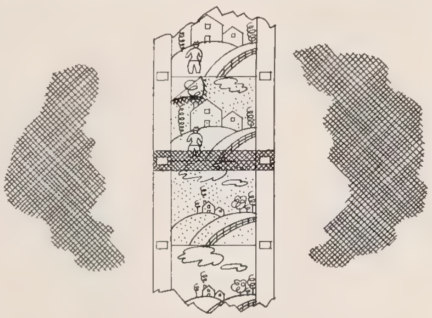
Film damage Torn perforations do not always mean that a film has ended its useful life. In some cases, such films can be duplicated by firms having a regular duplicating service, and the copy may be used for projection without the slightest trouble. If in doubt about a film, send it to a laboratory with an explanation and ask if it can be copied.

Vertical camera If you have a trick shot or a title stunt that requires the camera to be pointed straight downward, you are likely to find, when you come to make the scene, that your tripod will not allow a completely vertical shot. To solve this problem, R. D. Hatch worked out for his cine workshop a clever ceiling bracket that can be swung out of the way when it is not in use.

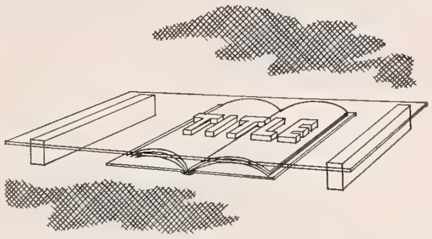
Not all of us are fortunate enough to have a work room where we can screw things into the walls without fear of reproach, but, for those who have, the idea has great merit. A stout wooden piece is fastened to the ceiling with a heavy hinge, and an ordinary shelf bracket is placed in position so that it will serve as a stop when the wooden piece is lowered. The illustration shows just how this is done. The adjusting screw in the swinging member allows for minute adjustment so that the post will be perfectly vertical. A level is used for this purpose, and, once the support is made vertical, it can be securely fastened. A tripod screw serves to hold the camera in place, and, if desired, a locking screw to hold the swinging member in position can be added. Small guide strips may be placed on the upright alongside the camera to prevent its turning. If the camera is perfectly vertical, one could use a plumb line to find the center of the camera field to guide him in placing title cards. The line should drop from the center of the lens.



Safety splice From A. B. Spencer, ACL, comes a report concerning a method used by the Denver Convention and Tourist Bureau to insure trouble free projection of its films. The bureau found that, in spite of the most careful work, a splice would part now and then, so this idea was developed. On the shiny side of the film, a small piece of transparent cellulose tape is placed over the patch and extends the length of one frame on either side of it, as shown in the drawing. The tape used is the width of the picture area, so that there is no problem of covering sprocket holes. The cellulose tape is not noticeable on the screen, and it holds the film together in case the splice breaks.

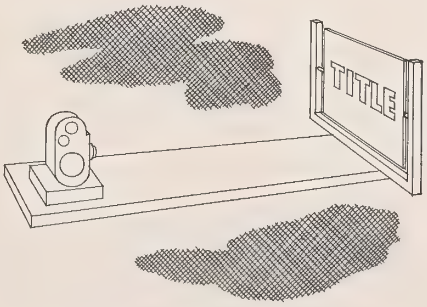


Title "props" Often, a specific background, such as a map, poster, an open book or similar flat "prop", is useful or suitably decorative in a cine title. The problem is to get the lettering superimposed on the object. One method of doing this is to make a shot of the background in close-up, then to rewind the film and to double expose the title on the same film length. A simple substitute for this procedure is shown in the drawing above. A sheet of glass is supported over the background object and the title is lettered on the glass. Most types of movable letters may be used, and the expert may hand letter the title on the glass. One can introduce movement in the background without disturbing the title.



Slitting Users of double eight positive film for titles must make certain that their device for slitting the film is a precision instrument. Minute variations in slitting may cause defects in projection. Side tension machines are especially sensitive to slitting inaccuracies, and a picture that jumps constantly may be the result of such conditions.

Swing it E. P. Burch, ACL, has sent us a reminder that, while the idea of a title that swings on a horizontal axis is an old one, it may be new to many of our readers. This stunt, which involves a simple device that lends itself to home construction, makes it possible to swing a title from a horizontal to an upright position within the camera field. One can combine this effect with double exposure, masks and other tricks to make very elaborate title stunts. The illustration below shows how the device can be built.



Camera oiling Not infrequently, there appears advice on oiling cine cameras, and apparently some writers are misinformed

[Continued on page 42]

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

New York contest Nine one reel 16mm. films were entered in the recent annual contest conducted by the Metropolitan Motion Picture Club, in New York City, with first place and the club trophy going to Frank E. Gunnell, ACL, for *Mount Ranier*. Second award and a year's complimentary membership in the club went to Sidney Moritz, ACL, for *Remington Holiday*. The judges were W. French Githens, president of Newsreel Theatres, Inc.; Charles R. McLendon, city editor of the *New York Herald Tribune;* Arthur L. Gale, ACL, editor of Movie Makers, and James W. Moore, ACL, continuity and club consultant for the Amateur Cinema League. The winning pictures and other high ranking entries were screened on the program of a late meeting, which featured a discussion, by Mr. Gale, on *How I Judge A Movie.* The New York club is now meeting in the projection hall of Fotoshop, Inc., at 18 East 42nd Street, Manhattan.

Pair for Philly New in Philadelphia is the 8-16 Movie Club, now meeting on third Thursdays in the Quaker City's Funfield Recreation Centre. First officers are George B. Burnwood, president; Edmund O. Mueller, vicepresident; Walter L. Bendon, treasurer; Louis Sobel, secretary. Early programs have featured a screening of color films on Guatemala, by W. Stevens Thomas, director of education, Philadelphia Academy of Natural Science, and a discussion of new techniques in movie making, by W. Paul Kelley, district representative of the Eastman Kodak Company. Interested amateurs in the Philadelphia area are invited by the club to attend a meeting as its guests.

Seattle sees winner First of the visiting films to be seen by the Seattle 8mm. Club, a member of the film exchange plan sponsored by the New York 8mm. Motion Picture Club, was *Mother Earth,* produced by Charles A. Ferrie, jr., ACL, and a recent winner of Honorable Mention in Movie Makers selection of the Ten Best films of 1938. New officers of the Seattle group include Dr. D. F. Bourassa, president; Miss L. M. Smart, vicepresident; W. N. Chance, secretary treasurer. Late activities of this strong West Coast unit include a fifty foot color film contest, yet to be judged, and the club's second annual dinner, held at the Edmond Meany Hotel. The Messrs. Chance, Diers and Huntley were in charge of dinner arrangements.

Brooklyn forms Movie making interests in the Brooklyn, N. Y., area are now being served by the Brooklyn Amateur Cine Club, ACL, recently organized group meeting fortnightly at the Hotel Bossert. First officers are Irving Pollack, ACL, president; Charles Benjamin, vicepresident; Sam Mason, treasurer; Ruth Schachner, secretary. Early activities have included the formation of two beginner's filming groups, for field instruction in the use of their equipment, and clinical screenings of members' films. Amateur movie makers are invited to get in touch with the president at 913 St. Marks Avenue, Brooklyn, for further information.

Shots of "Tramp's Triumph" by Long Beach Cinema Club

Julian Hiatt

Julian Hiatt

Cleveland contests The results from a short films contest and from the annual members' films competition have been announced by the Cleveland Amateur Cinematographers, in a recent dispatch from president Jack L. Krapp, ACL. Awards in the short films contest, in order of merit, went to Edward Glosner, for *Eight Wheels and a Girl;* Mr. Krapp, for *Blossoms,* and Thorens Melkerson, ACL, for *Put-In Bay Outing.* In the club's major competition, Gordon A. Smith took first place with *Western Trails,* with Mr. Krapp again winning second spot, for *Curb Market,* and Calvin H. Smith coming in third with *Canadian Fishing Trip.* A recent annual meeting returned all officers to their posts, to give the club a board composed of Mr. Krapp, president; J. LeRoy Collins and Mr. Melkerson, vicepresidents; Richard C. Taylor, treasurer; Gordon B. Zellers, ACL, secretary.

Monterey movies New on the West Coast is the Peninsula Cine Club, in the region of Monterey, Calif., and with headquarters at the Grove Pharmacy, at Pacific Grove. First officers include Knute G. Mathison as president, with Gilbert I. Rhodes, ACL, as secretary treasurer. Serving with Mr. Rhodes on the constitution committee are Ronald Hodges and Harold H. Daugherty. Featured on the

Grabill, courtesy Shreveport Journal

Shreveport Movie Makers line up 8 fans for city reel

program of the organization meeting were *Lake Tahoe*, by R. J. Ferguson, and *Alone At Last* and *A Little Journey*, by Mr. Rhodes.

Winners in Philly Limiting entrants to one hundred feet of 16mm. film or its equivalent in 8mm. stock, the Philadelphia Cinema Club recently has concluded a vacation films contest with first and second awards in each film width. Place winners have been announced as follows: in 8mm., first prize to *Peggy's Cove*, by Francis Hirst, ACL, with second prize to *Autumn in the Poconos*, by Ernest VandenBorch; in 16mm., first prize to *Autumn*, by Neil MacMorris, with second prize to *Valley Forge Park*, by Arthur J. Hurth, ACL. A feature of the contest meeting was the presence as honor guest of Ir. A. B. Japikse, ACL, president of the Nederlandsche Smalfilmliga, in Holland.

Second for St. Paul The Metropolitan Cine Club, recently organized in St. Paul, Minn., already has adopted a constitution and elected first officers for the coming year. On the board are John A. Bordenave, president; Carl O. Olson, vicepresident; Harold E. Piggott, secretary treasurer. G. B. Peterson has been appointed chairman of the general committee and will serve as editor of *News Flashes*, the club bulletin. Headquarters have been established in the city's Hotel Angus.

Club in Canada In Ontario, Canada, the Hamilton Amateur Movie Makers Club is now firmly established, according to the report of first president H. C. Smith, ACL. Other officers include T. M. Thomson, vicepresident; W. Fraser, secretary treasurer; H. R. C. Treen, chairman of programs; Charles Kidner, chairman of the house. Early programs have featured an address by I. Idenden, of the Canadian Kodak Company; a screening of *Around The World*, a 16mm. sound film; a demonstration of positive title making, by Mr. Thomson, and a competitive screening of members' vacation reels.

Eights enlarge Members of the Washington 8mm. Movie Club have seen a thoroughgoing demonstration of successful enlarging from 8mm. frames, staged by Kenneth Boardman, ACL, and illustrated by him with a large collection of eight by ten inch prints. Mr. Boardman explained his process of projecting the cine film on 35mm. strips which are, in turn, developed and enlarged in the regular manner. The Washington club, a collaborating member of the 8mm. club film exchange, has screened *Beach Combers* as its first film on this program. The work of A. O. Jansen, of Seattle, it had been supplied on loan by the Seattle 8mm. group. In the Capital, the Eight filmers are planning a city film for entry in the exchange. *Entitled to Success*, the Ten Best award winning film produced by Charles J. Carbonaro, ACL, for the Besbee Products Corporation, rounded out a full program, at the Hotel Washington.

For Yakima Interior lighting was the featured subject of discussion and demonstration at a late meeting of the recently organized Yakima Movie Makers, in Washington. Showing four correct and four incorrect lighting setups, the club's technicians followed each with an immediate demonstration on film of the results—an accomplishment made possible through the use of a record film of these setups which had been produced a week before the meeting. Members' pictures projected for discussion were an 8mm. Kodachrome study of skiing, by William Hassell, and a monochrome home movie, by Oscar Martin. First officers of the new group include Paul Thompson, ACL, president; Carl Lowenthal, vicepresident; Richard Velikanje, secretary treasurer; Dr. Holt Robinson, production chairman; Mr. Velikanje, technical chairman; Carl Becker, program chairman.

Second for Sioux City Twelve entries were received in the second annual contest for members' films, recently concluded by the Amateur Cinema Club of Sioux City, in Iowa. Judged in 8 and 16mm. classes, the award winning films have been announced in order of merit as follows: in 8mm., *Trip to the Farm*, by Carl Gustafson, ACL; *It Happened One Day*, by Harold Hopkinson; *California*, by Allan Houghton; in 16mm., *Yellowstone*, by Dr. Ray Harrington; *Isle Royale*, by Helen Albertson and Edith Royke; *Deadwood Days*, by L. L. Holmes. Honorable mention in the 16mm. class was given to George C. Merrill for *On The Way to Yellowstone*, with the grand prize awarded by acclamation to Mr. Gustafson for his 8mm. farm movie. On the club's board of judges were J. H. Godtfring, Mr. Merrill, Floyd Roberts, Earl Gilliland and Ray Troutman.

For Los Angeles Features of a late meeting of the veteran Los Angeles Cinema Club have included a talk on photo finishing, by Kenneth Forbes, ACL, chief of the photo section at Santa Anita; a screening of color films on Czechoslovakia, by Tracy Q. Hall, ACL, and a clinical examination of members' [Continued on page 38]

Milwaukee Amateur Movie Society films "Blond Interlude"

CINÉ-KODAK

The subjects shown above are typical of the scenes now easy to film—with the extreme speed of Ciné-Kodak Super-XX.

SUPER-XX

CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Eastman's New and Fastest Home Movie Film

IF yours is a 16 mm. camera, this new Eastman super-speed film will more than double your picture-making range. Over four times as fast as regular Ciné-Kodak "Pan" . . . more than twice as fast as Ciné-Kodak Super Sensitive Pan, Ciné-Kodak Super-XX makes an *f*.3.5 lens the equivalent of an *f*.1.9 with regular "Pan." And, with an *f*.1.9 lens and Super-XX, you can make movies that have not, until now, been possible.

For example, with an *f*.1.9 lens, you can make good close-ups indoors with two regular 50-watt light bulbs 2½ feet from the subject—one bulb, if in a reflector. Three 50-watt bulbs in reflectors supply sufficient illumination at *f*.3.5. With Kodaflector, two No. 1 Mazda Photofloods 14 feet from the subject provide ample light for filming at *f*.3.5.

The extreme speed of Ciné-Kodak Super-XX is even more valuable when you have no control over the illumination. You can shoot indoor wrestling matches, hockey games, skating exhibitions, basketball games, stage shows—some with telephotos or in slow motion. Outdoors, you can make movies much earlier and later in the day . . . on dark winter days . . . on cloudy and rainy days. If the sun is bright, however, a neutral density filter (N.D.2) is needed over the lens to prevent extreme overexposure. This filter, with a factor of 4x, reduces Super-XX to the equivalent of regular "Pan" and the exposure guide on each Ciné-Kodak can be followed.

Load your camera with Ciné-Kodak Super-XX and make movies that you have never been able to get before. It costs the same as "SS Pan"—full exposure instructions are packed with the film. Prices: 50-foot rolls, $4; 100-foot rolls, $7.50; 50-foot magazines and packettes, $4.25. Prices include processing.

FOR INDOOR MOVIES IN COLOR

Use Ciné-Kodak Kodachrome, Type A. It is remarkably fast and you can get wonderful results easily with Kodaflector, Eastman's $5 featherweight lighting unit. Type A Kodachrome is expressly color-balanced to give true color reproduction when used with Photoflood light—can be used outdoors in the daytime with Type A Kodachrome Filter for Daylight. Prices: for Ciné-Kodak Eight, $3.75; for 16 mm. cameras, 50-foot rolls, $4.75; 50-foot magazines and packettes, $5; 100-foot rolls, $9—including processing.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

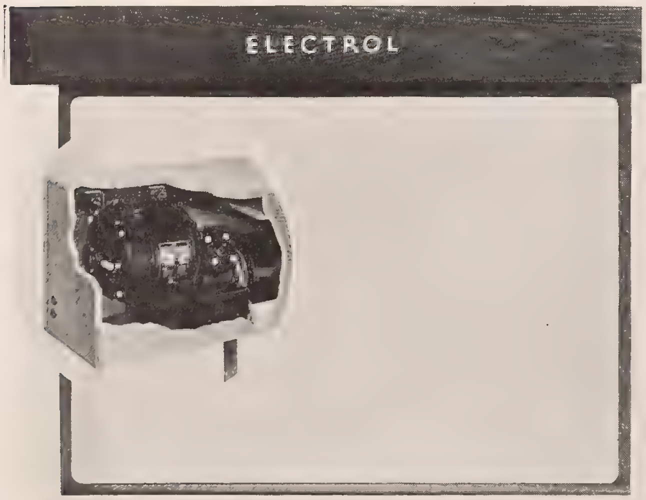
RUSSELL C. HOLSLAG, ACL

Agfa still film reduced Effective December 1, 1938, the Agfa Ansco Corporation, Binghamton, N. Y., instituted a new list of reduced prices for many sizes of its popular fast films. Included in this list are Superpan and Superpan Press roll films and film packs, 35mm. Ultra-Speed Pan for miniature cameras and 35mm. Infra-Red film.

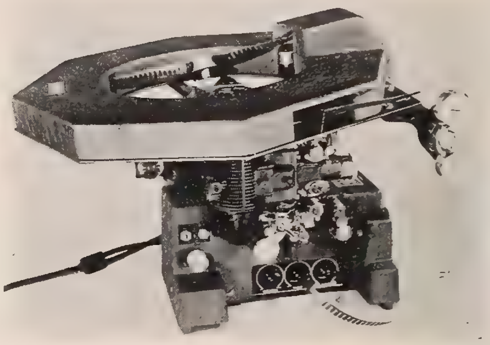
Craig editor A new device for viewing 16mm. films in full motion, during the process of editing, has been brought to the cine market by Craig Movie Supply Company, Inc., 1053 South Olive Street, Los Angeles, Calif. The new accessory, called the Craig Projecto-Editor, incorporates a brilliant viewing screen, two and a quarter by three and a quarter inches in size, upon which the picture appears when the film is placed on the track, which is completely open and accessible. No shutter nor intermittent motion is used. The unit is substantially built and nicely finished and, for convenience in editing and splicing, it is regularly mounted on a twenty six inch board in conjunction with the Craig 16mm. Senior splicer and rewinds.

Projection lamps less Because of increased public demand, list prices of eight high efficiency projection lamps recently have been reduced by the manufacturer, Incandescent Lamp Department of General Electric Company of Cleveland. This reduction affects projection bulbs of the T-10 and T-20 types, with ratings of 300 to 1000 watts.

Cut film Kodachrome Enlarging the scope of outdoor Kodachrome for still camera use, the Eastman Kodak Company, of Rochester, N. Y., has now made available a new color emulsion—Professional Kodachrome—in a number of popular cut film sizes. These films can be loaded into ordinary cut film holders of the appropriate dimensions and may be used with satisfactory results in any camera having a good anastigmat lens. The emulsion is balanced for correct color reproduction in outdoor sunlight, and it is said that the average exposure under such conditions, with the new film, is one twenty fifth of a second at *f*/6.3. For outdoor scenes taken in bright shade, or under certain other conditions not in direct sunlight, various Wratten filters are recommended to give true color effects. The films are offered in packages of six; after exposure, these may be sent to Rochester for free processing and return if forwarded in quantities of three or more. Sizes now available range from two and a quarter by three and a quarter inches to eight by ten inches.



Da-Lite Electrol has motor to raise and lower screen



B. & H. Continuous Attachment handles an 800 foot reel

800 ft. continuous A new attachment of unique design recently has been made available to perform the function of running continuously an 800 foot length of 16mm. film, either silent or sound, in conjunction with certain Bell & Howell projectors. In spite of the unusually large film capacity of this new attachment, it is said practically to eliminate friction between adjacent film layers by virtue of its special design, which holds the bulk of the film in a horizontal position during operation. The weight of the film is thus supported by its edge. An automatic switch stops operation if the film should break at any point. The new Bell & Howell Continuous Attachment may be used with Filmo silent models 57 and 129 and with sound models 120, 138 and 142. Full information may be had from the manufacturer, Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

Pan tilt top A new tripod top, which permits a two way camera movement, recently has been offered by the Mimosa American Corporation, 485 Fifth Avenue, New York. The device, called the Mico, is substantially made from hard brass, with tarnish proof finish. A seven inch handle controls the tilt motion, and both tilt and panorama may be locked in any position. Complete information and prices may be obtained from the manufacturer, at the address mentioned.

Radiant reduced A definite reduction in price, affecting most standard types of concentrated filament lamps for use in motion picture projectors, has been announced by the Radiant Lamp Corporation of Newark, N. J., manufacturers of Radiant Precision Lamps.

[Continued on page 43]

Recording winter's athletes

[Continued from page 13]

would render any following sequence rather anticlimactic.

Whether your film consists of skiing, ice hockey, bob sledding, tobogganing, sail skating, the birth of a snowman or storming a snow fort, remember these three rules of smoothly continuous and pleasing presentation:

1. Be clear. After long shots, which establish the locale and general action, follow with closeups which show dramatic and pictorial details.

2. Be chronologically progressive. Do not show a snowman, first, in perfect health, then horribly dismembered and, in the next instant, fully restored in a different location. The action in a closeup should logically follow that of the medium shot preceding it.

3. Strive for technical perfection. Use a camera support, and a filter in direct sunlight, and be careful of focus and exposure.

This season, with its crisply sparkling snow and black, leafless trees, is one of monochrome's strongholds in a world of color. My own feeling is that color film cannot quite equal monochromatic rendition of the powdery translucence of back lighted, swirling snow. I do not say that color film is inferior to monochrome as a medium for winter photography, but I do say that the younger rival has fewer advantages in this white season.

One of the advantages of color film in winter time should be mentioned. When filming is done in hazy or cloudy light, color stock will give interesting results, while the complete loss of contrast under similar conditions robs monochrome of very much of its pictorial quality and renders it far less desirable except for record purposes.

Threading winter's jewels

[Continued from page 16]

with the camera.) Now for silhouettes. Take bold, powerful silhouettes against the setting sun and make another picture of Tabby, this time a closeup against the skyline. Finish this sequence with a picture of the farmhouse, Tabby's home, with the evening lights shining on the windows or with the soft glow of interior lights. Shots taken at dusk with a wide aperture and fast film will obtain this effect for you. As Tabby goes into the house, we follow her and get shots of her at supper with a saucer of milk. Other details of the farmer, stamping snow from his boots and possibly bringing in wood, should be filmed.

While most farmhouses have electricity these days, the lack of it should not deter the filmer. The new fast films and high speed lenses make picture taking possible with only the light of a good gasoline lantern or, in some cases, with the more powerful types of kerosene lamps.

Of course, there are a good many themes which might have been used. A dog might be substituted for Tabby, and more vigorous backgrounds of a mountain or river could be used. The farmer might be shown alone, with more emphasis on his daily tasks, or perhaps the story might present an elderly man who walks through the woods or to the snow covered seashore.

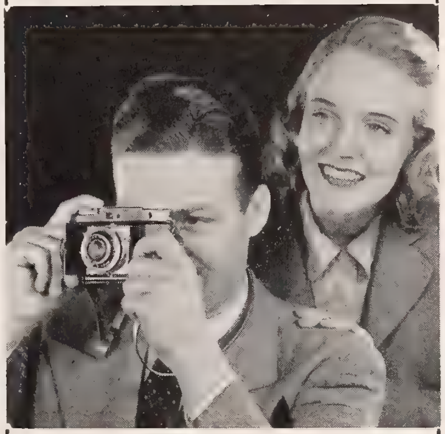
Children would furnish an ideal motif, and to record their winter sports, their snowman building and their journey to school would be simple and interesting. Good films cannot be made in a day, and perhaps it will take several weekends, for lighting conditions are not always ideal. If the opening outdoor scenes are made in sunlight, then one must be consistent and wait until another sunny day presents itself before continuing. A finished picture should offer not only smooth exposure, but also consistent lighting, as if the picture were made on one day only.

Overexposure is the greatest enemy of good winter pictures, and it produces flat, glaring areas of snow which are devoid of detail. Care is needed in taking meter readings, for the dark areas in and around trees may make the dial reading very low, which may result in bad overexposure on the snow area in the picture, especially with color film. When you have bright snow and dark woods, you may as well make up your mind that one or the other must suffer. As a rule, it is more pleasing to have good rendition of the snow and to let the woods appear as dark as necessary.

The sun is low in the winter time, and shading the lens against its direct rays presents a problem. If you are shooting into the sun, it will often be impossible to shade the lens properly without using an object in the picture area. Natural shade, such as that of a tree, will sometimes cast a shadow just large enough to ward off the sun's rays from the lens. Silhouettes will have to be made when the sun is completely hidden behind the object. However, it is far easier to obtain attractive back lighting with snow than it is to get it in the summer time.

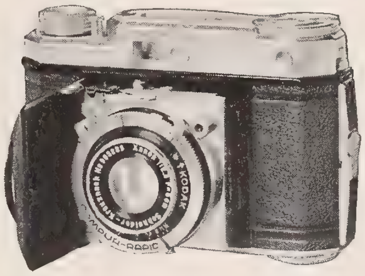
One of the difficulties encountered in winter filming is the tripod's tendency to sink into the snow, which makes leveling difficult. A simple set of "snowshoes" for the tripod legs will do the trick. They can be made of six inch squares of light wood, with a small hole, or indentation, in the center, so that the points of the legs will not slip. In use, they are placed flat on the snow under each leg, and they cover sufficient surface to hold the weight of the average camera and tripod.

Finer "Stills"
for
MOVIE MAKERS



The KODAK RETINAS

THESE versatile, beautifully finished "miniatures" of the 35-millimeter type are precisely constructed for precise "still" results—in black-and-white or in full-color Kodachrome. Their splendid lens-and-shutter combinations assure critically sharp negatives under greatly varying conditions. Moderately priced, considering their ability. At Kodak dealers'.



KODAK RETINA II (Above), $140 and $115

Has coupled range finder . . . body shutter release . . . double exposure prevention lock . . . nine-speed Compur-Rapid shutter . . . film-measuring device . . . exposure counter. Prices, including case: with anastigmat *f*.2.0 lens, $140; with anastigmat *f*.2.8 lens, $115.

KODAK RETINA I—*New Price,* $48.50

High points include exposure-centering mechanism and exposure counter . . . depth-of-field indicator . . . enclosed direct-view finder . . . body shutter release . . . range finder bracket. Has a fast, true Kodak Anastigmat EKTAR *f*.3.5 lens and 1/500 Compur-Rapid shutter. Now priced at but $48.50.

Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

SHARP CLOSEUPS WITH YOUR FIXED FOCUS LENS FOR TITLE MAKING AND FILMING ALL SMALL OBJECTS WITH ANY MOVIE CAMERA

THE BESBEE
CLOSEUP ADAPTER
DOES IT!

Here's a new camera accessory you've long wanted! Enables you to make sharp titles or other closeups with your fixed focus camera at 10" and 30". BESBEE CLOSEUP ADAPTER KIT consists of:
1) Handy clamp-on Link Arm
2) 2 Lens Elements in cases
3) Tripod Adapter
4) Lens Tissue
Fits any camera. Enables even focusing lenses to take larger closeups. May be mounted on Besbee Titlemaker or used on any tripod.

PRICE ONLY $3.75. See it at your Dealer or write us.

BESBEE PRODUCTS CORP.
TRENTON NEW JERSEY

"Edited by ENO"
AMERICA'S PIONEER ART TITLE BUILDER and FILM EDITOR
RALPH R. ENO
545 FIFTH AVENUE · N.Y.

MOVIE FANS—ATTENTION!!!

New Castle releases now available, send for your copies to-day. We can supply all your motion picture needs. Ampro, Bolex, Eastman, Keystone, Victor and other equipments. Write for literature. Prompt mail-order service anywhere. Place your name on our mailing list.

JAMES A. PETERS
Commercial Motion Picture Service
456 Turner Street, Dept. I, Allentown, Penna.

BARGAINS
write for FREE CATALOG

We have what you want in 8 or 16mm. cameras and projectors — miniature and "still" cameras.

Modernize—Trade In Your Equipment

SUNNY SCHICK
National Brokers
405 W. WASHINGTON BLVD.
FORT WAYNE INDIANA

One of the sure signs of a cold day is the steam visible from the breath of persons and animals. The vapor can best be recorded by the camera when the sun is shining on it from either side or the back. A horse that has been working hard will breathe heavy clouds of steam, and it is a simple matter to record them with interesting camera angles.

One of the movie maker's tools often effective in winter scenic filming is the diffusion mask. A light gauze placed over the lens produces a soft diffusion effect which is popular with pictorial still photographers and which would add beauty to quiet cine snow shots. Diffusion may also be obtained by the use of special plates, like filters, which may be had in various degrees of strength and effect.

While the technical work in a scenic picture is of high importance, it must be remembered that beautiful photography alone is not enough. A fine picture must have a reason for being and must have a story behind it in order to entertain.

In the meanwhile

[Continued from page 15]

in a yell of delight. As Dad is shaving, Mother is getting the breakfast.

At first glance, this interrelation of activity would seem to complicate the matter of motion picture continuity. Actually, it simplifies it. The cameraman, instead of being obliged to follow in accurate progression the links of a single chain (the farmer picking apples), now finds a new and stimulating freedom in the warp and woof of interwoven action. He need not film all of the strokes of a golf game, all of the plays of a match at football. Instead, he may, and indeed should, picture his material from many sides. Picking up one action, he soon drops it to follow with its reaction. Taking A at one moment, he carries on to B at the same moment, suggesting inescapably the relationship of "in the meanwhile."

In this relationship lies an easy, effective and extremely natural form of continuity sequencing. It is a sequence form, obviously, which is almost ideally suited to good family filming. Where, if ever, is there subject matter so naturally interrelated, where are people so joined together in the dramatic significance of their separate actions? In the deservedly popular family film continuity, which aims at a record of the family's life from dawn to dusk, "in the meanwhile" sequencing will come into being almost without your knowing it. With a little conscious planning, this method of filming will prove an invaluable addition to your subject matter treatment.

The film begins with a new day. As we leave such introductory atmosphere shots as we may choose, to come in directly to the family members, we find at once that different members are doing different things—at the same time. Perhaps it is Dad who gets up first to close the windows. While he is shivering in the brisk fresh air, Mother and the children may be snuggling deep in the covers for one last moment of comfort. But, as Dad goes off to the bathroom to brush his teeth, or down to the cellar to stir up the furnace, other members of the family get into action. Now, Mother is binding up her hair, the youngsters are romping, or washing, or looking for lost shoes. Soon, Dad chases the children from the bath and begins automatically his daily chore of shaving unwilling whiskers. With a hurried word to the children about combing their hair, Mother descends to her duties in the kitchen. Upstairs, the Old Man has finished with his face, and the camera picks him up once more as he runs a comb through tousled hair. Downstairs, the camera finds coffee bubbling, orange juice streaming from the rotary juicer and plates and silver being placed on the breakfast table. The children, more speedy than Dad, have finished their dressing and join Mother hungrily in the kitchen. But Dad has been moving along, and we show him now in front of the dresser, just patting his tie in place and slipping on a coat. Mother calls from the foot of the stairs, the breakfast is set out on the table and Dad joins the family group, rounding out a full circle of family activity.

Such are the methods of "in the meanwhile" sequencing. Fluid, natural and highly effective, this type of filming may be adapted to almost any subject matter. Not only is it interesting and lively in its effect, but it has the added virtue of saving footage, since we need not picture each step of every person's action. When we leave Dad shaving, we may come back to him from the kitchen and find him dressing. What he does in between we leave to imagination.

On your next filming plan, why not try a bit of In The Meanwhile?

We filmed an idea

[Continued from page 17]

small boy, fishing from the rickety canal wall, falls in and drowns. The community is aroused at last. The same persons who were too busy even to sign the petition now go to the polls. Where Mike and his henchmen expected a clear field, they run into an embattled community and meet defeat. And so we wind up, having said in pictures that a political boss and his machine are strong only as long as the average citizen is too busy to take an interest in his civic problems.

Our script was worked out, shot by

shot, to tell the story in pictures. But we had to have a few titles. There were places wherein it was necessary to indicate what some character in the picture had said. We preferred not to disrupt the continuity with spoken titles, and so we arrived at another device. Where the title was needed, we cut in a closeup of some detail easily identified from the preceding long or medium shot. This closeup contained no action essential to the story, but it served as the background for a spoken title double exposed on the scene. The idea worked out well, and the result gave something of the effect of a talking picture.

We had a lot of fun surmounting our problems, and here are some of the devices that we used.

We needed to contrast the slow, discouraging reception John Doe met, in getting enough signatures on his petition, with the ease with which Mike Hokum accomplished the same thing. The film starts with a fade in on a shot of a walk along the canal, and John Doe is seen walking toward the camera in the distance. Against this shot, the credit title and first subtitle were double exposed. After many rehearsals, we timed his motion so that he arrived at a spot where his figure just filled the height of the frame when the titles had ended. As the last title fades out, John Doe turns from the sidewalk to approach a house. Then follow a closeup of his hand ringing the door bell, a closeup of the bell ringing, and we are off to a series of shots depicting his efforts to interest the business men, mechanics and good housewives in the cause.

This is quite a long sequence, winding up with a discouraged John Doe entering the print shop where the friendly newspaper is published. Even here, bad news awaits him. Another faction is circulating a petition to get a proposition on the ballot to build a jetty. This was indicated by a shot of the paper coming off the press. (We had the run of a small print shop for a Saturday afternoon.) Then, against the dark background of a press, and the hands of John Doe and the printer showing in the foreground, we double exposed the title, *"It's that city outfit."* From this, we dissolved to a long shot of the City Hall, then to a door on which was the sign, *City Engineer*, then to the hands of two men resting on the top of a big, highly polished desk. Double exposed over this last shot is the title, *"Swindler told me there's $10,000 in this for us."* This is followed by a closeup of a pudgy hand flicking ashes in the ash tray against which fades in the title, *"It's a cinch."*

The throes of anguish we went through to get this series of dissolves are not pleasant to dwell upon. But the smoothness of the transition is very satisfactory. Most amateurs have to make their

YEAR'S MOVIE SENSATION!
In One Historic Movie You Own World News of Entire Year

CASTLE FILMS TRIUMPH!

"NEWS PARADE OF THE YEAR"

● Review now . . . relive 5, 10, 20 years hence the world's news-thrills of history's most momentous year . . . a priceless, living record for every 16 and 8mm projection owner.

CASTLE FILMS
RCA BLDG., NEW YORK • ASSOC. SCREEN NEWS, LTD., CANADA • BELL & HOWELL CO., LTD., LONDON

COST LITTLE TO OWN
8mm Sizes: $1.75 (50') and $5.50 (180')
16mm Sizes: $3.50 (100') and $8.75 (360')
Sound-on-film: $17.50 (350')

READY NOW! At your Photographic Dealer. If he cannot supply you, use this coupon.
Name__________
Address__________
Size and Length__________

IMPORTANT NEWS FOR DUFAYCOLOR USERS!

Si-Mi X-Y Reversal Compound enables you to process your Dufaycolor Film without removing the film from your tank.

FIVE TUBES
SI-MI
X-Y REVERSAL COMPOUND

15¢ PER TUBE

Completely eliminates light flashing and redevelopment. Process your own color film with SI-MI X-Y REVERSAL COMPOUND which in conjunction with the Dufaycolor Developing Kit completely develops Dufaycolor or any black and white reversal film in 15 minutes.

at all leading dealers

Send for descriptive literature L-5

GENERAL DISTRIBUTORS

RAYGRAM CORP.
425 FOURTH AVE. NEW YORK CITY

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

TITLES *by PARK CINE*
Artistic . . . professionally perfect, brilliantly photographed titles used by prize-winning films year after year. Costs so little, EVERY film should have them. Send for Free Catalog.
PARK CINE LABORATORY
120 West 41st St. New York

ELECTROPHOT
photo-electric EXPOSURE METER 1939 MODEL 12

ELECTROPHOT

EVERY QUALITY FEATURE FOR ONLY $10

Have your dealer show you the Model 12 Vest-Pocket Electrophot for 1939. First and only quality, precision meter to give you: Instant, direct f-stop dial readings for black and white stills; instant finger-tip dial conversions for all still, movie and color films and shutter speeds from 1/1000 to 2 seconds; jeweled bearings for guaranteed accuracy; exclusive zero screw adjustment for dial needle; your choice Black, Ivory or Mahogany Bakelite case—all in a vest-pocket size — ALL for only $10.00 at your dealer's! SEE THE IMPROVED ELECTROPHOT TODAY!

J. THOS. RHAMSTINE★, 303 BEAUBIEN ST., DETROIT

effects in the camera, so that the process of getting a number of geographically unrelated shots together demands a very careful shooting schedule and a lot of time. But it is worth it. Especially is it a joy, when one is editing, to come upon ten or fifteen feet of pure, predigested continuity.

In the last shot of this series of dissolves, we "planted" a symbol which we could use to represent the boss, Mike Hokum. It is the big ash tray and his fat, pudgy hand flicking ashes from a cigar into it. This symbol proved useful a number of times. For instance, it twice served as the background for a double exposed title, and in each case there is no doubt as to who is speaking.

We wanted to picture the indifference of persons to John Doe's newspaper articles that exposed the graft behind the jetty proposition and announced a mass meeting. A bit of the script illustrates our procedure:

Scene 35. *Closeup.* Over the shoulder of a man as he reads the evening paper announcing the coming mass meeting. He glances disinterestedly at the headlines and then turns to the sports page. Dissolve.

Scene 36. *Near shot.* Same man crumpling the paper and putting it in the fireplace. He strikes a match. Cut.

Scene 37. *Insert.* The article about the mass meeting all crumpled up as the burning match comes in and the paper slowly darkens and starts to burn. Dissolve.

Scene 38. *Near shot.* A housewife preparing to dump some garbage into a newspaper. She unfolds the paper.

Scene 39. *Closeup.* The same article as the garbage covers it up.

With much difficulty, we managed to suggest a roomful of empty chairs, with John Doe and the editor of the friendly newspaper alone on the platform. (We had access to a small auditorium.) By lining up some chairs, six or seven rows deep, in front of the camera and shooting rather low over the backs, we got a fair shot without having to illuminate an area too big for our meager lighting equipment. How to show the same room crowded for the mass meeting, after the drowning of the boy, was another matter. We finally solved the problem, and the script for this section reads thus:

Scene 90. *Fade in. Insert.* Newspaper article announcing the death of the boy and also of a mass meeting.

Scene 91. *Closeup.* Two pairs of hands across the big desk top. The hand of the person in the foreground holds the clipping and gives it across the desk to the hand of the other person. Double exposed over this, after the action, is "*That kid drowning sure got John Doe's crowd started.*" Dissolve.

Scene 92. *Long shot.* A large community hall at night, light streaming from the windows. Cut.

Scene 93. *Medium shot.* Front door of the hall. A crowd of men and women mill around the door, trying to get into the overflowing room. Cut.

Scene 94. *Closeup.* John Doe's shadow on the wall as he addresses the audience and excitedly waves his arms.

I do not believe that one is conscious of the lack of a long shot of a packed auditorium.

To suggest election day, we shot a busy street, then got a bank to lend us its stock sign, "This bank will be closed for election," and the bank officials allowed us to film it set up in their window. We made a big sign, a banner on white cambric, "Vote for proposition Number 1," and tied it on the side of a car. We filmed the car driving down Wilshire Boulevard.

These scenes are followed by a number of quick, short shots of hands stamping ballots. We bought a regulation stamp and secured some old sample ballots, so that it all looks official.

The friendly printer is shown chalking up the returns on a blackboard in the newspaper office, and the people watch him through the window. Then come closeups of some of their faces and a semi closeup of Mike's hand holding a smoking cigar, his other hand drumming impatiently by the telephone. We tilt up to his face as he hurriedly picks up the receiver, expresses amazement and disgust. When he slams down the receiver, we "pan" down to his hand grinding his cigar in the tray.

Fortunately, in real life, the town had finally decided to do something about the canal walls, and the work actually had begun before we were through filming. So we wound up with a short sequence of cement mixers, men working and John Doe walking about inspecting the work. Our last shot is of him as he stands where we first saw him. He looks out over the canal as if watching the workmen shown in the previous shot; then he turns and walks away from the camera. John Doe's mission as a citizen is complete.

How long is a scene?

[Continued from page 18]

acting emotionally to each other. This is the basic dramatic movie scene, the one on which our estimate of twenty seconds is established—getting acquainted, courtship, jealousy, planning, demanding, cajoling. We have here a simple emotional nucleus; one person acts in a way that causes the other to react silently, then to respond while the first person reacts. The whole art of "putting it over" is to make sure that only one definite point or emotion is presented. (In the talkies, of course, the technique is different, as a succession of emotions can be built up, requiring greater footage.) This type of scene always can be filmed in one piece, lasting at least twenty seconds, to be broken up by as many individual closeups as possible, each of which will fall into Group Two and will require only relatively brief footage.

For example, at dinner, the escort wants to make a telephone call. He cannot just say, "Excuse me, I want to phone." He has to look uneasy; she notices it; he explains, with a suitable gesture toward the entrance, that he has to do something; he looks at his watch; she looks a little annoyed, composes herself, says it's all right; she keeps looking after him after he has made his exit. *But* the shot of him passing through the crowd of diners falls into Group Two, "cutback"—a brief flash.

Group Four: A "double two shot," or four persons in twos reacting to one another or to a roomful. This is the café scene, the gambling scene, the ship scene. The skilled director will promptly isolate each couple, following them among the crowd (as Fred Astaire and Ginger Rogers dancing in *Carefree*). This will, in turn, be broken by individual reaction shots—one person, two at most, looking at them with dismay (Group Two, since the emotion is single and there is no response). But it may often be necessary to run such a big scene to longer footage—thirty to forty seconds—if the setting and the action justify it. The amateur filmer seldom will be bothered with this problem, because he rarely tackles dramas that require such scenes.

Now for a sequence that will illustrate a few of these points. "Cowboy, whittling, catches sight of rancher's daughter; goes up to her; they talk." How much footage? Physically it can be done in five seconds; but will it create the right feeling in the spectator?

Break it up into a continuity. *Scene 1.* Cowboy alone, whittling a stick, whistling. (This is Group Two: one person and an object. The audience requires time to study his outfit and to chuckle over the size of the chips he is dropping. For example, ten seconds, or four feet of 16mm.)

Scene 2. Panorama to barn door, where the rancher's daughter is standing, polishing a horse's ornamental breastband, looking furtively in the cowboy's direction. (Again, Group Two, for the scene is one person and an object, but the footage would be on the scant side, since there is little striking action. Possibly eight seconds.)

Scene 3. Cut back to cowboy. He sees her, shouts, "Hello, kid!", walks over. (As just written, that is too quick; it looks "planted." It must positively last ten seconds. So we rewrite it thus: He takes two more whittles at decreas-

Willoughbys
MOVIE CAMERA HEADQUARTERS
110 WEST 32ND ST. N.Y.

An Entirely New Type of Camera

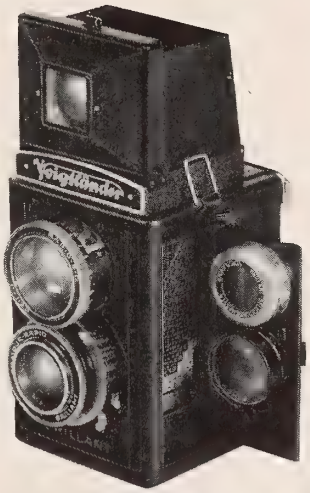
THE VOIGTLANDER FOCUSING BRILLIANT

Combines the large, bright finder of the popular Brilliant camera with the hair-sharp focusing of a Reflex camera.

Special optical focusing system "tunes" in the image like a radio tunes in sound. Fitted with direct vision optical finder for fast-action pictures.

Has an automatic film locking and counting device and a specially built-in compartment which holds a yellow filter and exposure meter, both of which are supplied with the camera.

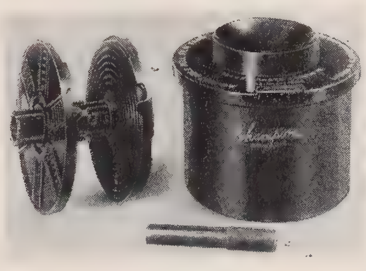
Takes pictures 2¼" x 2¼" on No. 120 film ready for the photo album without enlarging. Has an F4.5 Voigtar lens in Compur Shutter with speeds up to 1/300th part of a second.



Price $42.50
Eveready Case $6.75
Send for Booklet M.M.F.
Mail Orders Filled
Trade in Your Old Camera

SENSATIONAL VALUE!

THE CHAMPION
ADJUSTABLE DEVELOPING TANK



$3.95
MAIL ORDERS FILLED

Never before has a high quality developing tank been offered at such a low price.

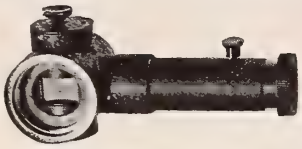
—All sizes from 36 Exposure 35MM to 116 inclusive.

—Unique locking device.

—Genuine Chemical resistant.

—Bakelite . . . heavier construction.

GOERZ
REFLEX FOCUSER



A BOON TO 16MM. MOVIE
Camera Users
ELIMINATES PARALLAX
between Finder and Lens
Provides full-size
GROUNDGLASS IMAGE
magnified 10 times
Adaptable to Lenses 3" and up. Also useful as Extension Tube for shorter focus lenses for close-ups.
Extensively used in shooting surgical operations, small animal life, etc.
• • •
Other Goerz Movie Products:
KINO-HYPAR LENSES
EFFECT and TRICK DEVICES
VIGNETTERS
FOCUSING MICROSCOPES
VARIABLE FIELD VIEW FINDERS
Address Dept. M.M.12
C.P.GOERZ AMERICAN OPTICAL Co
317 EAST 34TH ST. NEW YORK CITY

Print Your Own
Film Titles
Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules furnished. Junior Outfits $8.25 up. Senior $17 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for free catalog and all details. **Kelsey Presses, W-48, Meriden, Conn.**
EXCELSIOR

Write for NEW
ADDITIONS IN OUR
16MM FILM RENTAL LIBRARY
NATIONAL CINEMA SERVICE
3 West 29th St., New York MU 4-2245

FISHER SPLICING UNITS
CEMENT PEN and
EMULSION REMOVER
Eliminate the old bottle and brush method. Good splicing produces better projection.
VULCO-S-F SPECIAL CEMENT
for 8 & 16 mm work.
YOUR DEALER or DIRECT
CEMENT PEN $1.50
EMULSION REMOVER $1.50
VULCO-S-F Cement .25
FISHER MFG. COMPANY
60-62 State St.
Rochester New York

ing speed, lets the stick drop on his knee as he day dreams; slowly, he looks up dreamily into the distance, seeing nothing in particular; lazily, he happens to turn his head; suddenly, he catches sight of the girl; now he is alive—change of tempo—he raises his hand briskly, "Hello, kid!"—jumps up.)

Scene 4. Medium shot of both, as he arrives, throws away his stick (but keeps the knife). (This will be a Group Three scene—two people reacting to each other—and it would run twenty seconds.)

How could you make it last that long without padding? It could be done this way: as he enters, he is wiping his knife, while she pretends to go on polishing the harness, so that their hands are occupied (essential detail always). "Hello, Mary!" She looks up, feigns surprise. "Hello, Jock!" He jerks his thumb toward her work, admiring it. Now they are both looking at the breastband. She holds it up in the sun, looks directly at him. He looks embarrassed, puts his knife away as an excuse for turning his eyes aside. She looks at the sheath incuriously, awaiting his next move. Now, keeping his eyes off her, except for furtive glances, he leans against the side of the barn. And so on, ad lib.

The best way, always, is to rehearse the action with a stop watch, noting the details. Then eliminate all meaningless motions, concentrate on the significant acts and time the scene again after final rehearsal. It will be found that a truly emotional scene gains by being played at length.

However, in the case of a straight, objective shot, such as a scenic view, the footage required will represent about the amount of time that it would take the cameraman himself to look over the real life scene, understand it and wish to turn his eyes.

After all, the people who make movies easily can be their own guinea pigs.

A pioneer built universal titler

[Continued from page 21]

seen in the illustration, is ruled and is provided with guides for centering and spacing the title lettering. I have found that the convenience of this drawing board has greatly simplified the job of lettering captions.

The bottom of the drawing board, as has already been said, serves as the larger of the two title easels.

Both the drawing board and the titler itself can be closed, as shown in Fig. 1, and the whole unit, containing all of the required tools and accessories, can be carried or stored away on a shelf.

When I had solved the problem of making the unit as compact and as flexible as possible, not forgetting convenience, I set myself to the job of seeing what could be done with this new home built accessory. My efforts were rewarded to the extent that I was able to produce over eighty various types of titles, which are impossible to describe in this article.

Subtitle cards, I letter in white ink on black poster boarding, which can be obtained from any art store. I cut the boarding to title card size, five inches high by six and a quarter inches wide, and arrange the lettering so that there will be sufficient margin of black area around the lettering field of four and three eighths inches wide by three and one quarter inches high.

Fig. 3 illustrates the use of the title board for filming the standard subtitle. The title can be introduced by a fade in, accomplished by starting the camera with the lights off and turning them on to full strength by means of the dimmer control. A fade out at the end of the title is produced by turning the dimmer down. This same arrangement can be used, of course, for lead or other types of titles. The use of the dimmer simplifies making lap dissolves and gives more latitude in exposures for effects.

The use of the titler to produce barrel or scroll types of captions is illustrated in Fig. 4. I combine this effect with photographic backgrounds by double exposure so that the result on the screen is as follows. Into a stationary background, the title letter rises, then slowly rolls over and disappears, line by line. By overexposing the shot of the background slightly, one can avoid capturing an image of the barrel itself, and the lines of lettering will seem to arise from nowhere and to disappear into thin air.

Numerous other similar trick title shots can be produced with this arrangement.

Fig. 5 illustrates the use of the titler in making a scenic lead title. Here, a large photographic background, such as those published in MOVIE MAKERS from time to time, was employed. The flexible arms supporting the lamps make it possible to adjust the lighting so that there will be no undesired reflections or glare on the picture background.

The extension on the titler is useful, not only for the larger photographic backgrounds, but it also makes possible numerous table top stunts, lighting effects and larger scale title work. It is very helpful in filming animated maps.

The effect produced by the "skyward" arrangement illustrated in Fig. 6 is particularly pleasant on the screen when it is combined with a suitable pictorial background by means of double exposure. The title wording comes, line by line, from the bottom of the frame and moves upward at an angle to disappear near the top of the picture. For example, the background picture might be of a mountain, and the audience would see the title wording appearing at the bottom of the scene, moving upward at a slope and gradually fading away in the sky at the top of the picture.

To create this effect, the title is lettered on a long strip of black paper which is wound on a small spindle at the bottom of the small title easel. The end of the paper is attached to another spindle on the large title easel, and the roll of paper is wound from the bottom spindle to the top. I shoot the title first and then double expose the background scene on it.

Titles are important in amateur movies, but I believe that the legibility and attractiveness of the titles are just as important as having any titles at all. The title wordings should be simple and clear, the printing or lettering should be clean cut and neat and the arrangement of the lines of letters should be attractive. If a background is to be used, it should be in harmony with the theme of the picture. These are cardinal rules that one must follow in planning any title, whether it be complicated and tricky or entirely unadorned.

Why movies move

[Continued from page 14]

mendous difference between the size of the screen image and that of the actual picture, to understand by how much even an infinitesimal shift in position of the film would be magnified on the screen. So, all in all, these hard working projectors of ours deserve a great deal of respect. They click through miles of film, night after night, centering each frame accurately on the screen, sixteen or more to the second, forty to the foot, sixteen thousand to the reel—but why multiply further? There is the fact.

Why are we looking at a black screen part of the time when we see a movie? Because we must allow the mechanism time enough to shift from one frame to the next. We could not allow this shift to be seen on the screen, otherwise a blur would result between each picture. So, while the actual movement of the film is taking place, a shutter, geared to the film moving mechanism, cuts off the light. This shutter usually takes the form of a revolving disc with opaque sectors which appear between the light source and the film at the proper times. In the old time 35mm. machines, a large revolving shutter was placed in front of the lens, so that the operator was constantly confronted with a spinning disc whirling like a buzz saw.

At any rate, the shutter cuts off the light while the film is moving, so that the screen is black part of the time. Upon the relation of this "black flash" to the duration of time each picture appears on the screen depends the presence of

WILL WEISSBERG

Some Movies Are Priceless . . . .

Once made, you can never replace them. So for these, discriminating amateurs use Du Pont Superior Pan, the film that makes home movies permanent. In the first place, its high speed and wide latitude assure you sharp brilliant pictures. And then, because it is processed by the Negative-Positive Method, you know that your movies are permanent. For by having the original Negative, you can always secure fresh, scratch free Positives exactly like new. Sold by all leading photo supply dealers. Buy Superior Pan for those treasured scenes you can never replace.

DU PONT FILM MANUFACTURING CORPORATION., INC. NEW YORK, N. Y.

Du Pont 16mm SUPERIOR PAN Movie Film DU PONT FILM

Adv.

I. E. Chadwick, duly authorized and exclusive agent, for Motion Picture Industries Creditors Committee, Inc., announces that the exclusive 16mm. rights for the following Allied Pictures have been assigned to NU-ART FILMS, INC., of 145 West 45th Street, New York City.

Any other person, firm, or corporation offering now or heretofore having offered in any way, shape, or manner 16mm. prints of the below listed subjects, all duly copyrighted, are warned that the full penalties of the law will be invoked.

BOILING POINT
CLEARING THE RANGE
DUDE BANDIT
ELEVENTH COMMANDMENT
FIGHTING PARSON
HARD HOMBRE
LOCAL BAD MAN
ONE YEAR LATER
PARISIAN ROMANCE
PICTURE BRIDES
VANITY FAIR
THE COWBOY COUNSELOR
THE INTRUDER
THE IRON MASTER
THE STOKER
UNHOLY LOVE

Signed: I. E. CHADWICK.

TRADE MARK
Neumade

STEEL FILM STORAGE CABINETS OF EVERY TYPE AND SIZE FOR EVERY PURPOSE
•
FIREPROOF • DUSTPROOF
•
Ideal for use in the home, school, library, plant or laboratory. Whether you have 10 reels or 1000, NEUMADE can provide the cabinet.
•
TYPE ILLUSTRATED BELOW
Individual compartments for either one or two reels. Label card and holder for each door makes indexing easy. Additional units can be added as your library increases. Available in units of 5, 6, 8, 10 or 12 compartments for 400′, 800′, or 1600′ reels.

Price per compartment
400′ single.....$2.00 1600′ single....$3.50
400′ double.....$2.75 1600′ double....$4.50

Complete line for 8mm.—16mm.—35mm.
Write for illustrated catalogue.
Neumade Products Corp.
MANUFACTURERS
427 W. 42 St. New York City
DEALERS TERMS

flicker. It has been found that, the more rapid the alternation between light and dark on the screen, the less pronounced is the flicker effect. Consequently, in addition to the light interruption that conceals the movement of the film from one picture to the next, one or more extra blades are used to interrupt the light while the picture is being projected. Now, we see the resolution of our paradox. The screen is dark much of the time, and we never see the film in actual motion.

Very well, then, but why do we see the picture in *apparent* motion? Because the brain supplies an interpretation of motion from one picture to the next, just as in the simplified electric sign. The eye carries the impression of the bright picture over the dark interval and merges it with the next. This is called persistence of vision.

Now, let us inquire just a bit into the part played by the movie camera, the all important ally of the projector, in producing the great illusion. Its operation does not depend at all on any quirk of the eye or the brain; it is forthright in action and simply records the material that is later to be reproduced in the form of an illusion.

It is the camera's job to photograph a series of pictures on a film strip. Its mechanism is most conveniently similar to that of a projector, in that the film is held in a motionless position each time a picture is exposed; then it moves to the next position, at the rate of sixteen or more times each second. The same standards of accuracy must prevail in the projector, for these identical pictures are later to be magnified on the screen.

But, when a movie is made, an interval of actual life in motion occurs in front of the camera. It is the job of the camera to slice up this interval of life into sections, so that, when projected, one component will merge suitably into the next. The camera cannot have any effect on the speed of any interval of action that goes on in front of it, but it *can* split up this interval into fewer or more sections (frames, of course) by running faster or more slowly as the interval occurs. Then, when this film is transferred to that illusion producer, the projector, these frames may be presented to the eye in rapid succession. If fewer frames were taken for a unit of action, the brain would interpret faster action between each picture and the motion would seem to speed up. Conversely, if more frames were taken for a unit of action, the brain would interpret slower motion. In all of this, of course, the film is projected at normal speed.

The function of the camera shutter has nothing to do with persistence of vision, as in the projector; it simply serves the very practical purpose of preventing the sensitive emulsion from recording a blur while the film is moving. But, while the film is standing still, there may very easily occur a slight blur when shooting an active subject. Strangely enough, this kind of blur is found to be valuable in heightening the illusion later on the screen. Assume that the film moves at the rate of sixteen pictures a second, each cycle of motion and rest thus takes up one sixteenth of a second. Half of this time is consumed in moving the film to the next position; hence, the actual exposure is one thirty second of a second. If we are shooting a tennis player in a service, we shall find that his arm moves quite an appreciable distance during this fraction of a second. Therefore, there will be a blur on the film picture which records this motion. If the motion continues, a whole series of frames will show slightly blurred pictures of any fast moving object such as this. But, on the screen, these successive blurs will melt into each other, and a very lifelike illusion will be produced. This is true,

Two depth of field tables for your technical note book

DEPTH OF FIELD TABLE FOR USE WITH THE *f*.1.9 (25mm.) FOCUSING LENS

Distance Focused Upon	*f*.1.9				*f*.2.8				*f*.3.5				*f*.5.6				*f*.8				*f*.11				*f*.16			
	From		To		From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	44		Inf.		30		Inf.		24		Inf.		15		Inf.		10	6	Inf.		7	7	Inf.		5	3	Inf.	
50 ft.	23		Inf.		18		Inf.		16		Inf.		11	6	Inf.		8	7	Inf.		6	7	Inf.		4	9	Inf.	
25 "	15	10	58		13	7	Inf.		12		Inf.		9	4	Inf.		7	5	Inf.		5	10	Inf.		4	4	Inf.	
15 "	11	2	23		10		30		9	3	40		7	6	Inf.		6	2	Inf.		5		Inf.		3	11	Inf.	
10 "	8	2	12	10	7	6	15		7		17	2	6		30		5	1	100		4	4	Inf.		3	5	Inf.	
8 "	6	9	9	9	6	4	11		6		12		5	2	17	4	4	6	33	7	3	10	Inf.		3	2	Inf.	
6 "	5	3	7		5		7	6	4	9	8		4	3	10		3	10	14		3	4	28	6	2	9	Inf.	
4 "	3	8	4	4	3	6	4	7	3	5	4	9	3	2	5	6	2	11	6	6	2	7	8	6	2	3	17	
3 "	2	10	3	3	2	9	3	4	2	8	3	5	2	6	3	9	2	4	4	2	2	2	5		1	11	7	
2 "		23		25		22		26		21		27		20		28		19		30		18		31		17		32

DEPTH OF FIELD TABLE FOR USE WITH THE *f*.2.7 2½ INCH LENS

Distance Focused Upon	*f*.2.7				*f*.3.5				*f*.5.6				*f*.8				*f*.11				*f*.16				*f*.22			
	From		To		From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	193		Inf.		149		Inf.		93		Inf.		65		Inf.		47		Inf.		33		Inf.		24		Inf.	
100 ft.	66		208		60		300		48		Inf.		40		Inf.		32		Inf.		25		Inf.		19		Inf.	
50 "	40		66		37		75		32		108		28		216		24		Inf.		20		Inf.		16		Inf.	
25 "	22		29		21		30		20		34		18		42		16		53		14		103		12		Inf.	
15 "	14		16	2	13	7	16	8	12	11	17	11	12	2	19	5	11	5	22		10	4	27	10	9	1	41	
10 "	9	6	10	6	9	5	10	8	9		11	3	8	8	11	10	8	4	12	8	7	8	14	5	7		17	4
8 "	7	8	8	4	7	7	8	5	7	5	8	8	7	1	9	1	6	11	9	7	6	5	10	6	6		12	
6 "	5	9	6	3	5	8	6	4	5	7	6	5	5	6	6	7	5	4	6	9	5	1	7	4	4	10	8	
5 "	4	11	5	1	4	10	5	2	4	9	5	3	4	8	5	5	4	7	5	6	4	5	5	11	4	2	6	4
4 "	3	11	4	1	3	11	4	1	3	10	4	2	3	10	4	3	3	8	4	4	3	7	4	6	3	6	4	10
3 "		35½		36½		35¼		36¾		34¾		37¼		34½		37½		34		38¼		33¼		39½		32¼		41
2½ "		29½		30½		29½		30½		29¼		30¾		29		31		28½		31½		28		32¼		27¼		33¼
2 "		23¾		24¼		23¾		24¼		23½		24½		23½		24¾		23¼		25		22¾		25½		22¼		26
1½ "		17⅞		18⅛		17⅞		18⅛		17¾		18¼		17⅝		18⅜		17½		18½		17⅜		18⅝		17		19

TITLING TIPS
By Bill Besbee

Some users of Besbee Titling Sets* write to me about centering their titles just right so I thought maybe I could give them a few tips. I've been making titles for a good long time and I've used all sorts of different cameras for shooting them. There's nothing like a good, squared-up title, with the letters neatly laid out, and there's no reason why you shouldn't get this effect with any camera. When using movable letters, write out your title first on a piece of paper, arranging the lines and letters just as they will be when finished. Then, when placing your letters, *start with the middle ones* first, working from the center of the line toward both ends. You'll find this method makes it much easier to arrange your letters and to center them in the title area. Don't use too long a title—it slows up the picture—and don't bring the letters too near the edge, or you may find them chopped off on the screen. Naturally, the best way to hold the whole title in alignment while shooting is to use the Besbee Title Maker.**

Bill Besbee

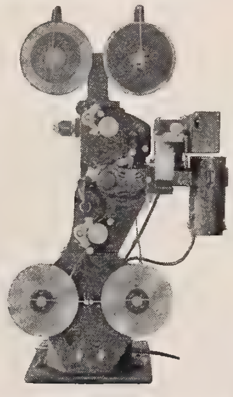
* BESBEE SPELL-O-TEX TITLE SET, complete with six accessories, makes it easy to set up neat titles.
228 letters and figures Set No. 58.... $6.50
¾″ capitals and ½″ lower case
150 letters and figures Set No. 59.... 5.25
¾″ capitals
** BESBEE UNIVERSAL TITLE MAKER, solves every problem of title making and fits any movie camera; has adjustable camera support and titling easel; controlled illumination and closeup lenses as accessories, opal backgrounds for rear projection and many other features.
Price of Title Maker $14.50
Illuminator 6.50

BESBEE PRODUCTS Corp.
TRENTON NEW JERSEY

DUAL
TURNTABLE UNIT
"The Best in Sound Engineering"
COMPACT — LIGHT — CONVENIENT
$45 $65 $85
Supplied complete with amplifier, or to operate through your radio or sound projector.
G. A. BUSCH, 76 Hillside Ave., Teaneck, N. J.

HEAR YE HEAR YE
HORNE for EDITING and TITLES
Genuine Kodachrome Titles
Hand-Lettered ..$3.50
Printed 1.25
White Letters on Color Backgrounds
HORNE MOVIE SERVICE
342 Madison Ave., N.Y.

Developing Machines . . . Printers
Lite Testing Machines



Fried Professional 16mm. Sound and Picture Printer Model DB

FRIED CAMERA CO.
6154 Santa Monica Blvd.
HOLLYWOOD, CALIF.
Cable Address: FRIEDCAMCO

in a greater or less degree, with almost any moving object photographed and it explains why a motion picture of action may seem sharp and satisfactory on the screen, although an enlargement from an average individual frame of the scene will not be satisfactory. The illusion again!

The camera shutter blocks out the action at regular intervals. If a prominent object in the picture should be moving so fast that it travels an appreciable distance while the shutter is closed, a jerky, electric sign effect is produced on the screen, and the smoothness of the illusion is jarred. This is why rapidly moving objects at right angles to the direction of shooting should be avoided. Too rapid a panorama produces the same effect. We must indulge and foster our illusion, but, like many another illusion, it is perfectly satisfactory in our scheme of things!

They missed Ten Best

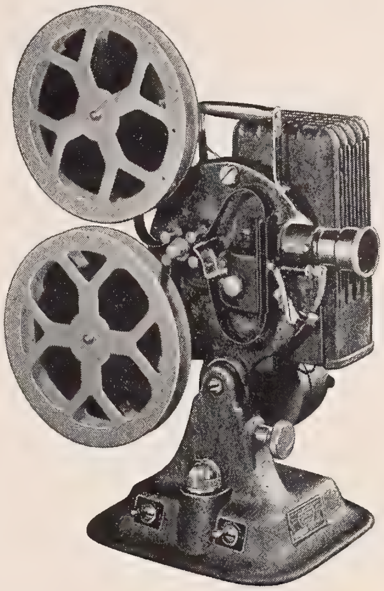
[Continued from page 22]

man after his filming was finished. Perhaps first of these, in importance, was the tendency to write dull and ineffective titles. For the most part, these unhelpful captions were couched in a bald, factual style. The "tag" type of title, consisting of no more than a place name *(Old Faithful Geyser)*, lessened the appeal of some striking scenes. "Telegraphese," with present participles *(Swimming at Salt Lake)* taking the place of complete sentence structure, was prevalent in some films, and prepositions and articles were dropped by the wayside *(Arrived Chicago late evening)*. Worst of all, however, was the recurring presence of that old bugaboo, the tip off title. In some films, sequence after sequence told its story first in its title and then all over again in the pictures which followed. Such repetition obliterates the pleasing effects of even the finest photography.

Among some of the films that did not place, editing was a source of considerable difficulty. One hesitates to cut off two feet of scenic grandeur from an eight foot "take"—when the whole thing is perfectly exposed, focused and composed. But a slow and plodding pace is the price one pays for such leniency. More damning than this, however, is the failure to cut out such blemishes as emulsion perforations, blank frames, sharp swoops or jerks extending but a frame or two at a scene's end.

Some films would roll along for a hundred feet or more of fine work, only to fall suddenly into a slough of faulty exposure, inaccurate focus or unsteady camera holding, no foot of which was genuinely needed in the picture's progress. Another common source of over footage was the natural tendency of family filmers to keep in every frame

MODEL A-81 16MM
PROJECTOR



750 Watt
Still Pictures
Reverse Pictures
Bright Even Field
Smooth Silent Action
F/1.65 Wollensak Lens
all included for
$69.50
Advanced Design
Unusual Features
Unexcelled Value

Today this precision-built 16mm Keystone A-81 projector is the choice of those discriminating movie makers who insist upon high quality, but like to practice economy. Its sturdy, long-life construction, theatre brilliancy, and flawless, flickerless projection of black and white or color films mark it as the projector value of the year.

- Still projection feature enables movie makers to show brilliant, clear images of individual frames.
- Air-cooled lamp operates for hours without over-heating.
- Projection up to 14 feet width at 75 foot distance.

Write for Literature
KEYSTONE MFG. CO., 288 A St., Boston, Mass.
KEYSTONE

Winter Sports

make fascinating movies, especially when edited and titled by our skilled editors.

This service division of the Eastman Kodak Company, established and operated to give professional assistance to movie makers, specializes in performing all those steps needed to produce movies that audiences really *enjoy.*

Try us this time—and note the difference.

Helpful *new* Title Booklet on request.

EDITING & TITLING SERVICE
Eastman Kodak Company
33 West 42nd Street, New York

January sale of used 16mm. library prints
SOUND AND SILENT
Send Stamp for Free List
Lewis Film Service
105 East 1st St. Wichita, Kansas

A to Z
Lower Case & Numerals
Initials

A New Idea in Titling
—the easy "A to Z" Way.

Make your movie titles from "A to Z Artistic Movie Titling Charts." Two complete volumes of script alphabets—many sizes—tracing paper, special pencil, and instructions. All for $2.00 postpaid. Request sample pages.

JACOB STEIN, *Publisher*
Box V-8, 175 Fifth Ave., N. Y. C.

WATSON CINE TRIPOD

STRONGER and LIGHTER—and MORE COMPACT

Designed for those serious minded cine operators who want a light weight, compact tripod, yet, one of sufficient strength to assure freedom from vibration while operating the pan and tilt, or while manipulating the adjustments on the camera during filming. Telescoping brass legs, fold to 23 inches, extend to 56½ inches. Full range pan and tilt adjustment.

FREE CATALOG
Hundreds of fine bargains for the movie fan. Write for your copy today.

PRICE ONLY $11.50

BURKE & JAMES, Inc.
223 W. MADISON ST. CHICAGO, ILL.

of their loved ones, despite the fact that this meant a labored pace.

In addition to these specific faults in many films that did not place, the judges found a lack of a general theme —a basic idea. A movie that is planned consistently with some theme or point of view in mind invariably will develop better cine talent than one that is aimless. The missing magic in many an entry that did not make the goal was the stimulating force of a general plan. Clear cut thought, more than superlative photography, was often the open sesame to the charmed circle of Ten Best honors.

Amateur clubs

[Continued from page 25]

films made on the club's harbor outing. The gathering was held in the auditorium of the Eastman Kodak Company.

See films on S. I. Members' films have been the order of business at late meetings of the Staten Island Cinema Club, according to the club bulletin, *Cinegrams.* Among the studied screenings have been *Farmers Gay,* by Helen Loeffler; *My Trip Abroad,* by Frederick Brock, ACL; *Vacation Bound,* by Harry Wohlker; *My Star of Stars,* by Harry Wilson; *Aquahonga Winter Camp,* by Paul Runyon, ACL; *Zoo What,* by James Carren, ACL. Secretary Brock and Fred Forde have put on screenings of their films in a growing program sponsored by the club to aid local civic groups in getting motion picture material.

Maxim screening The premier movie club screening of *Mexican Fiestas,* Maxim Award winner of 1938, was held early last month by the Hartford (Conn.) Cinema Club, in honor of the donors of the award, Mrs. John G. Lee, ACL, and Hiram Hamilton Maxim, ACL, surviving children of the late Hiram Percy Maxim, League Founder. Ralph E. Gray, ACL, producer of the winning work, was guest of honor at a small dinner given by W. R. C. Corson, ACL, and Mrs. Corson, at the Town and Country Club, meeting place for the screening. Other guests at the dinner besides the award's donors were Mrs. Hamilton Maxim, William C. Goeben, ACL, president of the Hartford club, and Mrs. Goeben, John G. Lee, Arthur L. Gale, ACL, editor of MOVIE MAKERS, and James W. Moore, ACL, League continuity and club consultant. More than a hundred and fifty members and guests of the cinema club witnessed the presentation of *Mexican Fiestas,* which was followed as an encore by *Primitive Patzcuaro,* Mr. Gray's Ten Best award winner of 1937.

For Toronto The executive committee for the coming season of the Toronto Amateur Movie Club has been announced as follows: S. F. D. Sampson, ACL, chairman; J. R. Biggart, ACL, secretary; Narcisse Pelletier, ACL, editor of *Shots and Angles,* the club's bulletin; Dr. A. I. Willinsky, ACL, Leslie Thatcher, ACL, R. O. Campbell, R. J. Britton, T. E. Bowman, ACL, Dr. R. A. McComb, ACL, Tom Mace and W. E. Blackhall, ACL. The club begins its new year with a membership of ninety nine, almost doubling its previous roll call of fifty eight.

In Milwaukee Recent meetings of the Amateur Movie Society of Milwaukee have featured a discussion and demonstration of interior lighting, by B. F. Anderson, and a demonstration of editing and titling by Howard M. Steller, ACL, and Manford C. Galby. In presenting the latter item, a special film was made and duplicated, with the original footage left untouched and the copy carefully edited and titled. Much of the rearranging was done in meeting, thus adding to the practical value of the demonstration. The club is just bringing to a close its annual contest for members' films, limited to one reel of 8 or 16mm. stock on any subject, to be judged in meeting by the vote of the entire membership. The group's

Recent meeting of Cleveland Amateur Cinematographers

FOUR FILTERS IN ONE

ROTO FILTER WHEEL

● This new rotary filter wheel has yellow, red, green, Kodachrome filters and open so that you have available by a slight turn the type of filter you wish.

All the filters are of the highest grade optical glass.

Various models to fit all 8mm movie cameras.

In remitting specify the make of camera and lens.

$8.50 postpaid.

TOLEDO CAMERA SHOP
TOLEDO, OHIO

A New Year's Resolution!

I will keep abreast of the amateur movie parade of 1939 by subscribing to MOVIE MAKERS.

Start the year right and let each month bring you the latest information about movie making methods, new equipment, new accessories and new films.

Follow the work of the expert movie makers and learn how simply a good movie can be made. Keep in touch with the clever new tricks and ideas that make films attractive and get the simple filming suggestions that abound in MOVIE MAKERS.

MOVIE MAKERS is interesting as well as informative. Each number is lavishly illustrated and beautifully printed. It's the journal of the most fascinating hobby that is as interesting as the hobby itself.

MOVIE MAKERS
subscription
is
$3.00 a year
($3.25 in Canada; $3.50, foreign)

MOVIE MAKERS
420 Lexington Ave., New York, N. Y.

gathering place has been changed recently to the Pine Room of the Hotel Maryland, where meetings are convened at 8:00 P. M. on second and fourth Wednesdays. Harold F. Haas has been appointed editor of *Cinecrat*, the club's new bulletin.

At Nutley, N. J. Sound on disc recording and the use of double turntable sound accompaniment were the subjects of discussion and demonstration at the opening meeting of the season for the Cinemen Club of North Essex. Club members gathered at the home of the secretary, J. E. Nestell, in Nutley. Under the guidance of M. M. Pochapin, of the Federal Recorder Company, the club produced, in meeting, a disc recorded sound film, which was processed on the spot and presented at the end of the program with its accompaniment.

Chicago elects Officers for the new year have been elected and announced by the Chicago Cinema Club, ACL, as follows: E. J. Hamme, president; H. W. Clark, vice-president; H. G. Aschoff, ACL, treasurer; Miss L. Thye, secretary. Serving with them on the board of directors are A. Lubin, Sherman Arpp, ACL, Warren Sandage and Lloyd Ryan. At recent regular weekly meetings, members have heard from Rex Soice, of the Bell & Howell Company, on title making, and have seen *Lake View Review*, by James P. Fitzwater, ACL.

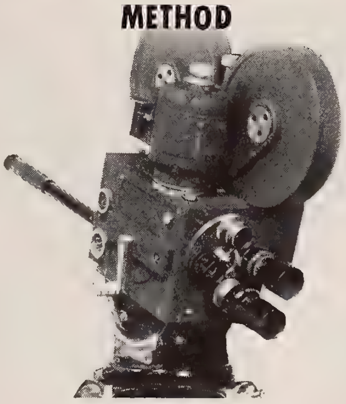
Contest in Canada Members of the Vancouver Cine 8 Club are putting the final touches on contest entries which will be judged the middle of this month in the group's first competition. Entries have been limited to a minimum of one hundred feet of film, monochrome or color, and will be judged in three classes: Kodachrome; monochrome; best edited and titled film. A grand prize will be awarded for the best film in the contest, as well as for the winning entry in each class. James Hudson, ACL, is chairman of the contest committee.

Two for Youngstown So great has been the interest of Youngstown (Ohio) Amateur Movie Club members in their hobby that meetings have been doubled from monthly to semi monthly, on first and third Mondays at the Y. M. C. A. Early programs are formal and include technical lectures and arranged screenings, while the latter meeting is an informal round table for general discussion. A feature of a late formal meeting was an address and screening by Dr. James E. Bliss, ACL, director of the Cinema Laboratory of Western Reserve University and producer of many interesting teaching and study films. Club president

Here Are
TWO WAYS
TO PRODUCE SOUND FILMS OF PROFESSIONAL QUALITY

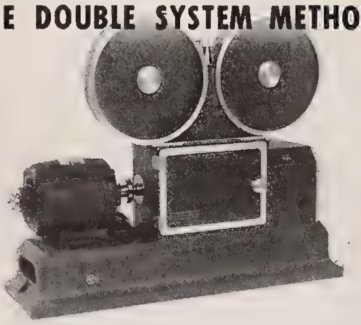
Sound movies, known to be 100% more powerful than silent pictures, are produced on 16 mm. film in either of two ways:

THE SINGLE SYSTEM METHOD



Using the B-M Sound-Pro camera and associated electrical equipment, you make the sound track on the same negative with the picture. You get professional results in both picture and sound when you use the Sound-Pro.

THE DOUBLE SYSTEM METHOD



Because of its professional nature you use the Sound-Pro as a silent camera for shooting your picture. You record your sound either at the same time or subsequently, using the B-M Model D complete recording system, which makes the sound negative on a separate film. *For most professional work double system is used* because of its great flexibility and highest fidelity sound results.

With either system it is the use of complete Berndt-Maurer professional 16 mm. sound-on-film recording equipment that gives you gratifying results consistently, economically.

Write for descriptive information on the B-M Sound-Pro and Model D. Ask for Bulletin 139.

THE BERNDT-MAURER CORP.
117 East 24th Street • New York City

f1.5
FOR
INDOOR
MOVIES

WHEN lighting conditions are below normal—dimly lighted interiors, evening scenes, woodland shots, etc.—here's the ultra-rapid lens that yields properly timed negatives. Fine optical corrections—ideal for color movies. Made in 1″ and 2″ focus for 16*mm* and ½″ focus *f*1.9 for 8*mm* movies.

WRITE FOR FREE BOOK!

WOLLENSAK OPTICAL COMPANY
512 Hudson Avenue · · · Rochester, N. Y.

WOLLENSAK

Become an expert photographer

Train under world-famous experts. For pleasure or career. Big money-making opportunities! **Commercial, News, Portrait, Advertising, Natural Color, Motion Picture** and other branches of photography. Personal Attendance and Home Study courses. Free booklet. 28th year.
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 St. (Dept. 105) New York City

A GIFT SUGGESTION . . .
Every home movie maker will appreciate a copy of this fast selling book—

■ "IMPROVE YOUR HOME MOVIES BY ADDING SOUND." 35c per copy—the only system that will accurately synchronize your home movies to your favorite recorded music without special equipment. ALBERT J. OHLSON, 91 Walnut St., West Brighton, S. I., N. Y.

"SAN FRANCISCO"
400 ft., 16mm. silent.................$24.00
"Hummingbird Home Life," S.O.F..$30.00
200 ft. silent.........................$12.00
Send for FREE BOOKLET of interesting
HASELTON TRAVELETTES
Guy D. Haselton 7936 Santa Monica Blvd.
Hollywood, Calif.

USE METAL LETTERS FOR MAKING TITLES

Ask for samples of the most beautiful Capital and Lower Case Letters Made

....our CRUISE
through—
The Caribbean

Assortment 222 pieces in wood case, $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.

YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.

H. W. Knight & Son, Inc., Seneca Falls, N.Y.

W. G. V. Allen, ACL, invites interested movie makers of the Mahoning Valley region to get in touch with him regarding the club, at 635 Oak Hill Avenue, in Youngstown.

For Shreveport The activities and membership of the recently revived cine section of the Shreveport Camera Club, in Louisiana, have increased so markedly in the past few weeks that members of the section are now organized as an autonomous part of the parent body, known as The Movie Makers of the Shreveport Camera Club. Newly elected officers for the Movie Makers include Fred E. Hamiter, president; George W. Leopard, jr., vicepresident; B. B. Eiland, jr., secretary; Sidney A. Packard, treasurer; Mrs. J. F. Magale, librarian. Harry D. Easton, jr., ACL, will carry on as program chairman. The Shreveport Movie Makers have been the first to see *Entitled to Success*, 1938 special class Ten Best award winner, produced by Charles J. Carbonaro, ACL, for the Besbee Products Corporation and featuring the uses of that company's Universal Title Maker.

Birmingham bulletin *Lens and Shutter* is the name of the recently initiated news bulletin of the Birmingham (Ala.) Camera Club, with H. L. Robbins listed as editor. The club, according to vicepresident J. Martin Smith, ACL, is eager to exchange its publication with that of other groups, a matter which can be arranged by addressing Mr. Smith at 700 Farley Building, Birmingham.

Stockton studies Recent features of Stockton Cine Club programs, in California, have been talks on continuity by Jack Abrams and *Forty Years Behind a Movie Camera*, by John Landrum. The club has screened its own film, *A Club Member Edits*, and *Little Sherlock*, from the League's Club Library. Plans are on foot for the production of a short dramatic picture.

Telephone titles At an early meeting of the new season, members of the Movie Group of The Telephone Camera Club of Manhattan, ACL, listened to William Brandegee, ACL, discuss and demonstrate his universal titling device, designed specifically for 8mm. use. Mr. Brandegee accompanied his talk with a screening of a special titling film, made up to illustrate his machine's abilities.

Alhambra elects New officers for the coming year have been chosen by La Casa Movie Club of Alhambra, in California, as follows: H. P. Carnahan, president; Stanley Ash, vicepresident; Jonathan Wilson, secretary. Program feature of the annual business meeting was a screening of football films in slow motion and a surgical picture, by G. K. Sherlock. Members' films by T. R. Smith, Mrs. Neiger and Mr. Johnson rounded out the evening. At a later gathering, 165 members and guests of the club attended *en masse* the weekly C. B. S. broadcast, *The Camera Club*.

Detroit ballots New officers for the coming club year have been announced by the Detroit Society of Cinematographers, ACL, as follows: Hazen J. Payette, ACL, president; Charles W. Faber, treasurer; James A. Harris, ACL, secretary; E. A. King, program director.

Club at Crossroads Forty one is the latest membership figure of the Atlantic Camera Club, strong dual purpose group of Cristobal, C. Z., styled by the club's bulletin as "The Crossroads of the World." Paul E. Miller is president, with Oliver A. LaPointe assisting as secretary treasurer. On a recent excursion, club members journeyed through the canal on the U. S. Lighthouse Tender *Favorite* to Porto Bello, to see the town's annual celebration in honor of its patron saint. Meeting nights are the first and third Fridays of each month.

Doings in Dallas Latest venture of the Dallas Cine Club, in Texas, is the completion of *Dallas, City of the Hour*, a 16mm. monochrome study of the community. Exhibitions are planned in support of civic enterprises. An informal film contest also has been in work, which will be judged by the membership for the award of three merchandise prizes, while Gadget Night is a coming activity. R. H. Morse recently was appointed as publicity secretary of this Lone Star group.

For Mt. Vernon At their first regular meeting of the new club season, members of the Mount Vernon Movie Makers, in New York, met in the home of the president, Mrs. Herman L. Winer, ACL, approved in principle the year's program as presented by chairman Lester J. Walsh, ACL, and saw a screening of members' films. Among the latter were *A Birthday Party* and *A Fishing Trip*, by James J. Berman, ACL; *Thousand Island Trip*, by Mr. Walsh; *Learning to Walk*, by Mrs. Winer; *Unique Shots*, by George Kirstein. General criticism of these reels was carried on under the leadership of J. A. Palm.

Down the River Members of the Rio Grande Valley Movie Makers Club felt that they had actually gone down the Colorado River in the bobbing boats of the University of Michigan's late expedition,

FREE FOTOGRAFIC COURSES

Another Fotoshop first—fotographic courses given FREE with the purchase from Fotoshop of any camera or foto equipment (amounting to $10 or more) *either by mail or in our stores.*

By special arrangement with the Institute of the Camera, you receive a complete course of instruction in the particular equipment purchased AT NO EXTRA CHARGE. These special courses are not for sale—*they are available ONLY to patrons of Fotoshop!* In addition to classes at the Institute, *Special Free Home Study Courses* are available to those unable to attend personally or living at a distance from New York.

The Fotoshop Institute of the Camera offers a number of regular courses in Still and Motion Picture Fotografy. Tuition fees are extremely low so as to enable ALL to participate. Send for special booklet GC describing all courses in detail.

CHECK THESE VALUES

Fotoshop specializes in trade-ins as well as new equipment and always offers the biggest allowance for your old camera equipment. Write and tell us what you have to trade.

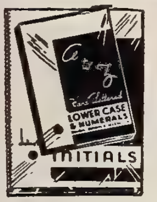
Here are a few typical bargains in reconditioned equipment picked at random from the Fotoshop Carnival of Cameras catalog. All Fotoshop equipment, both new and used, is sold on a 10 day trial.

Victor Turret Model No. 4—Dallmeyer f/1.5 **$115.**
B & H 70 E—Cooke f/1.8.............. **$110.**
Bolex—Dallmeyer—f/1.5................ **$195.**
Kodak—B f/1.9........................ **$47.00**
Kodak K—f/1.9........................ **$64.50**
Kodak Magazine—f/1.9................. **$89.00**

Our Carnival of Cameras lists thousands of used and reconditioned cameras, lenses, projectors, lighting equipment, etc.—all at ridiculously low prices! Send for a Free copy—it will save you money.

Write to Dept. G19 for Carnival of Cameras or Fotoshop Institute booklets.

FOTOSHOP INC.
FOTOSHOP BUILDING
18 East 42nd St., New York, N.Y.
Branch at 136 West 32nd St., New York, N.Y.



Easiest, Simplest Titling Outfit

to produce Hollywood results!

Make your movie titles from "A to Z Artistic Movie Titling Charts." Two complete volumes of script alphabets—many sizes—tracing paper, special pencil, and instructions. All for $2.00 postpaid. Request sample pages.

JACOB STEIN, *Publisher*
Box V-7, 175 Fifth Ave., N. Y. C.

FADES, WIPES, CAN BE ADDED TO YOUR REELS

WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. **CINETINTS** for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.

DYE RESEARCH LABORATORIES
318 Jackson Street Los Angeles, Calif.

MOVIE CAMERAS AND EQUIPMENT
Rabsons EST. 1905
STILL CAMERAS AND EQUIPMENT
AGENT FOR ALL STANDARD MAKES
TIME PAYMENTS
1373 SIXTH AVE. (AT 56TH ST.) NEW YORK CITY
TRADES ACCEPTED

8MM SLITTER

Slits perfectly 16mm width film to exact 8mm width. Die cast body with hardened steel cutting wheels, new price, each $2.50.

DEVELOPING RACKS

Stainless steel, take 30 feet 16mm or 8mm width film. Can be used in 11x14 or 8x10 flat trays respectively. Complete with loading stand, each $6.75. Specify style wanted.

At your dealers or direct.

J. C. HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, O.

so vivid were the pictures and description presented at a late meeting by Dr. Elzada Clover, movie making member of the river party. Members and guests of the club, numbering 125, attended the screening, held at Harlingen, Texas. Recently elected officers for the coming year include C. V. Dismukes, president; R. A. Lackner, vicepresident; C. W. Moores, secretary; Neal McNaughton, program chairman.

A club is host

[Continued from page 20]

instance, offered many members a chance to show their work. Such newsreel topics ranged from dog derbies and patriotic parades to maple tree tapping and game birds strutting through Kodachrome. In the oddity lineup were closeups of New York's aquarium inmates taken through glass, a captive balloon being shot down at a fair celebration and a railroad warehouse aflame at night.

In order to speed up the tempo of the newsreel, only choice action scenes were included. Rather than rely on individual titling, all newsreel, short subject and travelog main titles were filmed uniformly—with suitable backgrounds, fades, wipes and dissolves—by a reliable commercial titling concern. The special effects were used for openers to give a professional touch.

Each newsreel item was preceded by an explanatory title under a one word heading, such as *Sports*, *Conservation*, *Disaster*, *War*, etc. Because of the brevity of each clip, all donors of newsreel footage were listed in a running title following the main newsreel title, *The Sixteen Parade*. In the case of the other films, an individual credit line appeared with each separate feature. These included *Houseboating on Lake of the Woods*, *Flower Fantasy*, *Venice*, *Colorful New York*, *Earning a Living* and *Trees*, with the last named synchronized to the phonograph recording of the same title.

Four travelogs of 400 feet each comprised the second 1600 foot reel, covering Glacier and Yellowstone National Parks, Guatemala, Alaska and the Yukon, and the West Indies. All travelogs were in color, fully edited and titled. Since space did not permit including features in their entirety, only abbreviated versions of complete films were used.

Selection of films by the program committee was not easy. Several available 400 foot reels would have made attractive fifty or hundred foot shorts, except that their owners hesitated to reedit their reels especially for the show. This seems to be characteristic of many movie makers, who cannot see how cutting out poorly exposed footage or revamping sequences will improve remaining scenes.

KELCO
KELCO "Blackdome"
TOPS THEM ALL!

For Extreme Brilliancy and Top Glare Elimination

Made under processes controlled exclusively by Kelco. "Blackdome" is fused directly to bulb, increasing heat radiation and eliminating top glare. All metal filament support.

A complete line of special projection lamps ranging in size from 2 to 2000 watts.

Compare Kelco low prices before buying—sold under manufacturer's guarantee.

KELCO PROJECTION LAMPS

Watts (Approx.)		Base	Bulb Shape	List Price
#125-150		Double Contact Prefocus Ring Spec.	T-8	$1.50
#50	*	Single Contact With Pins Spec.	T-8	.60
#50	*	Double Contact With Pins Spec.	T-8	.60
#50	*	Single Contact Prefocus Ring Spec.	T-8	.60
#50	*	S. C. Bay Candelabra	T-8	.70
#100	*	S. C. Bay Candelabra	T-8	.70
#200		S. C. Bay Candelabra	T-8	1.15
#200		Medium Prefocus	T-10	1.75
#300		Medium Prefocus	T-10	2.50
#400		Medium Prefocus	T-10	3.75
#500		Medium Prefocus	T-10	3.30
#750		Medium Prefocus	T-12	4.00
#1000		Mogul Screw	T-20	4.60
#1000		Mogul Prefocus	T-20	5.00
#1000		Medium Prefocus	T-20	4.20

* "V" Filaments

KELCO STEREOPTICON LAMPS

	Base	Bulb Shape	List Price
#500	Medium Screw	T-20	$2.60
#500	Medium Prefocus	T-20	2.60

All lamps listed above are standard voltage—115 to 120 V. Any other voltage can be supplied on Special order.

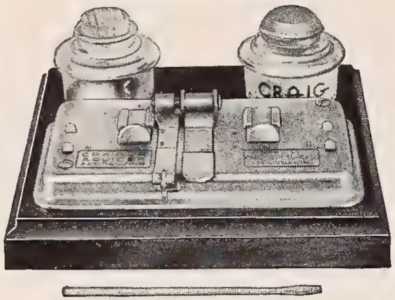
A Better Projection Lamp at a Lower Price!

Made by KELCO Electric Lamp Mfg. Co.
Arlington, N. J.
Midwest Distributor:
HORNSTEIN PHOTO SALES
29 E. Madison St., Chicago
Eastern Distributor:
RAYGRAM CORP.
425 FOURTH AVE. NEW YORK CITY

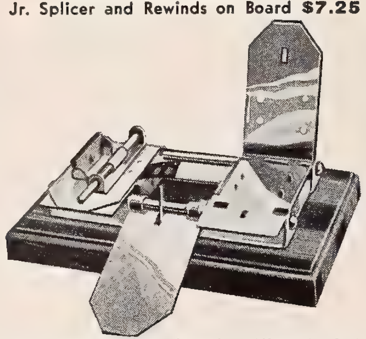
CRAIG SPLICERS AND REWINDS

Are Quick — Easy — Accurate

For Color . . . Sound Black & White



Junior 8-16mm. Splicer **$2.50**
Jr. Splicer and Rewinds on Board **$7.25**



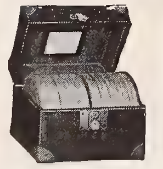
Senior 16mm. Splicer, Sound or Silent **$10.00**
Senior Splicer and Rewinds on Board **$19.50**

See these fine movie-aids at your dealer

CRAIG MOVIE SUPPLY CO., Inc.
Los Angeles San Francisco

8MM **FIBERBILT** 16MM

SHIPPING & STORAGE CASES for FILMS



In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*

FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York

REDUCTIONS
ENLARGEMENTS ●
DUPLICATES ●

GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

A Good Resolution

- "I resolve that, this year, I'll give my films the care they deserve. I'll VAPORATE them for protection against wear, climate and soiling. I'll ask my dealer about it—Now!"

PEERLESS VAPORATE FILM TREATMENT

NEW YORK
Vaporate Co. Inc.
130 W. 46th St.

CHICAGO
Bell & Howell Co.
1801 Larchmont

LOS ANGELES
Craig Movie Co.
1053 S. Olive St.

When all footage was finally assembled and titled, considerable time was spent in planning music and sound effects. George Culbertson, ACL, a Cine Clubber who has done much experimenting with synchronization, donated his services along with his double turntable sound outfit. Sound effect records were lent by various members, and one special news effect record was purchased for the newsreel opening fanfare.

At least two trial showings were held in members' homes before a final rehearsal was staged in the auditorium on the night preceding the show. Even last minute editing of a few of the scenes was found advisable.

In the actual presentation, two loud speakers were placed behind stage curtains, while a monitor was mounted in the projection booth. By means of a two way telephone system, Harold Sandeen and Ben Sroka, working the curtain, footlights and other effects as stage hands, were in direct communication at all times with Dr. Leonard Martin, ACL, assisting in the booth. John Leffler, ACL, seated in the last row on the main floor, advised the booth, by telephone, how sound and music were coming in and provided a double check on screen focus and framing.

All recordings and sound effects were listed on paper in the order in which they were to be played, and cues were noted to save time. Wireless earphones were worn by Mr. Culbertson, one earphone picking up the mixed sound off the turntables, while the other was hooked up with the telephone located beneath the balcony. This enabled the operator to check on sound control, as well as to obtain the reaction of a typical member of the outside audience. But, in spite of these mechanics, every effort was made to soft pedal all sound and music. Most sound men hit the other extreme.

To prevent delay in the event of a film break, several four inch strips of half inch Scotch tape were mounted near the projector within easy reach, so that a temporary splice could be made quickly by joining the two ends.

Instead of having continuous projection, it was decided that a brief, five minute intermission between reels one and two was advisable, to let the audience stretch and to enable the president, Leslie Olsen, ACL, to voice a formal expression of welcome from the stage.

Club members voted to cover show expense by a special assessment of one dollar each. Remaining show costs were paid out of the club's treasury. Each member was given six complimentary tickets for his family and friends, with additional tickets obtainable by special arrangement with the ticket committee.

Since the house was practically a "sell out" a month before the show, there was no real need for publicity, except for a news story or two in each of the local papers, covering the program and committee members in charge. It was feared that too much publicity would start a public clamor for tickets. Society editors ran several paragraphs concerning special dinner parties which the more élite members were giving prior to the show. In addition to complimentary tickets to the press and various city officials, passes also were given to local camera stores, neighboring cine groups and individuals who had performed special services to the local club.

Projector, screen and rewind were lent by representatives of local stores. The Amateur Cinema League was likewise generous in forwarding sample programs for study and in lending decorative cuts.

Seven ushers were selected to handle all guests and to distribute printed programs. All club members wore identification cards on their lapels. Following the show, ushers and other members purposely loitered about to pick up remarks and constructive criticisms which might be helpful in planning future shows.

It was discovered, for instance, that the musical prolog which preceded the screening was not entirely appropriate; that a frog croaking sound effect cut into a river scene was not sufficiently "froggy"; that some of the darker scenes demanded closer editing; that the second half of the program needed more variety of subject; that the program itself was about a quarter hour too long.

There were others, however, who thought that the presentation compared favorably with theatrical offerings. One guest, for example, admitting a disinterest in theatrically produced movies, claimed that he really enjoyed the amateur bill and regretted that it was not just twice as long.

The Minneapolis Cine Club's First Annual Movie Party gave the home folks something to talk about. They discovered, for instance, that there is something more to taking movies than just pushing a button. And the members, themselves, found that planning a big show required something more than just the ability to dicker for footage and to slap in a few splices. And it was all a lot of fun and well worth while.

The clinic

[Continued from page 23]

on the subject, for it is extremely unwise to attempt to oil the average 16mm. or 8mm. camera. The mechanisms are designed so that all lubricant is sealed in at the factory to prevent the possibility of damage to film. The average camera needs lubrication only once in two or three years, and then it should be returned to the factory for complete

A Very Little Boy
and
His Very First Rompers

Films of the nursery, of the kids breaking up Christmas toys, of winter fun in the snow—all "family album" shots mean more when they are titled. And Title-Craft has appropriate backgrounds for them all. Professional titles, made to your order, start at 20c for 8mm., 25c for 16mm. Fades, lap-dissolves, wipes, and two-color titles also available. Write now for the Title-Craft circular which illustrates 79 title backgrounds and gives complete information and prices.

BELL & HOWELL COMPANY
1843 Larchmont Avenue Chicago

USE WONDERLITE PHOTOGRAPHIC LAMPS
LONG LIFE - CONSTANT LIGHT
See your dealer or write us for information
WONDERLITE CO. • West Orange. N. J.

Archery

LARRY HUGHES, International Target Archery Champion demonstrates form that has won for him every world's record. Real close-ups and S-L-O-W motion.

200 ft. . . . 16mm . . . Silent . . . $12.00
Illustrated literature on request.

HAROLD C. JEWELL
1454 Bruce Ave. Glendale, Cal.

SERVICE & REPAIR
On All Cameras, Projectors and Movie Equipment
DEVRY REPAIRS OUR SPECIALTY
LIBERAL TRADE-IN OFFERS
WRITE FOR BARGAIN LIST
World Film Enterprises 630 Ninth Avenue New York, N. Y.

MOVIE CAMERAS PROJECTORS 10¢ A DAY
Nationally Advertised! 10-Day Trial!
Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. MONEY BACK 10-DAY TRIAL on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS 10c A DAY. FREE details, write: DON ELDER'S HOME MOVIES, 739 BOYLSTON ST., Dept. E-1 BOSTON, MASS.

There's a gold mine of cine information in back numbers of MOVIE MAKERS.

We have cut down on our reserves, and a limited supply of back numbers of MOVIE MAKERS is available. They are offered at the following prices:

1926 to 1935 inclusive. . 50c a copy
(December, 1927 to March, 1928, inclusive, no longer available.)
1936 to 1937 inclusive. . 35c a copy
1938 . . . . 25c a copy
(30c outside of the United States)
(January and February no longer available.)

MOVIE MAKERS
420 Lexington Avenue New York, N. Y.

oiling and cleaning. Advice has been given to replace camera oil with kerosene in order to prevent the mechanism from slowing down in very cold weather. This may lead one into difficulty, and, if you decide that extended zero weather use of the camera requires thinner lubricant, the best way is to send the camera to the factory with information about the proposed use.

Centering aid When Harry Downard, ACL, of Washington, D. C., visited the League offices recently, he told of a rather clever idea for centering a camera on a homemade titler. He held that the only sure way was to shoot test strips, project them and adjust the camera position by trial and error until the camera is perfectly centered. The chart that he uses as the subject for the test shots is simply a newspaper. When the shot of the paper is projected, it is quite easy to see just what area has been photographed and just how much the camera will have to be shifted in order to center the title card. Mr. Downard can center the camera field down to the width of a letter or the thickness of a line.

News of the industry

[Continued from page 28]

Pro-Vel A motion picture screen with a new type of surface, incorporated as well in a new type of support, is available from the Federal Display Corporation, 136 West 21st Street, New York. The screen surface is composed of a specially treated fabric with a fine, silklike nap; this is said to give excellent screen illumination at any practical angle of view. This screen surface is surrounded by an ornamental proscenium construction which comes in collapsible form, but is easily erected in a moment. The screen is mounted on a roller bracket and hangs flat behind the proscenium when unrolled. The whole gives a decidedly theatrical atmosphere to home projection. Purchasers may have their initials engrossed on the proscenium top, if they desire it. The screen itself is provided with a generous black border so that the picture may be framed sharply.

Automatic letterer A cleverly conceived device, by means of which a complete three line movie title may be set up, ready for shooting, by the simple expedient of rotating a series of small wheels, has been placed on the market by the Universal Camera Corporation, 32 West 23rd Street, New York City. The titling surface, itself, is approximately three by four inches in dimensions, and the title is arranged in three rows of letters (or figures), twelve let-

Gevaert

CINEMATOGRAPHERS
Prefer GEVAERT
REVERSAL FILMS
because . . .

Years of experience has taught them how reliable these films are where "perfect movies" are of paramount importance. First of all—SPEED is there for fast action filming and for varying light conditions. Second—COLOR SENSITIVITY renders correctly all hues in monochrome thus giving a natural appearance to all scenes. FINE GRAININESS allows large projection. The beginner welcomes the wide latitude of these films which aid in protecting him against serious over or under exposures. Veteran filmers will tell you that these unvarying qualities are your assurance of easily obtaining "perfect movies." Try any of the three listed below and convince yourself.

16mm. PANCHRO SUPER REVERSAL—100 ft. $6.00, 50 ft. $3.25. Suggested Weston setting—outdoor 24, tungsten 16.

16mm. PANCHRO MICROGRAN—100 ft. $4.50, 50 ft. $2.50. Suggested Weston setting—outdoor 12, tungsten 8.

ORTHO REVERSAL—100 ft. $4.50, 50 ft. $2.50. Suggested Weston settings—outdoor 16, tungsten 6.

Send for the catalog price list showing the complete line of Gevaert Products which your dealer has or can obtain for you.

The GEVAERT COMPANY of AMERICA Inc
423 West 55th Street, New York
Boston · Philadelphia · Chicago · Los Angeles · San Francisco
Toronto · Montreal · Winnipeg

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Mobile: Cliff Harris, 203 Dauphin St.
Montgomery: Powell Radio & Camera Shop, 430 Hull St.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Culver City: Rex Film Co., 3802 Main St.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 314 N. Van Ness Ave.
Photo Service Co., 1121 Fulton St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio. 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Moreton's, Inc., 7561 Sunset Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
La Jolla: Pacific Camera Stores, 930 Prospect St.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store, 5331 Foothill Blvd.
Palm Springs: Ward's Camera Shop, Box 446.
Palo Alto: Camera Shop, 309 University Ave.
Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Center, 233 Post. St.
Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kaufmann's Camera Mart, 356 Sutter St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: Murane's, 323 N. Broadway.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Seymour: Shermer's Photographic Goods, 68 Bank St.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625 15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Palm Beach: Studio Shop, 326 County Rd.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans, Photo Finisher, 1953 E. 71st St.
Union News Co., 37 W. Monroe St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
Mid-West Photo Supply Co., 20 S. Capitol Ave.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.

(Continued on page 46)

Dealers Listed in Black Face Italics Are Display Advertisers in **Movie Makers**

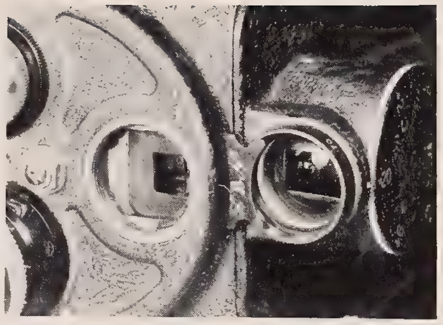
ters to a row. A complete set of punctuation marks is also provided. The device, known as the Universal Automatic Titler, comes provided with a metal shim for use with screw mount lenses in 8mm. cameras; placing this shim between lens and camera automatically provides the correct focusing distance. Other cameras with focusing mount lenses may also be used. The new device is compactly built of metal.

Filmosound book A new sixty four page book, which lists over 2800 16mm. sound on film reels, recommended for educational, home and community use, recently has been issued by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. This listing includes sound film subjects, which are offered for sale or rental by the Bell & Howell Filmosound Library, and furnishes title, description, classification and price of each. Many illustrations are included. A copy of the new book will be sent free, on application, to every owner of a 16mm. sound projector registered with the Bell & Howell files, if such requests give data as to the make and purchasing source. Others may procure copies at twenty five cents each.

Closeup adapter The convenient possibility of making sharply focused closeups at distances of ten and thirty inches from the camera, using a fixed focus lens, is now offered to movie makers through the new Besbee Closeup Adapter, made by Besbee Products Corporation, Trenton, N. J. Through its link construction, the device may be adjusted easily to work with any movie camera, and it comes as a complete kit, including adjustable support, two closeup lens elements, tripod adapter and lens cleaning tissue. Made primarily for title focusing work, in conjunction with the Besbee Title Maker, the device will also function independently wherever the camera is used on a tripod. Full information may be had from the makers.

Makeup booklet Any reader of Movie Makers who wishes to send a request, accompanied by a three cent postage stamp, to Miner's, Inc., 40 East 20th Street, New York City, may have in return an interesting and informative little booklet, titled *Making Up for the Camera*, which has been prepared by this firm.

New screen surface Motion Picture Screen & Accessories Company, 526 West 26th Street, New York, have perfected a new type of fabric support for beads on screens that is said to give a new high in reflection value for this type of surface. The fabric has a ripple effect which is not discernible in itself on projection, but which produces a brighter reflection value and extends the angle of view for a bead surface. A further improvement in the cabinet type screens made by this firm is a counterbalanced pullup, which enables the user to raise the screen into operating position in one motion, after which the screen stays in position without further adjustment. Lowering the screen is the reverse of this simple movement.



The new Rear Filter Holder made by National Cine Labs

Kino-Pan-Tilt A substantially built, gear driven panorama and tilt device for motion picture or still cameras is announced by Kin-O-Lux, Inc., 105 West 40th Street, New York. This new device is offered as the solution to all problems of hand controlled, jerky or uneven camera movement. The gear drive operates both motions with a steady, even flow, so that it becomes impossible suddenly to lose control of the motion of the camera. The total weight of the device, which fits on any flat top tripod, is but two and three quarter pounds. Complete information may be had from the makers.

Color matcher A new incandescent bulb, for color matching by artificial light, has been perfected by Wonderlite Company, West Orange, N. J., makers of the well-known line of Wonderlite Pictureflood and Filterflood photographic bulbs. The new Color Matcher bulb is said to provide the same quality of light that appears in the north sky on a clear day at about two o'clock in the afternoon. Among the many obvious uses for such a light source in industrial or art work, there is that of examining color transparencies and of judging results in color printing. Full information as to bulb sizes, prices, etc., may be had from the manufacturer.

Raygram organ *Focal Facts*, an interesting photographic news folder, is issued monthly by Raygram Corporation, 425 Fourth Avenue, New York. Besides listing the latest equipment marketed by the company, the sheet contains much informative material. Copies may be had by addressing the Raygram Corporation.

NEW LIFE
for YOUR PROJECTOR

Excel
Keystone
Standard
Eastman
Victor
Ampro
Univex
Bolex

IT'S poor economy to buy anything but quality in projection lamps. Your projector deserves a Radiant Lamp.

Radiant Projection Lamps are strictly a quality product—not made down to a price, but up to the highest standard possible. And yet they cost no more than other standard lamps. Radiant Lamps are precision made, according to U. S. Bureau of Standards Specifications, in the world's largest plant manufacturing concentrated filament lamps exclusively. After exhaustive tests, they have been selected as standard equipment in many of the better known projectors.

Put new life into your projector. Re-lamp with Radiant. Made by projection lamp specialists, and sold by dealers who know their business.

Send for catalog and name of local dealer

RADIANT LAMP CORPORATION
264 Sherman Ave. NEWARK, N. J.

RADIANT Precision LAMPS

NEW! AUTOMATIC TITLER

For Any Make Movie Camera (8mm or 16 mm)
$3.95

MARJORIE'S
MASQUERADE
PARTY-1939

Front View, showing specimen set-up... ready to shoot

Rear View, showing wheels which operate characters

- Sets up titles *automatically*
- No loose letters
- No gadgets
- No pencil
- No printing

You can set-up 1512 letters and numbers by simply turning wheels. At all dealers or Universal Camera Corporation, New York City.

UNIVERSAL MOVIE TITLER

(Continued from page 44)

KANSAS

Salina: Rose Jewelry Co., 114 W. Iron Ave.
Raplee's Jewelry Store, 149 N. Santa Fe.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 29 W. 6th St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Lovers Lane.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 9 Newbury St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Little Cinema House, 9 Newbury St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Newton Camera Shop, 91 Union St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Sound Amplifying Co., 212 W. Huron St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.
Sault Ste. Marie: Eddy Picture Service, 119 Peck St.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio-Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Milton Mendelwager, 182 W. 49th St.
Nichols' Photo Supply Service, 350 Ave. C.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
Fordham Electric Co., Inc., 2563 Webster Ave.
FOTOSHOP, INC., 136 W. 32nd St.
18 E. 42nd St.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battersby, 46 W. 50th St.
Peerless Camera Shop, 264 Canal St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.

(Continued on page 48)

Practical films

Reporting use of personal films in serious fields

■ To protect and preserve, before it is too late, the historic buildings and beautiful country remaining in England is the purpose of an organization in Britain known as the National Trust. Recently, to publicize their activities, this group held a competition to select the best film illustrating the need for such work. First prize was awarded to a 400 foot color study, called *Our Heritage*, photographed by G. F. and N. J. Wadley, ACL, of London. Throughout the film, attempts are made to contrast the quiet, unspoiled beauty of the countryside with the vulgarities attendant on the growth of highways and bypass roads. Titles explain the decline of landowners and the absence of any overseeing organization to take their place. As a climax, sequences are shown depicting the properties of renown or charm already saved by intervention of the National Trust.

■ Late in November, a conference on the Educational Production of Motion Pictures was held at Ohio State University. The conference featured lectures and an exchange of information concerning current problems in the teaching film field. Among those well known in substandard motion picture circles who conducted discussions were Harris B. Tuttle, of the Eastman Kodak Company; Edgar Dale, of Ohio State University; Eleanor D. Child, ACL, and Hardy R. Finch, of the Greenwich High School; J. A. Maurer, of The Berndt-Maurer Corporation; and Donald A. Eldridge, of the New Haven High School.

■ *Roaming 'Round Rollins* is the title of a three reel 16mm. film recently produced by John G. Lonsdale, Jr., ACL, of St. Louis, Mo., to depict the curricular and extra curricular activities of Rollins College. The production follows the daily round of scholastic life and records with interesting detail the outstanding athletic and social events occurring during the year.

■ From Cape Town, South Africa, news comes that L. Lewis, ACL, has completed a 400 foot, 16mm. film of the life and habits of the Kalahari Bushmen. According to Mr. Lewis, a local professor of anthropology has asked him to preserve the film carefully "in order that it may be viewed at a later date by members of the Union Government, who have interested themselves in the formation of a reserve for the Kalahari Bushmen who, due to stringent game laws, are in danger of complete extermination." Other films which Mr. Lewis is planning to make include a 1600 foot record of the local animal welfare society's activities and an advertising motion picture for Bane's Motors.

■ *An Apple a Day*, health slogan, is the title of a 450 foot, 16mm., color film produced by F. R. Crawley, ACL, for the Rideau Fruit Farms, Manotick, Ontario. Following a continuity of seasonal activities, the production commences with winter pruning, records spring planting and fertilizing, the summer spraying and thinning and concludes with picking and packing after the harvest. The purpose of the film is to portray the accomplishments in apple culture, to advertise the product and to educate other fruit growers regarding the proper methods of apple husbandry.

■ *Tankeritis* is the proposed title for a new 800 foot, 16mm. film to portray the life of the crew on board an oil tank steamer. As the radio operator on board *S. S. Benjamin Brewster*, Theodore Fisher, ACL, will be able to obtain a complete record of crew activities with which to supplement footage already taken on shipboard.

■ *Oakvale Schools at Work and Play* is the title of a 650 foot, 16mm. film produced by Godfrey M. Elliott, ACL, who is principal of the public schools in Oakvale, W. Va. Providing an insight into the daily activities of the schools, the film will be projected before parent teacher meetings, luncheon clubs and other civic organizations.

Frames from "Our Heritage" for England's National Trust

16mm. scenes by G. F. and N. J. Wadley, ACL

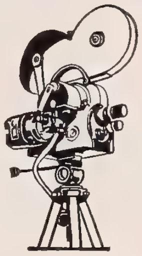
Bass Sound Engineers

offer a complete

Commercial Unit

in the latest

R C A 16mm S-O-F Camera



now includes:

- 400 ft. Capacity turret front camera
- Three stage high gain amplifier, 110 volt with crystal microphone
- 110 volt A.C. permanently attached motor, vibrationless, steady
- 400 ft. Bell & Howell Duplex magazine
- 1" Wollensak F:3.5 lens
- RCA Studio recording Galvanometer
- Lowest priced complete equipment at Bass . . . (USA only)________$935

Or equipped for 12 volt battery operation, incl. batteries___________$960

Each instrument film-tested before shipped . . and guaranteed by Bass.

Write Dept. C

Bass CAMERA CO.

179 W. Madison St., Chicago, Ill.

ALL BOOKED UP

—until January 25!

"ENTITLED TO SUCCESS"

This interesting and instructive 700 ft., title making subject is now available for bookings only in FEBRUARY and MARCH. CLUBS —write immediately

BESBEE PRODUCTS CORP.

TRENTON NEW JERSEY

Now! CAMERAS ON CREDIT

• Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.

Financed through Commercial Credit Co.

KLEIN & GOODMAN

18 S. 10th Street, Phila., Pa.

Kodachrome

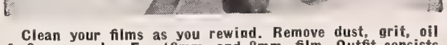
MAPS·*Charts*·FINE TITLES

Geo. W. Colburn Laboratory

Special Motion Picture Printing

1197 Merchandise Mart, Chicago

SIMPLEX FILM CLEANING DEVICE



Clean your films as you rewind. Remove dust, grit, oil & finger marks. For 16mm. and 8mm. film. Outfit consists of:—Film Cleaning Device with cleaning pads, extra pads and 8 oz. can of cleaning fluid. Price $3.50 Postpaid in U. S. A.

SIMPLEX FADING GLASS

Makes fade-in and fade-out effects. In carrying case, with instructions. Price $2.00

16mm. Sound Recording

ERNEST M. REYNOLDS

165 E. 191 ST. CLEVELAND, OHIO

(Continued from page 46)

Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon. 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop. 26 E. Main St.
England Drug Co., 70 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Monroeville: Corner Drug Store.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
TOLEDO CAMERA SHOP, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: *JAMES A. PETERS,* 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1622 Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
Myerstown: Stitzel's Cut Rate, 7 W. Main St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store, Fowler, Dick & Walker, Camera Shop.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Popular Dry Goods Co., Dept. 26.
Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
Star Elec & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Deseret Book Co., 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Hill City Movie Supply Co., 210 Seventh St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Chewelah: Richard Drug Co., P. O. Box 17.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Sheppard's, 3 S. Third St.
Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Nicoll Co., 1107 Chapline St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. Rhodesia: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Mariahilferstr. 117.

BELGIUM

Brussels: Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Roher's Bookshop, 9 Bloor St., West.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.)
Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 52 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Coventry: Messrs. Green's (Hertford St.) Ltd., 49 Hertford St.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.)
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Shrewsbury: B. Salter & Son, 34 Castle St.
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

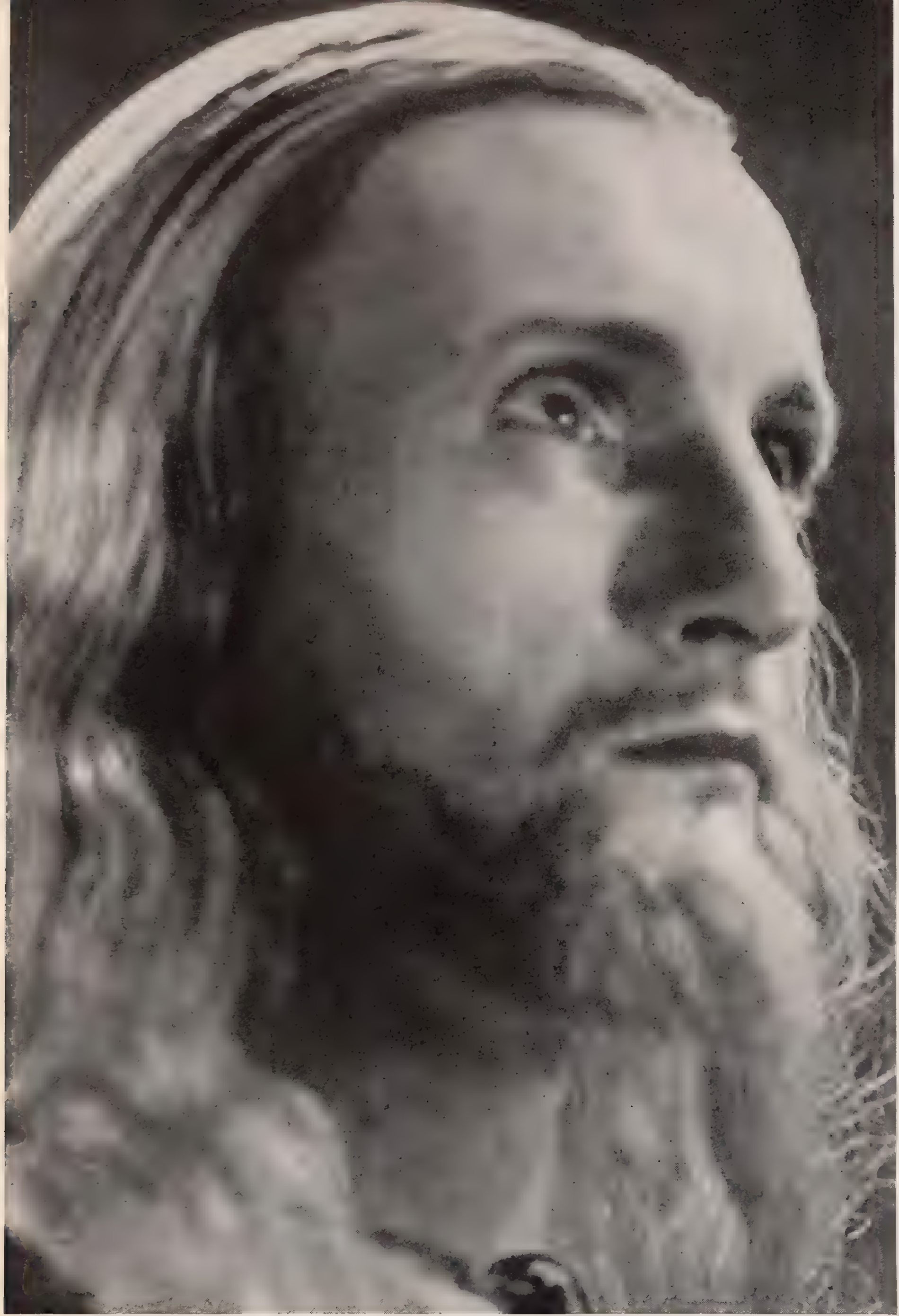
Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102. Sociedad a San Francisco No. 7-1



Golgotha

"That All Might Be Saved"

An Exclusive
KODASCOPE LIBRARIES'
Presentation
On 16 mm. Sound Film

Produced against a background which accurately reproduces the Temple, palaces, walls and battlements of the ancient city of Jerusalem, by a group of eminent European players, with a supporting cast numbering thousands. The dialogue throughout is in English. The music has been especially composed for this production by Jacques Ibert.

GOLGOTHA brings us Jesus' last days on earth. "Brings us"? Rather are we brought to the Holy City during that tragic but glorious week; a Holy City sprung to life from the illustrated New Testament of our childhood. The Biblical characters we meet are exactly as we knew them in Sunday School years ago. The story is the New Testament story, faithful to the last detail. And the principal characters speak the very words of the Gospels. To see Golgotha is to *live* it.

Send 10c for Any One of These Catalogs

16 MM. SILENT—New 7th Edition—180-page, illustrated catalog. Large selection of subjects, some new, some of them in color. Rental prices reduced.

8 MM. SILENT—New, larger, 6th Edition, 64 pages, well illustrated, offering a wide variety of entertaining new comedies, cartoons and features.

16 MM. SOUND—New 7th Edition of 116 pages, profusely illustrated, including descriptions of many new exclusive features, comedies, and cartoon subjects.

"And there followed Him a great company of people..." Golgotha's principal characters speak in the very words of the New Testament.

EASTMAN KODAK COMPANY, *Kodascope Libraries Division*

(Other Kodascope Libraries in 14 Principal Cities of the U. S. A.) 33 WEST 42ND ST., NEW YORK

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word Minimum Charge, $2

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Bass says: A bargain is only a bargain, if you are satisfied, and money back guarantee if you are not, makes buying here easy. Used Guaranteed Camera Bargains: Cine-Kodak Model B, *f*/3.5 lens, $25.00; Cine-Kodak Model E, *f*/3.5 lens, $29.75; Simplex Magazine Pockette, *f*/3.5 lens, $30.00; 8mm. Cine-Kodak Model 25, *f*/2.7 lens, $31.50; 8mm. Bell & Howell 134G, *f*/3.5 lens, $37.50; Cine-Kodak Model BB, 50 ft. capacity, *f*/1.9 lens, $42.50; Cine-Kodak Model K, *f*/3.5 lens, focus mount, $47.50; 8mm. Bell & Howell Model 134E, Cooke *f*/2.5, $52.50; Filmo Model 121, Magazine type, Cooke *f*/1.8 with case, $82.50; 16mm. Victor Model 5 with 1″ Wollensak *f*/3.5, fixed focus, 1″ Wollensak *f*/1.5 in focusing mount, 3″ Wollensak telephoto *f*/3.5, at $177.50; Cine-Kodak Special, recent model, completely reconditioned, with 1″ Kodak *f*/1.9, 3″ telephoto *f*/3.5, $295.00. 16mm. sound on film used projector bargains: Wenzel professional model, 750 watt bulb, cases, 1600 ft. reel arms, $225.00; Wenzel Ace, 750 watt bulb, cases, 1600 ft. reel arms, $250.00; Bell & Howell Special ST, 750 watt bulb, Calvin sound head and synchronous motor, amplifier and speaker, $185.00. Used completely reconditioned Ampro projectors, limited lot: Model AS, 400 watt, complete with case, each, $57.50; Ampro Model GS, 500 watt, complete with case, $67.50; Ampro Model J, 500 watt, complete with case, $75.00. 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; Cine Titling Simplified, $1.00; new Kodak book, "How to Make Good Movies," $2.00. Be sure to send for the Bass Cine Bargaingram. New price reductions. Supplement mailed to owners of this Bargaingram. Free on request. Write BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ USED BARGAINS: Cine-Kodak Model B with *f*/3.5 lens, $22.50; Cine-Kodak Model B with *f*/1.9 lens, $52.50; Agfa Movex camera with *f*/3.5 lens, fixed focus, $25.00; Simplex Pockette camera with *f*/3.5 lens, fixed focus, $27.50; Filmo 75 camera with *f*/3.5 Cooke lens, fixed focus, $37.50; Filmo 70D camera with *f*/3.5 Cooke lens, fixed focus, $125.00; Filmo 70A camera with *f*/3.5 Cooke lens, fixed focus, $39.50; Victor Model 3 turret mount camera with *f*/3.5 lens, fixed focus, $62.50; Keystone 8mm. camera with *f*/3.5 Wollensak lens. fixed focus, $16.50; Ampro 16mm. projector, 400 watt bulb, $69.50; Keystone B-63 projector, 200 watt bulb, $23.50; Standard Model S projector, 500 watt bulb, $42.50; Bell & Howell projector, 250 watt bulb, variable resistance, $57.50; Bell & Howell Model JJ all geared projector, 750 watt bulb, $160.00; Victor Model 10 projector, 500 watt bulb, $75.00; Keystone 8mm. Model L-8 projector, $38.50; Univex Model PU-8 projector, $12.50; Wrico Model 20 lettering set, $7.00; Willo titler for Cine-Kodak 8 Model 20, $2.00; Thalhammer Sr. tripod, pan & tilt head, $21.50; General Electric exposure meter, $12.50; Movie Library Chest for 10-400 ft. 16mm. reels. $4.75; Willo box type beaded screen, 30x40″, $10.00; Simplex film cleaning kit, $2.60; Victor titler for Filmo 70 camera, $4.95; Craig Junior 8 and 16mm. splicer, $1.75; WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

■ EDITOLA—the 16mm. PROFESSIONAL EDITING MACHINE; new model ready, hand operated, $45.00. Motor driven, $70.00. EDITOLA CO., 894 Woodland Ave., Oradell, N. J.

■ SELECTED 16mm. silent library films, in excellent condition, at 20 to 60% discount from list prices; also bargains in moving picture equipment. J. B. HADAWAY, Swampscott, Mass.

Use* MOVIE MAKERS *Classified
to dispose of unneeded equipment
10 cents a word

Printed by WNU., New York

SEPTEMBER 1937
Volume XII · Number

MOVIE MAKERS

offers

An attractive, black fabrikoid, gold lettered binder for your copies of the magazine.

You will be pleased with the facility with which you can insert or remove a copy of MOVIE MAKERS from this binder.

PRICE

$1.50

(30c additional for Canadian and foreign postage)

Send your order accompanied by remittance to

MOVIE MAKERS
420 Lexington Avenue
New York, N. Y.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case $2.00. Simplex Film Cleaner $3.50. Sold direct or through your dealer. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SIMPLEX Magazine movie camera, *f*/1.9, with case; cost $113.50; priced for quick sale, $70.00. R. T. BLITZ, Fort Wayne, Ind.

■ LIKE new Filmo "8" projector, $87.50; all cameras, projectors, accessories on small monthly payments, no down payments. CAMERA MART, Inc., 70 W. 45th St., New York.

EQUIPMENT WANTED

■ WANTED: LATE MODEL CINE-KODAK SPECIAL. WRITE FULL SPECIFICATIONS. BOX 220, MOVIE MAKERS.

FILMS FOR RENTAL OR SALE

■ RELIGIOUS pictures for rent or sale; 16mm. and 35mm.; sound or silent. ALL-SACRED FILM CO., 50 Melrose St., Boston, Mass.

■ "THE World's Greatest of all Passion Plays"; specify sound or silent; 8 reels; 16mm. and 35mm., rent or purchase. Superior to Oberammergau stage play. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

■ COMPLETE film service; Castle Films sold and exchanged; camera films; editing, titling, stock titles. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ DISCONTINUING library 16mm. films; bargains in Castle Films and others, $3.50 up. FLOR'ENZ, 34 W. 6th St., Cincinnati, Ohio.

■ STOP! LOOK! LISTEN! Why don't you send for our latest complete 16mm. and 8mm. Film Rental Catalog? Attractions: "White Hell of Pitz Palu," "Lost World," "Pony Express." Free catalog. NATIONAL CINEMA, 3 W. 29th St., New York.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

FILMS WANTED

■ NEW York City scenes and night life; also Florida scenes in 16mm. Kodachrome. Write B. DENBOER, 98 S. Oxford St., Brooklyn, N. Y.

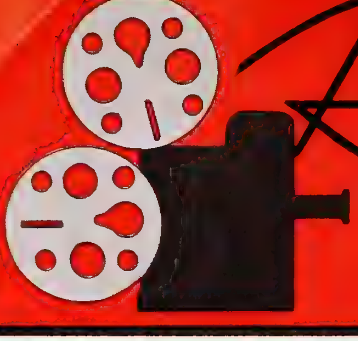
TRADING OFFERS

■ SHOTGUNS, RIFLES, TARGET PISTOLS and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters, and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 South Fifth St., Minneapolis, Minn.

MISCELLANEOUS

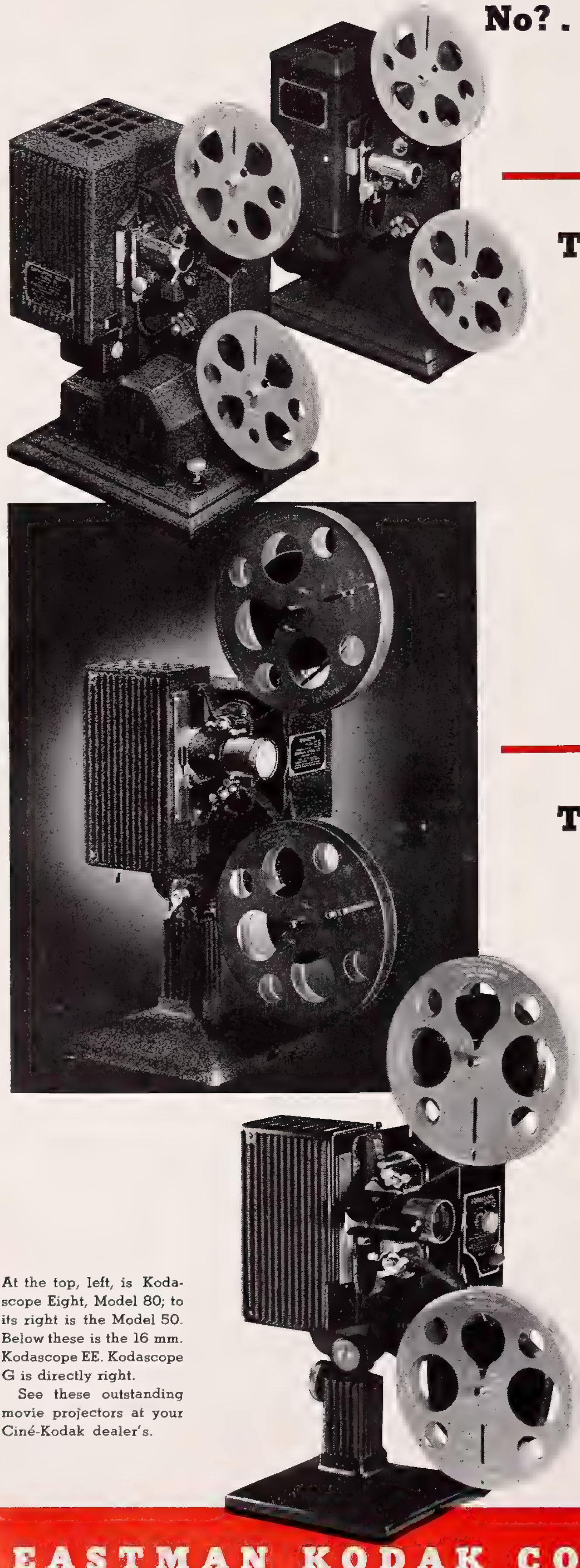
■ BACK NUMBERS OF MOVIE MAKERS, FORMERLY NOT AVAILABLE, are offered for sale at this time because we have had to reduce our permanent magazine reserve due to lack of storage space. A limited quantity of the following numbers of MOVIE MAKERS may now be purchased. This special offer will be in effect as long as the limited supply lasts, but prices on certain numbers will be raised February 1st. 50c copies—July and November, 1927; January, 1930; May, 1934; January, 1935. 35c copies—January and February, 1936; January through June, 1937. All other back numbers of MOVIE MAKERS from December, 1926 up to and including the current year (with but these exceptions: December, 1927 through March, 1928; January and February, 1938) continue to be available for sale. Prices quoted on request. CASH TO ACCOMPANY ALL ORDERS. MOVIE MAKERS, 420 Lexington Ave., New York, N. Y.

Try* MOVIE MAKERS *Classified
It will bring you results
10 cents a word



How's Your Projector?

BRIGHT ENOUGH?
QUIET ENOUGH?
HANDY ENOUGH?



At the top, left, is Kodascope Eight, Model 80; to its right is the Model 50. Below these is the 16 mm. Kodascope EE. Kodascope G is directly right.

See these outstanding movie projectors at your Ciné-Kodak dealer's.

No? . . . then one of these four Kodascopes is what your shows need

---

THE ECONOMICAL EIGHTS

KODASCOPE EIGHT, MODEL 50, at $39—with lens, lamp, and incidental accessories—is considerable of a projector at the price. Its 300-watt lamp provides ideal illumination (not just satisfactory illumination) on screens three feet wide—makes possible the use of screens far larger. The "50" is quiet and cool, light yet rugged—deservedly the most popular low-cost 8 mm. projector.

KODASCOPE EIGHT, MODEL 80, is absolute tops in the 8 mm. field. Its fast *f*.1.6 lens and standard 300-watt coil-coil lamp supply ideal illumination to 40-inch screens—and its optional 300-watt bi-plane filament lamp ups this illumination 15%, increases correct screen size to at least 48 inches in width. "Stills," fast motor rewind, marked quiet and convenience of operation—the "80" is every ounce the projector it looks. With rugged carrying case and accessories—$97.50.

THE ADAPTABLE "SIXTEENS"

"Tailor-made projection"—that's the feature which distinguishes 16 mm. Kodascopes from all other projectors. Take **KODASCOPE MODEL EE,** for example. Five lenses—one to four inches . . . three lamps—400- to 750-watt. Fifteen possible lens-lamp combinations—one of which will be exactly right for your shows. Permanently lubricated bearings, simplified operation, designed to project from the top of its rugged, dual-purpose carrying case—here is an outstanding projector value at its price of $57.95, complete with lens and lamp.

KODASCOPE MODEL G likewise offers "tailor-made projection"—and a host of other unique advantages. Easily the finest projector in its class, its price lags far behind its performance. From $112.95, complete with lens and lamp, for all this: Your choice of five lenses, three lamps; single-switch control—one four-way switch just about runs the machine; extremely easy threading made still simpler by a hooded pilot lamp; self-lubricating bearings; positive and convenient framing, focusing and tilting controls; "still picture" attachment, reverse projection; and, of course, high-speed motor rewind.

There have been many more costly 16 mm. silent projectors than the "G," but never a better one.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

MOVIE MAKERS

FEBRUARY, 1939

25c

Magazine of the Amateur Cinema League, Inc.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Bass says, It's inventory time! Help yourself, at these interesting prices. Used guaranteed camera bargains: Cine-Kodak Model B, 100 ft., f/6.5 lens, $15.00; Keystone A-3, f/3.5, $18.50; Cine-Kodak Model B, f/3.5 lens, 100 ft., $23.50; Cine-Kodak Model BB, 50 ft., f/1.9 lens, $42.50; Cine-Kodak Model K, 100 ft. capacity, f/3.5, focusing mount, $44.50; Cine-Kodak Model B, 100 ft., f/1.9 lens, $45.00; Filmo 70-A, 1" Wollensak f/1.5 lens, $64.50; Filmo Magazine 121, Cooke f/1.8 lens, $72.50; Victor 5, 1" Trioplan f/2.9, 1½" Graf f/3.5, 4" Wollensak f/4.5, with case, $115.00; Filmo 70-D, 1" Wollensak f/1.5, 2" Wollensak f/3.5, 4" Wollensak f/4.5, with Mayfair case, $185.00. 16mm. used silent projectors: Bell & Howell, rebuilt, 400 watt lamp, $47.50; Ampro Model GS, 500 watt, with case, reconditioned, $67.50; Bell & Howell Model JJ, 750 watt, with case, like new, $157.50. 16mm. sound on film, used projectors: Wenzel Ace, 750 watt bulb, cases, 1600 ft. reel arms, $225.00; RCA PG-71, 750 watt bulb, 1600 ft. reel arms, $160.00. 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; Cine Titling Simplified, $1.00; new Kodak book, "How to Make Good Movies," $2.00. Be sure to send for the Bass Cine Bargaingram. New price reductions. Supplement mailed to owners of this Bargaingram. Free on request. Write BASS CAMERA COMPANY, Dept. CC. 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. silent library films, in excellent condition, at 20 to 60% discount from list prices; also bargains in moving picture equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case $2.00. Simplex Film Cleaner $3.50. Sold direct or through your dealer. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ EDITOLA — the 16mm. PROFESSIONAL EDITING MACHINE; new model ready, hand operated, $45.00. Motor driven, $70.00. EDITOLA CO., 894 Woodland Ave., Oradell, N. J.

■ COMPLETE 8 equipment including Eastman 60 and telephoto, tripod, Weston meter, B & H editor. Eastman 80 projector, titler, range finder, etc. Write for list. A. G. WOOLFRIES, Ames, Iowa.

■ FILMO DOUBLE EIGHT, f/2.5 LENS, Weston No. 650 meter, combination case. Almost new. List $107.00. What am I offered? P. WERNER, 105-E Edgewater Park, Bronx, N. Y.

■ USED bargains: Victor 4, Hugo Meyer Plasmat f/1.5, factory reconditioned and case, $85.00; Victor 3, Wollensak f/1.5 and case, $45.00; Cine-Kodak B f/3.5 and case, A1 condition, $17.50; Cine-Kodak E, f/3.5 and case, like brand new, $30.00; 3" f/1.5 Hugo Meyer Plasmat C mount for Filmo and 2 Kodachrome filters, like brand new, $100.00; 15mm. Universal focus for Cine-Kodak Special, $25.00; Cinematic Badgley Automatic Dissolve, $10.00; B & H Character Title Writer, like new, $20.00; Acme 35mm. portable projector, 1000', 500 watt, $40.00; Keystone A74 300 watt projector and case, like new, $25.00. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

■ INVENTORY sale: Ditmar 8mm. with built-in exposure meter, f/2.5, list $85.00, now $60.00; Ditmar 8mm. with built-in electrical exposure meter, list $110.00, now $75.00. These cameras are slightly used. HANS UNFRIED. 24 Camp St., Buffalo, N. Y.

■ FILMO 16mm. projector, case, screen, rewind, splicer, camera, tripod, tilt; all like new. $140.00. WERNER, 41 Jefferson St., Brooklyn, N. Y.

Dispose of unneeded films and equipment—10 cents a word

Membership

in the

Amateur Cinema League

will bring you—

★ **MOVIE MAKERS** . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any league member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **MAKING BETTER MOVIES** . . . This is a 241 page illustrated handbook on the basic principles of movie making. Written in clear, non technical language, it gives directions for every step in filming.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming—27 pages, *illustrated*
Titling technique — 32 pages
Featuring the family—34 pages
Lighting personal movies—37 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

$5 a Year

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Ave., New York, N.Y.

■ CAMERA, Leica Model G, Summar f/2 lens, case, $115.00; 16mm. projectors, Kodascope A, 250 watt, $22.50; Model "C," 100 watt, $12.00; Victor 25 AC-DC sound, 500 watt, $175.00; Eastman Cine "A" 16mm. camera, 1" f/2.9 lens, $45.00; Acme 35mm. silent portable, 1,000 watt, $20.00; Wollensak 1" f/1.5 lens, C mount (new), $30.00; Magnavox 15 watt Public Address, list, $139.00, price $50.00. All items used but perfect condition. RALPH V. HAILE, 215 Walnut St., Cincinnati, Ohio.

■ KEYSTONE movie camera, 16mm., 7 speeds, f/2.7. $30.00; will trade for Kodachrome film. OWNER, 1711 Riverside, Muncie, Ind.

■ AS new: Victor proj., 750 w., 1600 ft., list $187.50, $105.00; Filmo 8, proj., 400 w., case, $87.50; cameras, screens, lights, accessories; small monthly payments; no down payments. CAMERA MART, Inc., 70 W. 45th St., New York.

■ FULL list price allowed for your present Bell & Howell ST projector on new Academy Model Filmosound; full list price for Eastman E or EE or G on any Bell & Howell sound projector; list prices allowed for your 134-G or H Bell & Howell camera to apply on new turret 8mm. $600.00 Ampro Model S sound projector, excellent condition, $195.00. Send for catalog and write for our very liberal allowances on your present equipment. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

■ SEE our sale of used equipment announced on page 77. WILLOUGHBYS, 110 W. 32nd St., New York.

FILMS FOR RENTAL OR SALE

■ "THE World's Greatest of all Passion Plays"; specify sound or silent; 8 reels; 16mm. and 35mm., rent or purchase. Superior to Oberammergau stage play. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

■ "GREAT Train Robbery" (1903). 330 feet, 16mm., new, $6.95. Melies' Trick Films; unique cartoons; melodramas; Chaplins. Also 8mm. MEGIFILMS. 340 W. 29th St., New York.

■ HEADQUARTERS for Castle Films sales, exchanges, trade-ins. Camera films. Editing, titling, stock titles. RIEDEL FILMS, 2221 W. 67th St., Cleveland. Ohio.

■ QUALITY films sold, purchased, exchanged. Collectors' items. Early New York City scenes wanted. MOVIETTE, 320 W. 42nd St., New York.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400' reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ EXCHANGE: offer Kodachrome slides (mounted) European views for slides of U. S. scenes of equal merit. Send list first. BOX 221, MOVIE MAKERS.

■ TIRED of your old subjects? Exchange your 8mm. and 16mm. films for our subjects. Films bought and sold. K. & G. FILM EXCHANGE. 150 Beach 74th St., Arverne, N. Y.

TRADING OFFERS

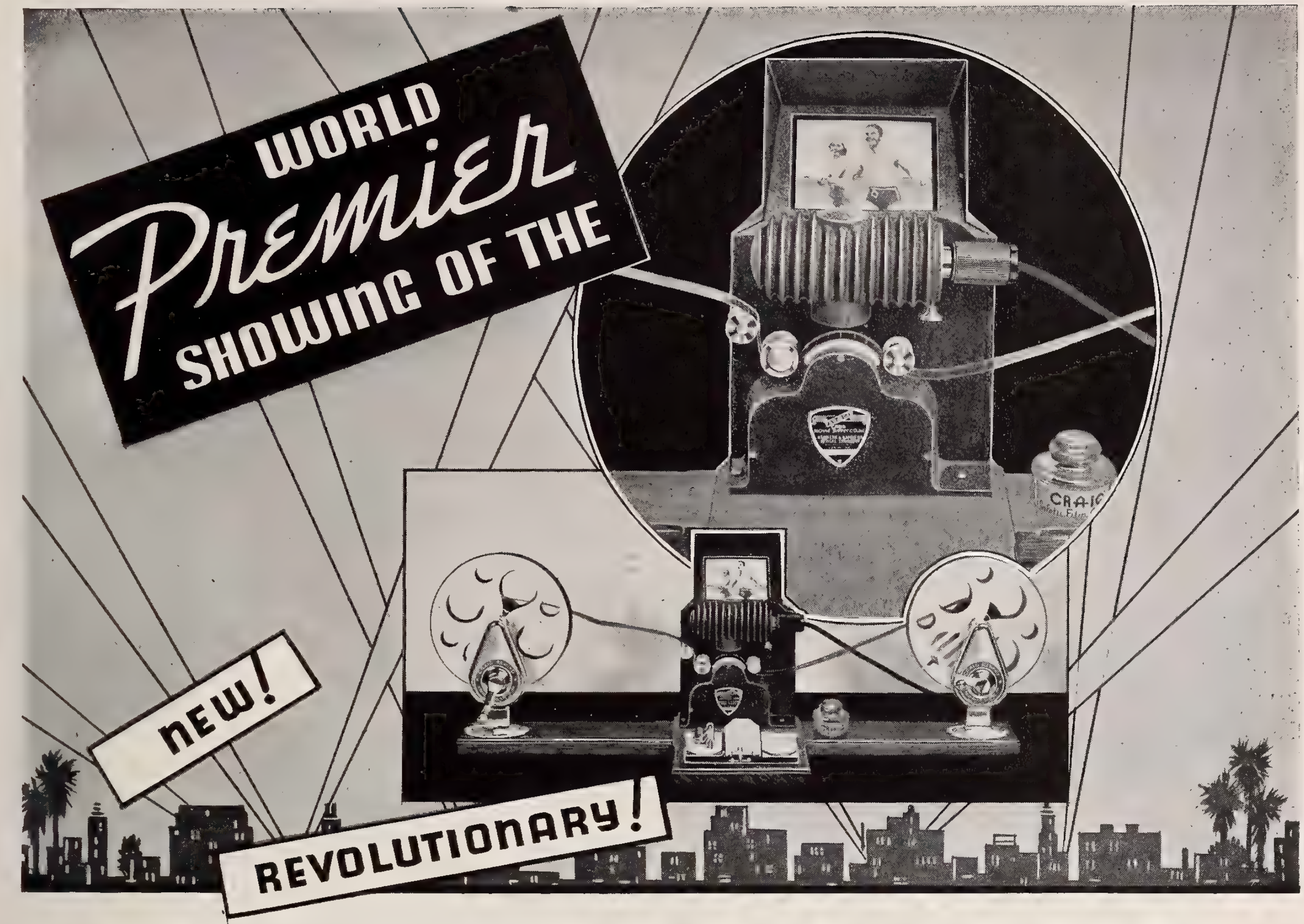
■ SHOTGUNS, RIFLES, TARGET PISTOLS and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for catalog. NATIONAL CAMERA EXCHANGE. Established in 1914, 11 South Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES. D-50. Meriden. Conn.

■ "MAKING Up For The Camera" simplified; obtain better black and white portraits; eliminate retouching; complete instruction booklet free. Send 3c stamp. MINER'S, 40 E. 20th St., Dept. 2-EC, New York.

MOVIE MAKERS Classified brings results
10 cents a word



CRAIG PROJECTO-EDITOR

ACTION-EDIT YOUR FILMS THE HOLLYWOOD PROFESSIONAL WAY

Now it is possible for you to view and **Action-Edit** your films the same way that the Hollywood Studios do. Through a new principle in design which eliminates the shutter, the PROJECTO-EDITOR gives you brilliant, flickerless, continuous **actual** motion pictures on a screen 2¼ x 3¼ inches just as you would view them by projection. You can control the speed and study the action carefully.

Action-Editing has never been possible for the 16mm fan before the advent of the CRAIG PROJECTO-EDITOR. It's **the only way** to properly edit your film and to add that professional touch to them.

Both professional and amateur movie makers who have seen the CRAIG PROJECTO-EDITOR have acclaimed it to be the ***finest movie aid ever offered.***

For convenience in editing, the PROJECTO-EDITOR is assembled with the CRAIG Senior 16mm Splicer (Sound or Silent) and CRAIG Senior Rewinds, mounted on a board with a bottle of CRAIG Safety Film Cement, as illustrated above: Price Complete—$49.50.

See the CRAIG PROJECTO-EDITOR at your dealer.

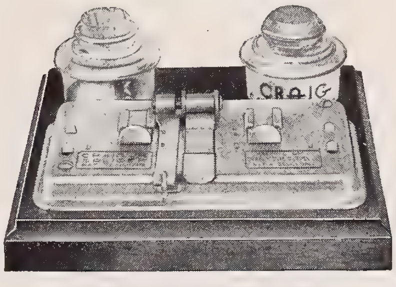
Learn the difference between "just cutting" and Action-Editing.

Write for free illustrated literature.

CRAIG MAKES SPLICING A PLEASURE

COLOR • SOUND • BLACK & WHITE

You can edit and splice them all better on a CRAIG



Junior 8-16mm. Splicer	$ 2.50
Jr. Splicer and Rewinds on Board	7.25
Senior 16mm. Splicer, Sound or Silent	10.00
Senior Splicer and Rewinds on Board	19.50

CRAIG SPLICERS AND REWINDS

Are Quick—Easy—Accurate

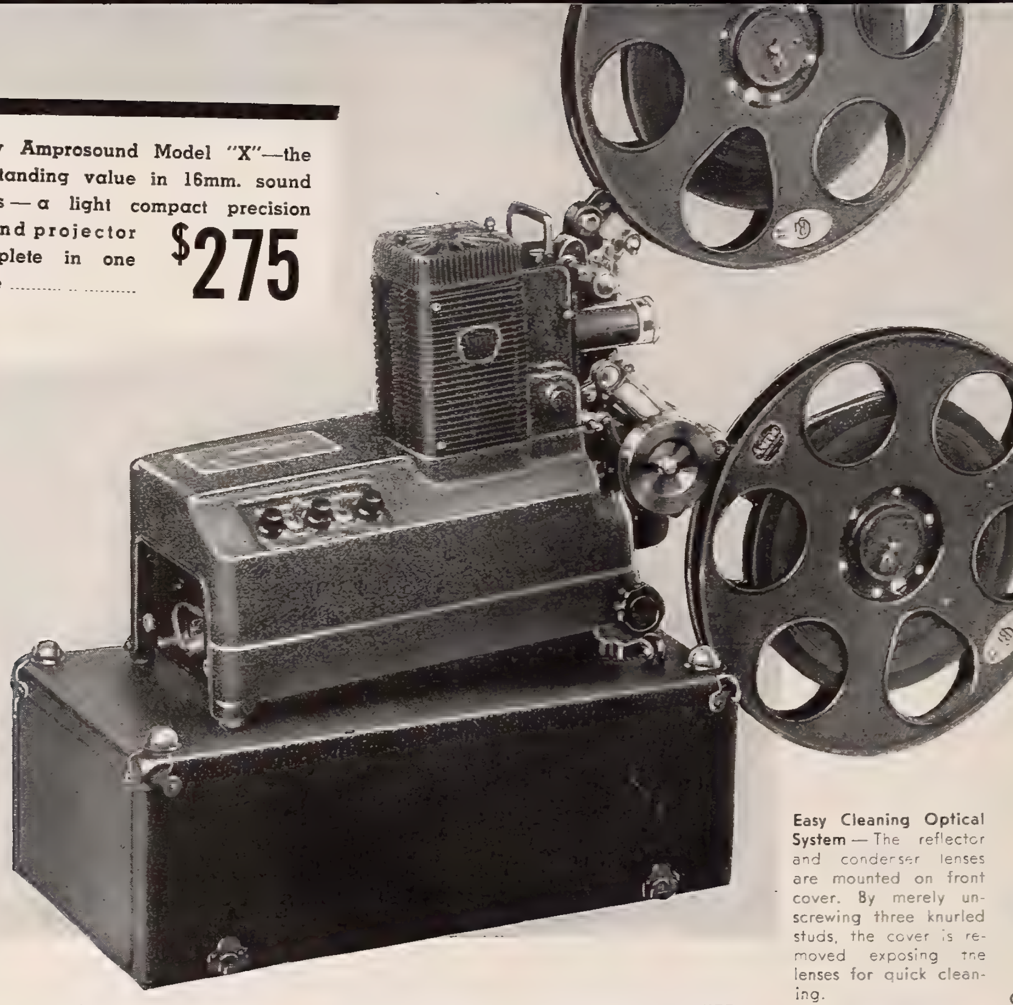
CRAIG MOVIE SUPPLY CO.

1053 SOUTH OLIVE STREET
LOS ANGELES, CALIFORNIA

149 NEW MONTGOMERY STREET
SAN FRANCISCO, CALIFORNIA

Now you can afford to use *talking motion pictures!*

New Amprosound Model "X"—the outstanding value in 16mm. sound units — a light compact precision sound projector complete in one case **$275**



There is a great deal more punch—more human persuasiveness, more sparkle, life and interest—in motion pictures that utilize voice, sound and music. Anyone will agree with that—but until now many users of 16mm. films have hesitated to employ sound pictures because of the high cost of sound-on-film projection equipment.

No longer is this so! Today, Ampro announces two radically new and improved low-priced 16 mm. sound-on-film projectors that open unlimited possibilities for the increased use of sound films. Mind you, these are not projectors "built down to a price" but basically new designs that provide quality sound projection at "within the budget" prices.

These new precision units offer BRILLIANT 750-1000 WATT ILLUMINATION, SUPERIOR SOUND QUALITY, CENTRALIZED ILLUMINATED CONTROL PANEL and SIMPLIFIED THREADING.

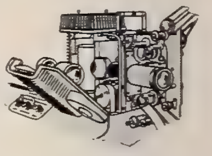
Model "X"—equipped with 60 cycle A.C. motor, including 1600 foot reel, 8" dynamic speaker, complete accessories and cords, comes in one case all weighing only 49 lbs. ___ . ___________ ___**$275**

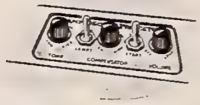
Model "Y"—equipped with Universal A.C.-D.C. motor for both silent and sound film speeds, including complete accessories and cords, with 12" dynamic speaker, comes in 2 compact cases _________**$295**

(Model "Y" also is available in one case, complete accessories, with 8" speaker)

Send coupon for full details

Easy Cleaning Optical System — The reflector and condenser lenses are mounted on front cover. By merely unscrewing three knurled studs, the cover is removed exposing the lenses for quick cleaning.

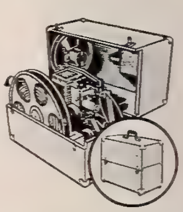




Centralized Control Panel—All switches and controls mounted on one illuminated panel to facilitate operation in darkened room. The compensator knob on this panel controls photo-cell hiss and exciter lamp voltage so there is surplus reserve amplification even at low line voltages.

Compactness and Light Weight—Model X Projector and all accessories pack easily and quickly into one case weighing only 49 lbs.

Simplified Threading—Threading is as simple as threading silent projector with exception that film also loops around sound drum, eliminating locking film over a third sprocket. Film guides assure correct, easy threading.



AMPRO

PRECISION CINE EQUIPMENT

Ampro Corporation, 2839 N. Western Ave. Chicago, Ill.

Please send me the new 1939 Ampro Catalog. I am particularly interested in:

- ☐ New Amprosound Models "X" and "Y"
- ☐ Ampro 16 mm. Silent and Convertible to Sound Projectors
- ☐ All Ampro 16 mm. Sound Projectors including Ampro-Arc
- ☐ Ampro 16 mm. Continuous Projectors (for Displays—World's Fair and Convention Exhibits)

*Name*______________________________

*Address*____________________________

*City*_________________ *State*_________________

MM239

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Publishers'

CONTENTS

Volume 14 February, 1939 Number 2

Cover design . . . *Lloyd Coe*
Closeups . . . 58
The friendly camera, *editorial* . . . 61
The Maxim Award winner . . . *Ralph E. Gray, ACL* 63
Make good winter films . . . *Russell T. Ervin, jr., ACL* 64
"Stills" in movies . . . *Kenneth F. Space, ACL* 65
With fast film and flood lights . . . 66
The film's the thing . . . *E. P. Burch, ACL* 67
Starting rules . . . *Alice I. Wright, ACL* 68
Practical editing . . . *Frank E. Gunnell, ACL* 69
A school club's film . . . *Helen Rees Clifford, ACL* 70
Amateur clubs . . . *James W. Moore, ACL* 71
The clinic . . . *Frederick G. Beach, ACL* 72
News of the industry . . . *Russell C. Holslag, ACL* 73
Practical films . . . 76
Home built light units . . . *Erik von Ladau* 84
Around the world with MOVIE MAKERS . . . 90, 92, 93, 94

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

So the Night Club Made Home Movies

Every once in a while we receive an order for Kin-O-Lux film that convinces us life still has its brighter side — that the bustle and hustle of piling profit on profit is not completely lacking in its greater rewards.

Such an order recently came from a dealer in Virginia who confided that his best film customer is — a night club.

Accustomed as we are to the rather less exciting movies of Mother Taken Standing on the Doorstep, we read this Virginia dealer's letter with even more than the usual avidity which we show in a cash order.

It seems the night club got into the habit of taking home movies for an obvious reason — to make its patrons feel more at home. Every Saturday night the master of ceremonies takes movies of his convivial guests; and, to make the guests come back, the movies are shown the following Saturday. It works.

To us, the interesting story is this — the movies are taken with Kin-O-Lux No. 3, because it gives the best results under difficult indoor conditions.

KIN-O-LUX No. 3 is an extremely fast panchromatic 16mm reversal film — so fast that it gives exceptional results under a wide range of indoor and outdoor shooting. In addition, it has extremely fine grain.

KIN-O-LUX No. 1, the least expensive of the Kin-O-Lux line, is a high quality 16mm reversal film for outdoor use, possessing brilliancy, gradation and latitude.

KIN-O-LUX No. 2 is also an outdoor 16mm reversal film; faster than No. 1.

Kin-O-Lux 16mm Reversal Films

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft....	**$3.00**	**$3.50**	**$6.00**
50 ft....	**2.00**	**2.50**	**3.50**

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

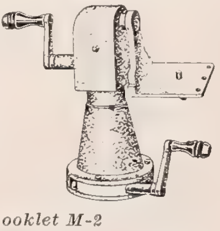
SPEEDS	Scheiner Day	Scheiner Mazda	Weston Day	Weston Mazda
No. 1........	16°	....	6	....
No. 2........	18°	....	12	....
No. 3........	26°	24°	50	40

You Might Call This MAGIC

There does seem to be magic in the way *Marks Polarization Plates* eliminate unwanted glare and reflection. You see a too-brilliant glare of reflected light that causes loss of detail — you adjust the plate — the glare disappears and you get the picture in all its natural beauty. Marks Polarization Plates are easily attached to any still or movie camera lens by means of the Marks Polarator. Write for prices.

Take the JERKS out of Panoraming

Use the new geared Kin-O-Lux Pan-Tilt device that gives your camera steady, even movement from side to side or up and down. By careful engineering we have been able to produce this Pan-Tilt of professional quality and still keep the price down to **$25**. For still cameras or 8mm and 16mm movie cameras.



Send for Booklet M-2

KIN-O-LUX, INC.

105 West 40th Street New York

Closeups—What filmers are doing

Jim Cypher, jr., ACL, wild life filmer from the Connellsville hills of Pennsylvania, sends us a brief yarn of that work which may intrigue you. It seems there was to be a big drive of hundreds of deer, and Jim was on the spot, ready with his modest equipment. Then, from the opulence of Pittsburgh, there arrived another amateur, replete with an expensive camera and a small fortune in accessories. He set up alongside of Jim, and both chewed the cinematic fat until the deer arrived. When they did, they came with a rush and a roar. Jim, used to this sort of thing, let go with everything he had. When it was all over, he turned grinning to the Pittsburgh tycoon. But, expensive camera or not, the big man hadn't caught a foot. It seems, like many a green hunter, he had got "buck fever." Instead of missing a gun's trigger, he had completely missed the starting button—and went home empty handed.

If you are casting about for a continuity scheme for that auto trip film of yours, you may be interested in adopting or adapting the neat one worked out by W. M. Ward, of Detroit. As his picture starts off, he is seen pulling up to a stop in front of the gas pump of his favorite service station. Charlie, the gas man, greets him with "Long time no see!" et cetera, et cetera. Whereupon, Mr. Ward starts explaining with a smile that he's been off on a trip; maps are brought out and the story begins. BUT . . . in the meantime, Charlie has started his relentless filling of the tank, and, as the trip film flashes back occasionally to the raconteur and his one man audience, we see the gas pump grinding on and on. You're right, of course, that, as the trip film ends, the gas tank overflows with a climactic and startling stream.

Another smooth little continuity touch we found on view in *Curb Market*, a lively 8mm. color study of Cleveland's open air markets, by Jack L. Krapp, ACL. In closeup, as the film opens, we see the bare feet and tattered jeans of a colored boy. Almost at once, he bends down to the sidewalk on which he stands and scrawls there with chalk the lead title. C-U-R-B M-A-R-K-E-T. A reel of nicely angled, human interest sequences follows, concluding once again at the flagged sidewalk as the grinning urchin adds, under the lead title, *The End*.

If you missed getting all of the shots you want in and around Shanghai, China, on your last trip out East, David Toeg, ACL, is just the man for you. Residing at 267 Kiangse Road, in Shanghai, he offers to undertake filming assignments for his fellow members.

Working against the odds of modesty and the crowded program of a busy man, we have at last managed to elicit from our vicepresident, John V. Hansen, ACL, some slight account of his recent filming activities. You should know, in the first place, that *Denmark in Color*, his popular and widely screened chef d'oeuvre of 1937, was completely remade during the summer of 1938. But not before the earlier version had triumphantly been awarded the CIDALC Cup as "the best cultural film shown at the Paris World Exposition"—CIDALC being a wise contraction of Comité International de Diffusion Artistique et Littéraire par le Cinéma. With the new version, Mr. Hansen returned from Europe to an increasing round of distinguished screenings. As guest of honor, with Chicago's Danish Consul General C. E. Baumenn and Mrs. Baumenn, he presented the film before more than a hundred members and guests of the International Club, meeting for a Danish evening at the Seabury home in Oak Park. Close on this screening, over five hundred members and guests of Chicago's Danish Glee Club saw the film at the group's annual meeting in their club rooms. Requests for similar bookings have come to Mr. Hansen from as far afield as San Francisco, and the future looks a busy one. In Europe, the '37 version is still going strong and may be sent even to the Far East by the sponsoring *Berlingske Tidende*.

CIDALC
CIDALC POKALEN
„DANMARK I FARVER"

© Nordisk Presse Foto

The cup awarded "Denmark in Color" as best cultural film at Paris World Exposition

Imitated . . . BUT NEVER *Duplicated*

NO OTHER SCREEN CAN GIVE YOU THESE ADVANCED FEATURES OF THE

DA-LITE
Reg. U. S. Pat. Off.

Challenger

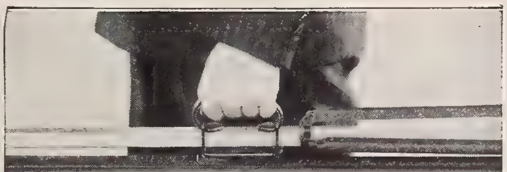
The Challenger can be set up anywhere in 15 seconds.

The Only Tripod Screen with SQUARE Tubing

This modern feature makes a big difference in the efficiency of your projection. The square tubing in the center rod and extension support of the Challenger holds the case rigid so that it cannot turn and throw part of the picture out of alignment and out of focus. A non-sag slat across the top of the screen together with a strong spring in the roller holds the fabric taut and free from wrinkles. To meet any projection requirements, the fully opened standard Challenger can be adjusted in height to any one of three positions. The slotted extension support locks automatically in place when extended. No thumb screws.

Handle Bracket Encompasses Case

The handle is not mounted on the side of the case but is placed on a sturdy bracket which encompasses the square tubing of the tripod and the case. No other tripod screen has this exclusive Da-Lite construction.



A DIFFERENT Glass-Beaded Surface for Brighter Pictures

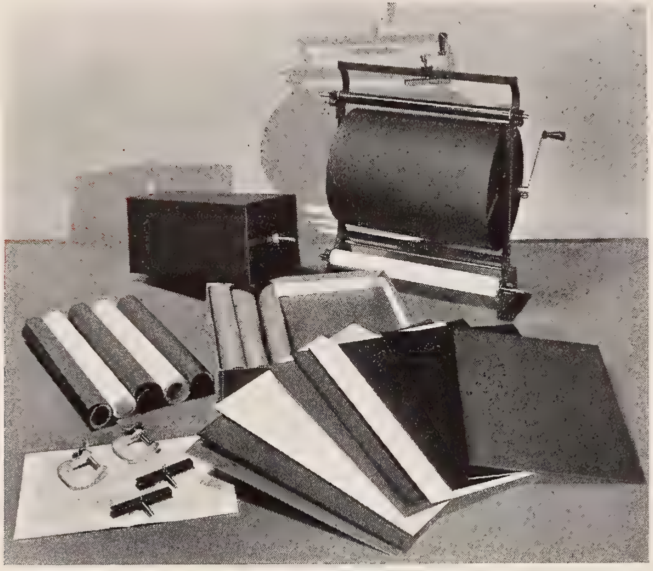
The Da-Lite Challenger is furnished with the Da-Lite Glass-Beaded Screen which shows your movies or stills with maximum brilliance and yet has no sparkling or glare. Da-Lite makes screens with all types of surfaces but recommends the Glass-Beaded as the most efficient for average projection requirements.

The Da-Lite Glass-Beaded screen is as different from ordinary glass-beaded surfaces as the mounting of the Challenger is different from that of ordinary tripod screens. The fabric is the result of Da-Lite's 29 years of research and tests of all types of materials. Because it is a neutral white, free from oils, it stays white longer than any other white surface. The beads are of a special type and are applied by Da-Lite's advanced process that assures greater brilliance and a greater distribution of light. The beads are guaranteed not to shatter off. Your pictures on the Da-Lite Glass-Beaded surface show all gradations of tone and colors and all details with camera-eye fidelity. Ask for a demonstration! Make comparisons and you will choose the Da-Lite Challenger Glass-Beaded screen! Available in 12 sizes from 30″ x 40″ to 70″ x 94″. Literature on request. Write today.

DA-LITE SCREEN CO., INC.
Manufacturers of Theatrical and Non-Professional
Screens With All Types of Surfaces and Mountings
Dept. 2MM. 2723 N. Crawford Ave. Chicago, Ill.

DA-LITE SCREENS AND MOVIE ACCESSORIES

For good titles—BESBEE, that's all!



—because Besbee has everything to answer every titling need!

•

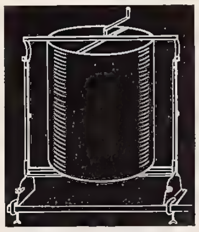
All the professional tricks of theatrical movies are yours with the brand new . . .

BESBEE PRO-TRIK TITLE FRAME

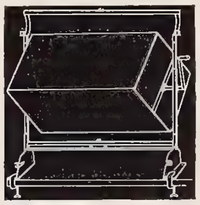
$18.50 *Complete with 14 Accessories and Instruction Book*

The PRO-TRIK is one of the most complete outfits in the world. Its fourteen accessories make it possible for you to achieve effects in your personal movies of the kind never before obtainable.

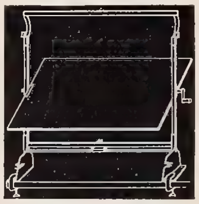
Makes Scroll Titles with Upward and Downward Motion



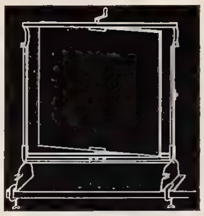
Makes Vertical and Horizontal Revolving Drum Titles



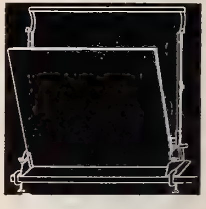
Makes Vertical and Horizontal Revolving Block Titles



Makes "Turn-Over" Titles



Makes "Turn-Around" Titles



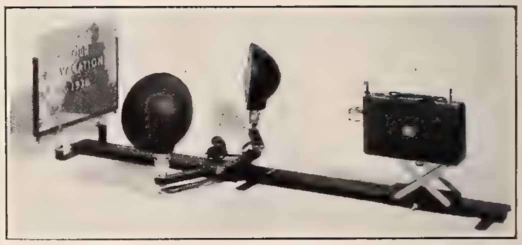
Makes "Flop-Up" and "Flop-Down" Titles

BESBEE UNIVERSAL TITLE MAKER

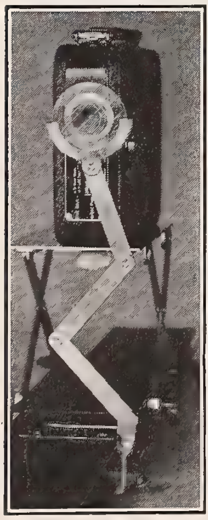
$14.50 *Complete with 12 Accessories*

TITLE ILLUMINATOR—$6.50

Brings the professional titling studio into your home . . . at an amateur price. Does straight titles, glass titles with projected backgrounds, traveling, zoom or pop-up captions, animated cartoons, scientific or map animations, and one-hundred-and-one other things. An ingenious design centers the camera at any distance from the easel. Fits more than 50 different cameras.



Besbee Close-Up Adapter



For Sharp Close-Ups with your Fixed-Focus Lens.

$3.75

Includes . . .
- Clamp-on Link Arm
- 2 Lens Elements in Cases
- Tripod Adapter
- Lens Tissue

Ideal for title making and filming all small objects at close-up distances of 10″ and 30″. Even enables focusing lenses to take larger close-ups. May be mounted on any tripod or Besbee Title Maker.

Besbee Animated Cartoon Set; make your own animated movies $4.75

Besbee Photographic Backgrounds; set of twenty photographs for . . . $2.50

•

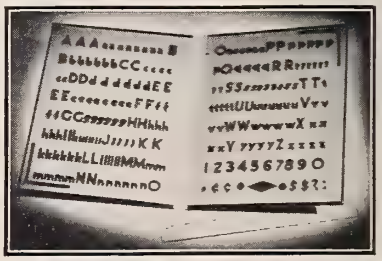
All Besbee products are made in the U. S. A. Ask for the complete line at your favorite store, or write for details. We will be glad to send you a 24-page booklet, "Tell It With Titles" . . . just give us the make of your camera and the name of your dealer.

SPELL-O-TEX TITLE SETS

$5.25	$6.50
With 150 letters and figures; ¾-inch capitals.	With 228 letters and figures; ½-inch lower case, ¾-inch capitals.

Both sets complete with . . .
- 2 Photographic Backgrounds
- 1 Black-and-White Background
- 1 Colored Background
- 1 Handy Tweezer
- 1 Alignment Gauge

Modern title letters and figures . . . they STICK anywhere, without pins or paste. Can be used over and over again. Beautiful relief and shadow effects. Black, blue, red and silver.



BESBEE PRODUCTS CORP., TRENTON, N.J.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

The friendly camera

If YOU have never gone to visit a friend, of a Sunday afternoon, with one or more of your children, with the family dog, with a new book you want to show him or with a new record you would like him to hear on his phonograph, you are a greater model of consideration than most of us. "Love me, love my companions" seems to be a very general rule in social life. Those we like best, we turn to as natural sharers of our enthusiasms. Not only do photographic prints go visiting, but still cameras are taken calling as a matter of course.

There is no valid reason why, if you are willing to let your children romp over your friends' houses, you should not take a movie camera along for those winter afternoon visits that are so much a part of Sunday in the chilly season. To be sure, you will have to ask your host and his family to accommodate you by getting close to windows, or by permitting you to screw a flood bulb in a light fixture or two. But, with the new fast films, you need not appear cumbered with lighting equipment, and there is no necessity of disarranging the house by strewing light cords about. It's all very simple with the new magic of fast film. Then, the chances are that the average host would prefer moving all over his home to letting your genial dog wander through it at will. Custom is not used to the cinematic visitor, but it is a safe bet that he would not be unwelcome.

If you can bring your courage up to the point of going calling with a movie camera, you will have the raw material for several films that can be tailored according to a variety of designs. There is the unexperimental and unimaginative "Our Friends at Home" type of record, that lists the Joneses ahead of the Smiths, alphabetically, but for no other reason. You can contrast big homes with small city dwellings or with those in rural communities. If you have a tendency toward poking fun and if you are sure enough of the good humor of the victims, you can answer the question, "Why are the Browns?" Your picture may be all about your friends' hobbies.

There is the instant objection, "but I should never be willing to disturb them", when this proposal is first mulled over, yet it is quite probable that your hosts would welcome a ready made focal point for your visit, because many of us are genuinely eager to provide our guests with hospitality, yet are not practiced in doing it, and visits bog down badly.

The cine camera has been with us long enough, now, to be accepted as a normal part of life everywhere. It is possible to stand on the street, in almost any large city, and to film the passing scene without collecting a crowd of the curious, which could not have happened five years ago. Movie makers are becoming less self conscious in pursuit of their pictures, and better films are more easily made, since they are less conspicuously made. When we are part of the crowd and are anonymous, we are pretty much at ease.

It is only a short step from this increasing readiness to film in public to the habit of taking a cine camera along when we go to the homes of our friends. Whoever takes that step will find a very happy answer to the question of what to film next. In addition, he will have that footage he has wanted for so long, but has never quite known how to get gracefully, the sequences that make it possible for him to recreate happy times in the years to come, when old friends may be far away. By all means, let your camera meet your pals.

Ralph E. Gray, ACL

Fascinated audience and dancers—shots in "Mexican Fiestas", the 1938 Maxim Award film

THE MAXIM AWARD WINNER

Incidents of filming the 1938 honor picture, "Mexican Fiestas"

RALPH E. GRAY, ACL

THE production of *Mexican Fiestas* was a good deal like Topsy—it just "growed." As a matter of fact, *Los Voladores*, the sequence which is now the next to the last fiesta in the film, was the first one I took, two years ago, in starting the picture. I shall always remember filming it.

Just to get the 350 original feet of Kodachrome which are the basis of that clip, here is the routine I had to go through. First, I drove in my own car more than two hundred miles over a road originally established by the conqueror, Cortez. At the end of that trick, I stopped overnight for an early morning cruise of two hours by airplane (we had to avoid fog and rain) and continued on by horseback for fifteen kilometers into the little town of Papantla. In those days—1936—it was advised not to attempt Kodachrome in the tropics, and, believe me, Papantla is in the tropics with a vengeance. I stayed there for four days, taking my 350 feet of color, and then retraced my steps to Mexico City to await the results. When, at last, the film was returned, I was quite pleased with the footage; after a mad scramble of titling difficulties, I decided to send it in for Ten Best consideration. Weeks later, I learned that it had arrived too late!

But this seeming misfortune proved to be a blessing in disguise. For me, movie making then, even as it is now, was a hobby to be indulged in for my own amusement and amazement. I suppose I was glad to have advice and assistance, but, so far, it had not occurred to me to ask for them. Although a member of the Amateur Cinema League, I had not yet availed myself of its specialized aids, and my knowledge of editing and titling were, to say the least, academic.

Now, in the ceremony of *Los Voladores*, there are four groups of dancers—the Quetzales, the Moors, the Mestizos and the Voladors—and this bald statement of fact is exactly what my expensive but thoroughly inadequate titles said. The natural reaction of the League's judges was, "Well, what of it?"

Late or early, the sequence of *Los Voladores* was a "flop" in its first competitive appearance. The scenes, said the League, were swell, but the editing and titling killed them; if I cared to discuss it, they would be glad to point out why. I *did* care and started in to use the services of the League staff, which are available to any member on request. I had begun to feel that there was little use in taking good pictures if I failed, later, to make the best of them. So I leaned, and leaned heavily, on the continuity department. After the first shock of lifting out nearly a hundred feet of well photographed (but unneeded) footage from *Los Voladores*, I began to see the light. Instead of trying to see how long a strip of film I could run without a splice, I cut and spliced, trimmed and rearranged and finally inserted a minimum of literate titles which pointed up what was to happen, without the deadly tipoff. The immediate result was that I soon had a story, running ten minutes on the screen, which really gave an audience the feeling of actually being in Papantla to witness the event.

After that, my job became increasingly easy. The next fiesta I filmed, *Almaloya del Rio*, was in celebration of the blessing of the head waters of the Rio Lerma, chief river of the Republic. Here, the natives' conception of dancing was so entirely different from anything else I had seen or heard of that I decided to select the best of the celebrations and to record them in full before they were lost in the changing times. Again, judicious but stringent editing cut it down, and I carried on.

Tehuantepec is a little village in the southeastern part of Mexico, famous, and justly so, for its beautiful women and their striking costumes. Here, years ago, it was the custom for the senoritas to load fruit and fancy breads into a *jicopeste* (a gaily decorated bowl fashioned from a pumpkin like gourd) and to top the whole bright collection with a little flag on which appeared the name of the senorita. Each girl then paraded through the town, gathering admirers in her wake. At the climax of the festival, a senorita was privileged to toss her fruit and pastry to the *muchacho* of her choice, who, in turn, might then call on her on presentation of the little flag.

This fiesta of *Tirada de Frutas* is still held, even though the scarcity of young men has led the more modern Tehuanas to regard every day of the year as open season for "getting their man." But the bright gourds still are loaded with their significant fruits, and the little flags still flutter gaily in a parade marked with animation and amazingly beautiful costumes. I filmed it all, including a number of closeup patterns of dozens of the flags as they flicked seductively in the breeze. Later, I was fortunate in persuading a foursome of the village's loveliest maidens to pose for me, in medium, near shot and closeup, in their glowing gowns and shimmering jewelry. This sequence, distinguished by the soft olive beauty of the senoritas and the unbelievable warmth and wonder of their costumes, has always been a high point in the film.

An amusing incident occurred while I was filming in Tehuantepec, which convinced me that we foreigners must seem as strange to the Mexicans as ever they possibly could to us. On the morning of the big day, a comely young lady from the States appeared for breakfast in the hotel dining room. She was dressed, well but incautiously, in a pair of white linen shorts and a sleeveless white linen blouse, and my glance at her must have conveyed some of my trepidation. She asked, tartly, just what was

[Continued on page 78]

MAKE GOOD WINTER FILMS

Professional cameraman has cold weather suggestions

RUSSELL T. ERVIN, jr., ACL

THE technical problems in filming winter sports and winter scenery are not difficult. They are not obstacles to getting good pictures. That, at least, is what I have found in my experience in making winter reels for Grantland Rice Sportlights.

Where one does meet difficulty is in finding the correct conditions for getting the best results. The cameraman must be on the alert to seize his opportunity when the sky is clear, the sun is shining and the action is available. An hour later may be just too late; the sunlight that would have produced a beautiful back lighted effect has vanished.

Angles are important, and it is necessary to examine the potential scene to see if it gives the aspect of a cold winter day. Often, by changing the viewpoint slightly, you can emphasize the effect. Lower the angle to exclude the side of a building, that does not look different from what it would if the season were midsummer, or raise it to include the snow bank at the left, which will serve both as a foreground and as a symbol of zero weather.

Cross lighting and back lighting are at their best in snow shots, the former being especially helpful in giving relief and depth to a landscape that might appear flat. Filters are easy. The rule is, shoot every action or scenic scene with a filter. An orthochromatic film with a medium yellow filter will give good results, but the best are obtained with panchromatic and a medium or heavy red filter.

When we look at winter scenes, as a rule, we get the impression that the shadows are deep and black. Shooting with Kodachrome corrected this idea; we looked at the shadows and found that they really were blue. Since blue records as white or a light gray on any black and white film, and since it is shadows that give the snow texture and the whole scene detail, we can see why it is that an unfiltered snow shot is flat. The shadows photograph almost in the same shade of gray as that of the snow, and, consequently, the scene tends to become a monotone or gray.

Yellow and red filters hold back the blue light, and blue records as darker on the film as a result. Consequently, shadows on the snow photograph more darkly when we use a filter, and, accordingly, we get detail.

It is only necessary to compare a filtered and an unfiltered winter shot to realize the need for filters. But, when you take closeups of faces, leave the red filter off, for it produces a chalky result unless makeup has been used. A light yellow filter, on the other hand, may be used for closeups of persons without overcorrecting the flesh tones.

It is necessary to protect the filters and to keep them clean for snow filming as well as for any other type of movie making. A new type of filter, built in behind the lens, is an ideal method of solving this problem. It saves time and eliminates the danger of dropping the filter in the snow.

Telephoto lenses are very useful in shooting winter sports, and they are practically essential in following fast moving skaters and skiers. If we were close to the action, we could not follow it because of its speed. At a distance, working with a telephoto, we can get a near view that follows the skier as he runs down the hillside. In closeups of a skier coming toward the camera, one can keep him in the picture longer with a telephoto. The longer the focal length of the lens, the more footage we can take before subjects loom too large for good composition.

In handling your exposure meter, hold it close to get the correct reading of persons in the picture. Set the diaphragm accordingly, and let the light reflected from the snow or ice take care of itself. If you hold your meter at a distance from the subject, so that its field is largely filled with snow area, you will get a reading that will give you underexposure for persons or other darker objects.

[Continued on page 79]

Wolff from Black Star

Back lighting and a filter made this handsome picture

A movie shot of a "still" like this would look like an original cine shot

Henle from Black Star

"STILLS" IN MOVIES

How they may be employed to gloss over lost footage

KENNETH F. SPACE, ACL

We amateur movie makers are so frequently cautioned to be sure to get "action" in scenes and are reminded so often that still cameras are for "stills," while cine cameras are for moving scenes, that we neglect a valuable tool—the use of still pictures as a part of a movie production.

Of course, it all depends on how you film the still picture. If it is thumbtacked to the wall and is filmed in a shot that includes some of the area about the picture, nobody will fail to know that you have made a movie shot of a still photograph.

That might be all right, if you are presenting the pictures as still photographs and not as a substitute for a movie scene that you could not get. In that event, plan a treatment of the series of shots of still pictures that will include some motion. In a closeup scene, you could show hands holding one still picture in front of the camera, then replacing it with another, as if the camera were a person and the subject were showing it a series of pictures. Or, should you not want to use hands in the scene, you might hold the picture from outside the camera field and then, after sufficient footage has been filmed, allow it to drop forward to reveal the second still picture behind it.

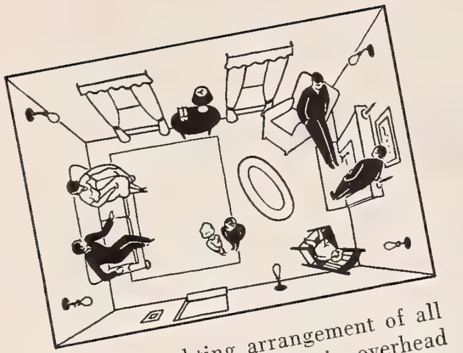
You could even "pan" along a row of "stills," stopping the camera on each one long enough to record the picture properly. A more technically advanced method would be to dissolve from a closeup of one "still" to another.

But the more interesting possibilities for the use of "stills" in movies lies in amplifying a movie record with a scene that actually could not be filmed with the cine camera. Perhaps the illumination was so bad that only a time exposure was possible, or a needed movie scene was available only in still form for some other reason. Then, if possible, you want to fool the audience; the shot of the "still" should be as much like a bona fide movie scene as you can make it.

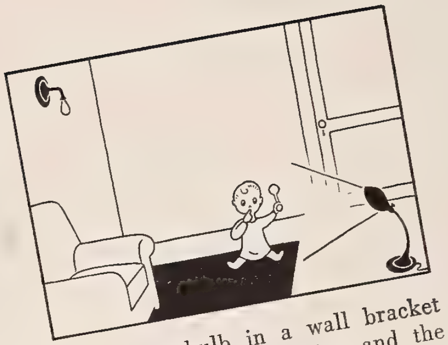
Sharp, brilliantly lighted prints are desirable. A glossy is better than a matte surface, since the weave of the paper surface of a rough print is likely to show. Large prints are better than small ones, since they are not then subject to so much enlargement in filming, and supplementary lenses are not required to copy them. Sepia or other toned prints should be rejected in favor of black and white, and an exposure meter had best be used for accurate results. In some cases, a dark portion or side of a print can be lightened by giving that part more illumination in copying.

The most obvious procedure in making shots of still pictures look like actual cine scenes is to follow the normal progression from long shot to medium shot and from medium shot to closeup in filming. There is no reason that we should be limited to one camera position in copying a still picture. It is advisable, however, to make the long shot comparatively short in footage, the medium shot more nearly the average scene length, while closeups of various parts of the "still" can be held as long as desired unless the closeup shows objects that were "frozen" in action (a dog running or a bird flying, for example), in which case it is best to limit the shot to a flash.

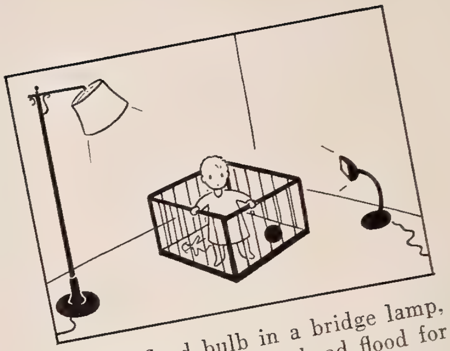
Although panoramas are greatly overdone in amateur filming, a slow, careful panorama [Continued on page 77]



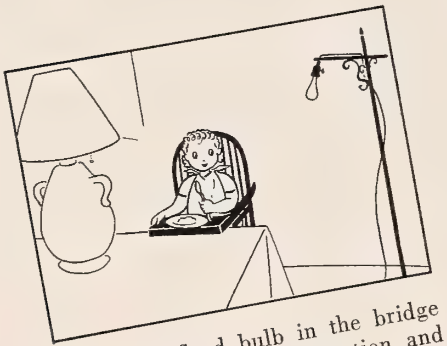
Easiest lighting arrangement of all is to place flood bulbs in overhead or wall fixtures. But don't let direct light from unshielded bulbs strike the lens.



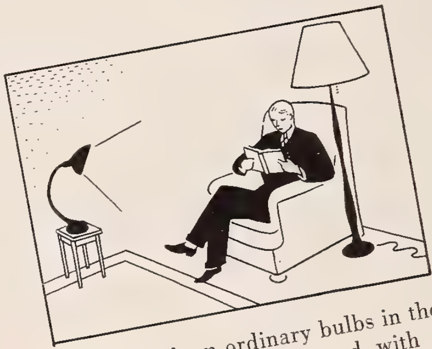
A flood bulb in a wall bracket gives general illumination and the flood bulb in the reading lamp a highlight. New high speed films allow an *f*/3.5 lens here.



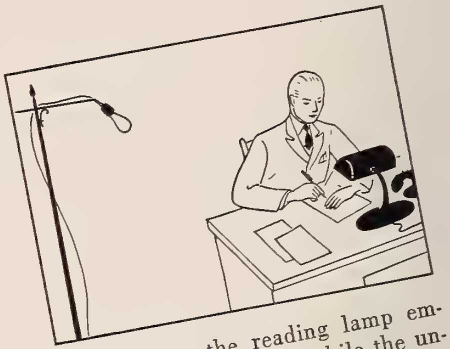
Put a flood bulb in a bridge lamp, and you have an overhead flood for a shot of Baby. The desk lamp gives side lighting. You don't need fast film if lights are close.



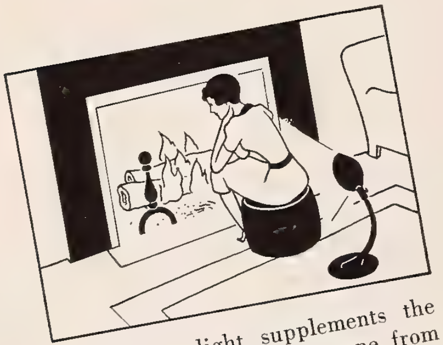
The bare flood bulb in the bridge lamp gives general illumination, and ordinary bulbs in the table lamp supply a diffused highlight. If the lamp shade is dark, use a flood bulb.



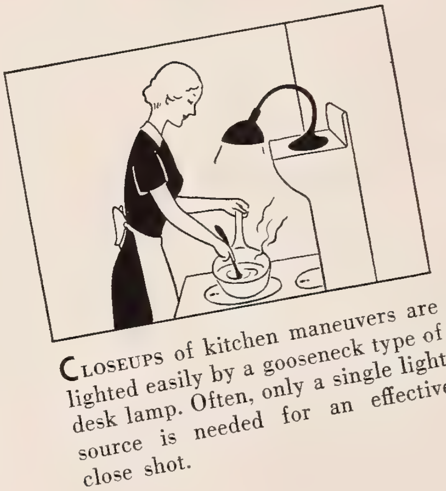
The light from ordinary bulbs in the floor lamp is supplemented with a flood bulb in the desk lamp, placed at a little distance for general illumination and to kill shadows.



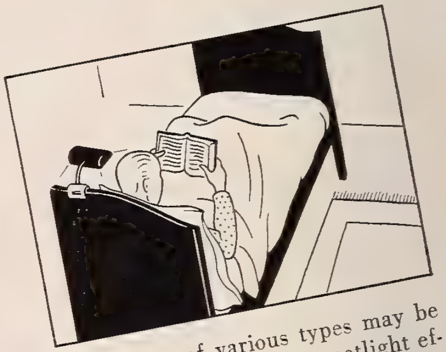
Light from the reading lamp emphasizes the desk top, while the uncovered flood bulb placed outside the scene gives detail in the subject's face.



An extra light supplements the firelight to prevent this scene from being a complete silhouette. Fast lenses and film will secure a satisfactory exposure with firelight.



Closeups of kitchen maneuvers are lighted easily by a gooseneck type of desk lamp. Often, only a single light source is needed for an effective close shot.



Bed lamps of various types may be used with an interesting spotlight effect. If detail is wanted in the whole scene, place a flood bulb in the fixture overhead.

WITH FAST FILM AND FLOOD LIGHTS

THE FILM'S THE THING

A movie evening becomes party stunt in the Hollywood manner

E. P. BURCH, ACL

ARE you getting the most from your hobby of movie making?

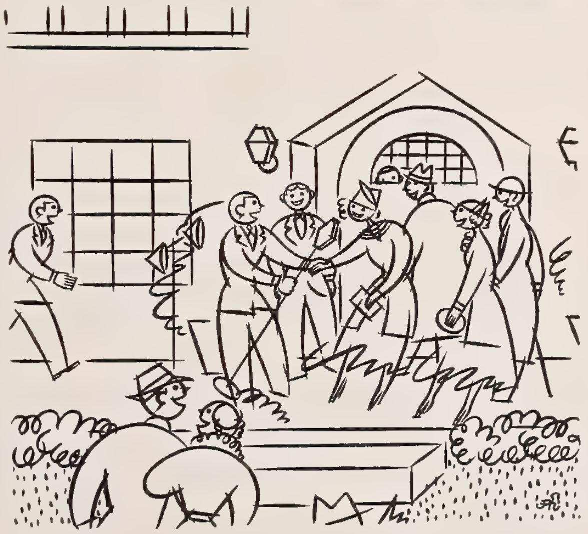
You may feel that you have had as much pleasure and amusement from your camera and projector as you might reasonably expect, but you have overlooked an opportunity if you haven't featured them as the life of the party. If you give them a chance as the chief motif of an evening entertainment, your reputation will be established as champion host of your neighborhood.

An ordinary invitation to drop in for the evening to see some movies is likely to be old stuff to your friends, but twist this familiar procedure a little, and you have a party idea at least as lively as the variations of the crime and detection games and a lot less troublesome than a treasure hunt.

Here are some inexpensive movie party ideas, all of which have been tried. Each requires the aid and cooperation of a few of your family and some of your more intimate friends; a clever pianist is needed for one idea and a natural born master of ceremonies for another, but the other members of your staff will require no special ability.

For the first scheme, we shall assume that you have an amateur comedy, an early, over ambitious drama which proved to be more humorous than serious and which, by the addition of a few titles and some clever editing, could be made even funnier. Add a rented *Mickey Mouse* and a burlesque home newsreel, stir well with a quantity of ideas, and you have:

Gigantic! Magnificent!
Extra Stupendous and Super
Colossal!
HOLLYWOOD PREMIERE
You are invited to the World's
Première showing at 8:00 P. M.
(date)
PINSKY'S JAPANESE THEATRE
4290 Walnut Street
of
COURAGEOUS COURAGE
with
ALGERNON ORATIO AND
VISALIA POTTS
EXTRA!
Personal appearance of the
stars, the entire supporting cast
and the technical staff.



Dummy microphone and lights provide proper atmosphere

Set your lighting units out on the porch or in front of the house for atmosphere in the manner of a Hollywood première and provide your master of ceremonies with a dummy radio microphone with which to announce everybody's arrival. He would ask of each guest the traditional "—Won't you say a few words to your public?"

Once in the "lobby," your guests find a box office (which may be a table, a box or simply a sign) over which a much rouged and "mascaraed" cashier presides, while, in the "theatre" of your living room or recreation room, they are escorted by costumed usherettes to numbered seats. Place your stars in isolated groups of chairs, on either side of the screen, which simulate box seats.

If you have no piano, substitute an electric phonograph and use the oldest and worst records you can procure. At the close of the epic, the ceremonies of the awards begin. The master of ceremonies would present each member of the cast and staff with a small statuette, such as a Donald Duck done in soap, as the recognition of his great contribution to the art of the screen. The speeches of presentation and acceptance may be "ad libbed," depending upon the actors' abilities, or those concerned may be furnished with a prepared speech. Certainly your master of ceremonies should be well prepared in his rôle.

This program is not intended to take up the entire evening, nor should it be drawn out to such length; plan it rather as an "ice breaker" and give the rest of the evening over to games or dancing as your tastes may dictate.

In the event that you do not have a suitable production on hand, the alternative is to make a special picture of three or four rolls of film. A burlesque drama can be made easily, since the more mistakes and defects in it, the better it will be. Add some cleverly written titles, including an imposing and extended lead title assembly, which includes local references, and you will have a film that not only will serve as a basis for your party, but which also will become a popular addition to your library. If you have a collection of odd shots that you haven't succeeded in grouping into any sort of continuity, add some appropriate titles, and you will have an excellent newsreel for your party. Or you may, in advance and without disclosing your purpose, get some shots of your prospective guests doing various trivial and more or less inane things, and then place an imposing subtitle in the newsreel style before each scene. The result can easily be imagined.

Another method is to rent an old Chaplin comedy or a drama of ancient vintage and then to send out invitations to a costume party, asking each guest to come dressed as one of the early movie stars. For this old fashioned movie party, you would dispense with the flood lights and master of ceremonies, but you would provide the accoutrements of a movie theatre as before.

A piano now becomes almost a necessity in order to provide music typical of the nickelodeon era. If you can procure a stereoptican or a still projector of some type, make a few slides to announce simulated breakdowns and delays. Such wordings as the once familiar "Just a moment, please" and "Next reel to follow" will take care

[Continued on page 79]

Silvia Saunders from Monkemeyer

Try a shot of the lighted windows of your home at dusk

STARTING RULES

Some common sense advice to those with new cameras

ALICE I. WRIGHT, ACL

SO Santa brought you a movie camera? That is grand. You are lucky, luckier than you will realize for a long time, even if you *are* grinning gleefully over your new toy.

As an old hand, I should like to be able to impress on every beginner that the power of a movie camera is infinitely greater than that of any still camera, for, while snapshots are valuable to those who took them, movies are definitely important not only to the photographer, but to his family and friends as well.

They are bound to be important, though they may be so poorly taken as to be downright bad pictures. Suppose your first films show your sixteen year old cat doing some trick that has endeared him to everybody and that this is the only movie ever taken of pussy. Or suppose that, in your first reel, you have caught a particularly beloved expression on baby's face, which, before the reel is processed, may have passed forever into the realm of irreplaceable things just because the baby is a few days older. Every movie maker shoots subjects (or at least shoots at them) which are priceless to somebody. So you must take reasonable care in exposing your films.

If you shoot the only scenes in all eternity of your old cat asking for his liver, and if they are so underexposed that he looks like a black smudge in the coal bin on a dark night, or if he goes dancing around the screen so rapidly that one can scarcely get a glimpse of him, the pictures still will be valuable to the people who were his slaves, but they will not be anywhere nearly so valuable as a nice, clear, steady sequence of pussy, which anybody might enjoy.

Moving picture photography is not an abstruse art at which only a few initiates can succeed. Though ancient practitioners are always learning something new about it, you can, nevertheless, get good pictures from the first if you will only remember a few fundamental principles.

Nobody had sense enough to give me MOVIE MAKERS along with my camera. But my first pictures are still being shown—and I shall tell you why. Before I had a chance to spoil any film, I saw what was undoubtedly the worst amateur movie ever made. The camera had been waved about in a manner which has been aptly described as "like a garden hose", with the result that all of the scenes looked as if they had been taken during a fierce storm, on a boat headed for Davy Jones's locker.

I did not want to take pictures like those, so I tried to figure out what caused the jumpiness. And here, as a result, is principle one: *Figure out the scene that you are going to film, think before you shoot and keep your head.*

That is absolutely the most important requisite for taking good movies. When you are as calm as a judge or as cool as a cucumber, you do not make major errors. But, when you are new at the game, it takes a deliberate effort of will to think about movie making do's and don'ts.

If persons are around, and they usually are, you get flustered because of what you imagine they are thinking. Never mind them. You are just self conscious with that camera. Ten to one, they are *not* thinking you a tiresome old fuss budget, and, even if they are, they will be the first to acclaim swell movies of themselves or of the trip you took together.

In my own case, reflection revealed to me that the wild convolutions of my friend's pictures were due to his having failed to treat his movie camera the way any dunce has sense enough to treat a still camera—he had not held it steady. This gives us principle two: *Hold your camera steady.* That advice is in the instruction book (it is worthy of your closest attention) which came with your camera, and it is included in every article ever written for beginners. Take it from those who have seen a lot of amateur pictures—though your camera is for movies, it is not supposed to move; your subject should provide all the movement necessary.

The instructions will also tell you not to "pan", but I am sure that that is one of the first things you will do, no matter what you are told. You do not realize that the splendid panoramas you have seen in theatres have been made with a professional's heavy geared tripod head, so that the country does not move across the screen in fits and starts. You may insist on making panoramas with a hand held camera until you get tired of poor results. Then you will buy a tripod and will make them only on extreme provocation, possibly with occasional success.

Meanwhile, here is rule three: *Don't make panoramas unless you must.* Then start with a shot

[Continued on page 82]

PRACTICAL EDITING

A competent amateur gives time tested suggestions

FRANK E. GUNNELL, ACL

IT IS now nearly ten years since I first successfully talked the "better half" into doing without some more or less essential household item in order to purchase our first movie camera.

From the beginning, she has been as enthusiastic about the results as a good wife should be and has been ever ready to play the rôle of second cameraman and to assist in carrying our steadily mounting equipment on all sorts of filming expeditions. Often, she has waited patiently for hours while I chased some elusive animal shots; she has tried to comfort and to console me when bad weather ruined some important filming plans; she has really tried to do all of the things that I have asked her as a film subject—even to walking around on the bottom of the sea in a diver's helmet or climbing among the crevasses of a glacier. And, with it all, she has suggested but rarely that perhaps this movie hobby of mine is taking too large a share of the family budget!

However, I never realized just how good she is about it until she came upon me deep in the throes of editing some sixteen hundred feet of film on Yellowstone Park. You see, the "missus" reads Movie Makers, too, and so knows all about the many systems of editing suggested therein. She knows how some movie makers use egg boxes for their cuttings, and how some build or buy special editing boards with systems of hooks, clips or recessed pockets to help them rearrange their scenes into good sequences. And yet, when she walked into my den and saw my editing table piled high with film cuttings, the big and little reels in grand disarray and me in the middle, apparently just adding to the confusion by passing yards of film through my hands while searching for a particular scene, did she criticize? No! Well, maybe not. But she suggested gently that it would be fun to take a picture of me in the midst of it all, so we could show some of the boys how *I* did it!

Despite the appearances, which I admit are against me, I really have an editing system, or rather two editing systems, depending on the type of material to be edited.

Taking these in order of difficulty, the easiest material to edit is the film that has been planned carefully before it has been taken. With a recently completed family photoplay as an example, a short section of the scenario will help to explain how a detailed scenario simplified the editing. Beginning, for example, at Scene 76, our scenario read as follows:

Scene 76. *Fade in. Closeup.* In the yard. The dog is chewing a bone under a garden chair. Mother's feet show that she is in the chair.

Scene 77. *Closeup.* Over the shoulder shot as Mother is reading. Hands close magazine, indicating story is finished.

Scene 78. *Semi closeup.* Of chair, dog and feet. Mother rises and departs. Dog looks after her.

Scene 79. *Closeup.* Of Mother's feet ascending porch steps.

Scene 80. *Closeup.* Of Mother's feet entering living room and approaching the magazine rack.

Scene 81. *Closeup.* Of hands searching for another magazine. As magazine is lifted, out falls a big knuckle bone.

Scene 82. *Closeup.* Hands pick up bone slowly. *Fade out.*

Scene 83. *Fade in. Closeup.* In yard. Dog still chewing bone under chair; hands reach in and pick him up.

Now, looking back through my notes, as made at the actual time of filming, I find the following:

Scene 76 was taken on the third roll of film immediately after Scenes 17 and 18. Scenes 77, 78 and 79 were taken in order. Then came Scene 83. Scenes 80, 81 and 82 were taken on the fourth roll at another time.

From the foregoing, it is easy to see that a scenario does not mean that the scenes will be shot in the order given. We may find that it is more convenient to shoot them in a different order. All related outdoor scenes can be taken at one time and all living room scenes at another, etc. This is one of the advantages of having a scenario, but it involves the necessity of editing.

Immediately on receiving the processed film back from the laboratory, it is first run through the projector for the benefit of the family, who, as a rule, will readily drop anything they are doing to see our latest efforts. Later, the film is projected again in the quiet of my den, and this time I compare the scenes with the notes made at the time of shooting. Each satisfactory scene is checked off and each unsatisfactory one is marked for elimination and retake. Incidentally, the comparison of shooting notes with the finished film enables one to keep a constant check on the quality of one's work and helps to locate the causes of failures.

Next, the film is quickly separated into sequences and reassembled in the order of the scenario. Of course, when one is working with but one roll of film, many scenes may still be missing, but, nevertheless,

[Continued on page 85]

De Mauro from Black Star

Introduce a winter family reel with a well framed shot

A SCHOOL CLUB'S FILM

Long Beach group had adventures in first cine effort

HELEN REES CLIFFORD, ACL

16mm. scene by Helen Rees Clifford, ACL

Lowell Junior High School in a shot from "First Film"

THE Cinema Club at the Lowell Junior High School in Long Beach, Calif., is limited to thirty members, fifteen boys and fifteen girls. Ours is not a "devotee" organization nor a "fan" club. When the children sign up for membership, they are asked to indicate their special interests in movies, and, in the autumn of 1937, when I undertook leadership of the group, the most common interests were "acting," "stars," "makeup" and "good pictures." In the autumn of 1938, the reason most commonly given for desiring membership was "camera."

Following Dewey's principle that "we learn by doing," I decided early that, by producing a picture of our own, we could become more familiar with the problems attending the movie industry than by any amount of so called "appreciation class" work. We had what an educator might have described as "a perfect learning situation," in that both teacher and pupils were approaching an unexplored vista with almost mutual ignorance. In fact, an unkind critic might have said that it was a case of "the blind leading the blind."

Although I had never owned a camera, I had several advantages over the children (in addition to my years), for I had taken classes in cinematography at the University of Southern California, which included *Visual Education* from Fred Orth. Hence, I knew enough to guide the children away from a dialog story to one which could be told almost entirely by action. Our original plan was to use not more than 100 feet, so that our tale necessarily was simple. What I did not know was that we should, by all means, have planned our first story entirely for exterior shots.

The skeleton of the story was presented by a ninth grade student, Audry Hagoort. In the first place, I tried to eschew comedy as the most difficult dramatic form. Soon, however, it was clear that, unless I were going to be a dictator, we should have slapstick, for that is what boys and girls at the age of our students want.

16mm. scenes by Lowell Junior High School Cinema Club

From high school club's "When the Cat's Away," farce

We talked it over in club meetings and added details. We imagined ourselves in such a conference as Walt Disney holds with his associates when a story is budding. Certainly, comedy was never begotten from an ascetic's cell, and children are no exception to the rule that we are more likely to wax witty when we have an audience. Presently, we had to be on guard lest we add too many irrelevant incidents, for 100 feet was to be the limit of our speculation. The children contributed ten cents apiece, and the teacher was willing to gamble the difference between that and whatever would be required for film.

Finally, the story was completed and entitled *When the Cat's Away.* In brief, it is a tale of a mathematics class. While all is in perfect order, as seen in a "pan" shot from the back of the room, the telephone rings. A boy in a front seat winks at a neighbor when the teacher says, and a title repeats, *"I'll come to the office."* Teacher waits to see that everybody is busy and then leaves the room. No sooner has she departed than chaos reigns. The mathematics papers are folded into airplanes which wing their way about the room. There are hair pulling and wad throwing. The scene shifts to a motto on the wall, "Silence is golden," and then one boy erases the problems on the blackboard and starts a picture of "Teecher." Animation finishes the job for him. This was accomplished by drawing one line, exposing as little as possible with a tap on the button and then repeating the process over and over again until "Teecher" was complete—to the ruffles on her collar and a daisy in her hair.

Everything is progressing merrily when another fellow thinks of peering out into the hall. He comes back hastily, in consternation, for he has discovered that Teacher is returning. The pupils look at the floor, littered with paper airplanes. A closeup shows a student with fingers crossed. The power of concentration effects the miraculous. Actually, not concentration, but a camera held upside down, makes the airplanes rise from the floor, at first very slowly because taken at sixty four frames a second, then with increasing speed at thirty two, twenty four and sixteen. Finally, at eight frames a second, the airplanes appear to fly back across the room and to unfold themselves again into mathematics exercises. The artist erases his picture of "Teecher" and, beneath the eraser, the mathematics problems miraculously reappear on the blackboard.

Everything is in apple pie order when the breathless teacher, who has suspected the worst, returns to her duties. The "pan" shot of the class in perfect order, which the teacher had observed before she left the room, is repeated. A shot of the motto, "Silence is golden," intact, is inserted. The state of affairs surpasses teacher's wildest expectations. In fact, she cannot "take it." She "passes out cold" on the classroom floor, and only the flowers from her desk and a generous "dunking" from the vase revive her.

When the English teacher in me had guided the class through the preparation of this screen story, the children naturally wanted to know when we should shoot it. Then I was confronted with a real problem, for neither I nor the school had a motion picture camera. Since our school is located in a new residential district and the children come from rather prosperous homes, I had not doubted, up to this time, that the parents of one of them would lend us a

[Continued on page 80]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Washington dines More than fifty members and guests attended the first annual dinner of the Washington 8mm. Movie Club, held in the capital's Washington Hotel in the middle of December. Featured on the program of the meeting were the announcement and screening of place winners in the club's first annual contest, which was held in two divisions—one for edited and one for unedited films. In order of merit, O. S. Granducci, ACL, Mark Taylor, ACL, and M. Hejnal, ACL, took awards in the first class, with Byron Roudabush, ACL, W. S. McConnell, ACL, and T. B. Bliss taking the places in the second class. The judges were Walter M. Edwards, of the National Geographic Society; Arch A. Mercey, assistant director of the United States Film Service; Carter T. Barron, eastern division manager of Loew's Theatres, Inc. Principal speaker of the evening was Frederick G. Beach, ACL, League technical consultant, who commented briefly on each of the winning reels. Club vicepresident Granducci was in charge of projection, which employed two projectors throwing fifty four feet to a fifty two by seventy two inch screen. H. H. Rogers was chairman of the dinner committee, aided by secretary I. Rodis, J. M. Feigley, jr., ACL, R. B. Armstrong, jr., and Mr. McConnell.

New in Northeast Added recently to the list of dual purpose groups is the Sanford Camera Club, just organized in Maine. Lloyd Batchelder is first president, aided by Kendall T. Greenwood, ACL, vicepresident in the cine division; J. Ellis Leach, vicepresident in the still division; Tom Wallace, treasurer; Harold Russell, correspondng secretary; Albert N. Perron, ACL, recording secretary; Mrs. Eva Ford, director at large. At the first regular meeting, held last month, the club adopted a constitution and bylaws and saw a demonstration of camera equipment and films and a screening of *Vieille France*, 8mm. 1937 Ten Best winner from the League's Club Library.

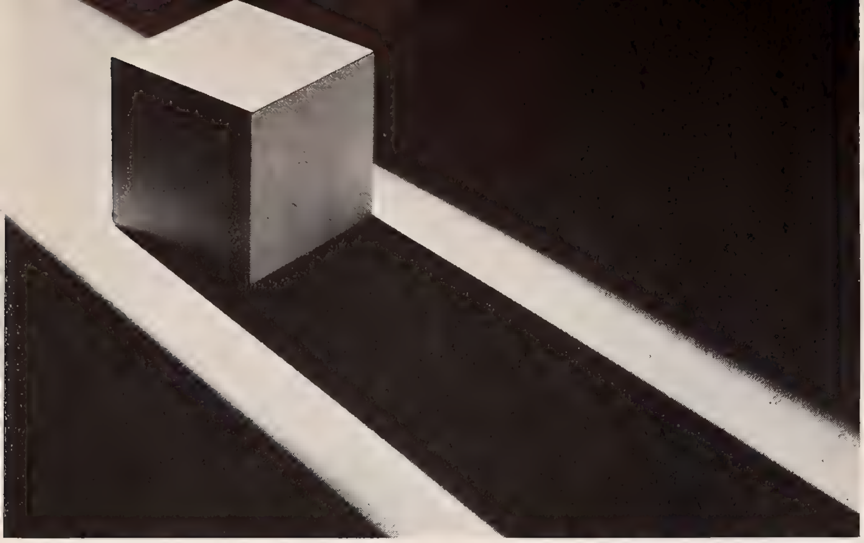
Philadelphia invites Officers of the Philadelphia Cinema Club have extended a cordial invitation to the members of all photographic clubs in the community to attend the coming annual dinner of the cinema group, to be held at McAllisters on the evening of February 28 next. In line with the club's policy of dedicating this season's activities to the late Ripley W. Bugbee, the motion picture section of the program will be devoted entirely to his productions, featuring *Mighty Summits*, the color travelog shot in the Canadian Northwest shortly before his death. The musical part of the program has been arranged in cooperation with KYW, local radio station. Requests for further information or applications for tickets should be addressed to Club secretary Horace Wilson, at 1000 Chestnut Street, Philadelphia.

Eights in L. A. New officers for 1939 and the winners of last year's annual contest for members' films were announced by the Los Angeles 8mm. Club in mid December, at the group's annual dinner meeting. Held at the Victor Hugo Café, the event was attended by more than one hundred members and guests. Retiring president C. G. Cornell introduced his successors in office, as follows: Alexander Leitch, president; A. Vincent Hague, vicepresident; Volney P. Burdick, secretary; Ed Pyle, treasurer. The contest results, as announced by William Stull, representing a board of three judges drawn from the American Society of Cinematographers, listed the first four place winners in the following order: *The Golf*

[Continued on page 87]

Production staff of Ace Movies, London, amateur cinema club

Two sets made by Ace Movies, London, for "The Miracle"



Courtesy Applied Photography

It's the lighting
that differentiates
the cube's surfaces

THE CLINIC

FREDERICK G. BEACH, ACL

Light The photograph on this page offers a striking demonstration of the part which the direction and strength of light play in making a good picture. Aside from the fact that a certain amount of illumination is needed to produce a picture on the film, it is desirable to control the direction of the light beams and to vary the amounts of light reaching the subject from different sources. A flat, diffused illumination, coming from approximately the same position as that of the camera, would have made this cube almost invisible against a background of the same tone. Here, by introducing a strong spotlight, the block is thrown into bold relief, but that alone is not enough. Other lights have been introduced to give a different tone to each of the three surfaces seen. It is this selective lighting plan that makes a good picture of a commonplace subject. The fundamental principle of obtaining relief or depth in a photograph is the system of arranging for more light on one side of the subject than on the other. It is important to use light from the *right direction* as well as to use the *right amount of light.*

Adding sound The question, "Can sound on film be added to my 16mm. films?", is often asked the League consultants. The answer is "yes", provided the film was taken at a camera speed of twenty four frames a second or if the subject is of such nature that the film can be projected at this speed without the action suffering too badly. It is a technical requirement that all 16mm. sound films be run at twenty four frames. The method of adding sound either to black and white or to color is to record a sound track independently; then it is possible to make duplicates or prints of the original film and to include the sound track on these. Good copies with sound can be made from either original negative or reversal film, including color. The sound recording and the film duplicating work can be done by several commercial concerns. The movie maker can furnish his own announcer, or one may be supplied by the recording studio, while music may be dubbed from records that are available under special license arrangement.

Technical comment
and timely topics
for the amateur

Insurance For a nominal rate, a movie maker can get all risk insurance coverage on his equipment, which will protect him from loss of any kind in all parts of the world. Cameras are easy to lose, for they are often left in cars or other places, with little protection against theft. Policies will cover all accessories as well as cameras and projectors.

Non stick If India ink, often used for drawing or lettering, fails to spread well on celluloid sheets, try wiping the sheet with weak ammonia water. This usually clears up the difficulty. Specially made colored inks are available for cartoon work, and they will flow smoothly and will "take" on celluloid. Lettering on glass is another problem, and show card inks seem to be most suitable for the purpose.

Spillover At one time or another, nearly everybody has seen on the screen a picture in which some bright object was surrounded by a ring or halo of light. This is halation, familiar term in photographic literature, and it is caused by the light actually spilling over from the bright subject to the surrounding film area. The light reflected from the subject is so strong that it overflows its proper area on the film. Modern cine films have a so called anti halation backing, which is a layer of light absorbing dye placed either between the emulsion and the film base or on the back of the base. This serves to absorb the stray light and thus prevents the light rings around subjects that otherwise would produce halation. Positive films are not coated with this dye and, when they are used for ordinary picture taking, they may present bad examples of halation.

Experimental One ingenious movie maker is reported to have worked out an amazing collection of solutions for tinting films, utilizing such fluids as iodine, Mercurochrome, writing inks and various household concoctions. Those with an urge to experiment might go on indefinitely with the idea, but, needless to say, they would do well to use nothing but scrap film for the trials. Furthermore, the potential damage that might be done to valuable films is unknown in most cases. Better stick to standard, prepared dyes for tinting and be sure of the future.

Slow motion A wide variety of uses may be found for slow motion in industrial fields. Many instances have been recorded where large sums of money and much time have been saved by slow motion studies of machinery in action. These pictures often show defects or abnormal functioning that cannot be observed with the naked eye. High camera speeds call for fast lenses, high speed films and a large amount of light. There are few instances in industrial work where this combination is impractical.

Lens combinations If your movie camera is a turret model, before you fill all of the vacant mounts in the turret with lenses, it is wise to check with the camera manufacturer to make sure that the proposed combination will be an effective one. There is always the possibility that one lens will interfere with the field of another when both are in place on the turret. For example, ordinarily it is not practical to have a lens of longer focal length on the turret when one is using a wide angle objective, such as a 20mm. or 15mm. lens. The end of the telephoto

[Continued on page 82]

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

New film cabinet

An unusually convenient and well designed metal cabinet, for storing and preserving film on both 400 and 1600 foot reels, has been introduced by Neumade Products Corporation, 427 West 42nd Street, New York. The new cabinet is in two sections, the top one holding twenty 400 foot reels, while the bottom one holds sixteen 1600 foot reels. Unit spacers separate each reel, and each section is provided with an individual index card holder. The cabinet occupies a space of forty six by twenty nine by sixteen inches and has chrome finished handles and humidifying trays. For a full description of its entire substandard film storage cabinet and accessory facilities, write for the complete Neumade catalog.

Screen maker moves

The new address of Motion Picture Screen & Accessories Company, makers of Britelite Truvision screens, indoor reflector units and projector carrying cases, is now 351 West 52nd Street, New York.

New Filmo 8 has a three lens turret for a wider range

1938 sport highlights

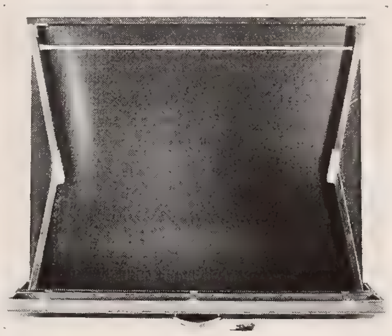
The outstanding events in the history of sport for 1938 are given effective cinematographic exposition in a new subject, *Sport Parade of the Year*, released by Castle Films, 30 Rockefeller Plaza, New York. Some of the record breaking events which appear in this subject are Louis's victory over Schmeling, Oxford outrowing Cambridge, Glenn Cunningham annexing his fourth title in his mile run and Birger Ruud in his breathtaking ski leap of 181 feet. Both sound and silent 16mm. versions and silent 8mm. prints of these subjects are available at regular Castle prices.

Pro-Trik

A title making accessory, that will enable the user to create many different trick titles, has been placed on the market by the Besbee Products Corporation, Trenton, N. J. Its frame is a support adapted to carry and to operate the different title effects, all material for which is provided. Included are a scroll title attachment, which enables one to make traveling titles, moving in an upward and downward direction; the drum title effect, in which the letters gradually move into focus on a cylindrical surface, either in a horizontal or vertical direction; the "flop over" effect and a number of others. Suitable handles and controls are provided for the smooth operation of all of these effects. The device, called the Pro-Trik, comes, boxed, in the form of a complete kit.

New Amprosounds

Two new 16mm. sound on film projectors, described as radically improved, low priced models, have been announced by the Ampro Corporation, 2839 North Western Avenue, Chicago. The outstanding feature of the new machines is their simplified design, which incorporates the apparatus all in one case, including 1600 foot reel, accessories and cords. All controls are grouped together on a single illuminated panel, and reel arms are permanently attached and swiveled into position. Simplified threading is also a feature, as only two sprockets are used, and film guides make the operation easier. The new machines are adapted for 750 and 1000 watt illumination, and the sound system is said to provide a very high quality of reproduction. Model X has a sixty cycle, A. C. single speed motor and Model Y, a universal A. C.-D. C. motor with sound and silent film speeds.



Nu-Matic, a screen by Motion Picture Screen and Accessories Co.

Technicolor in 16

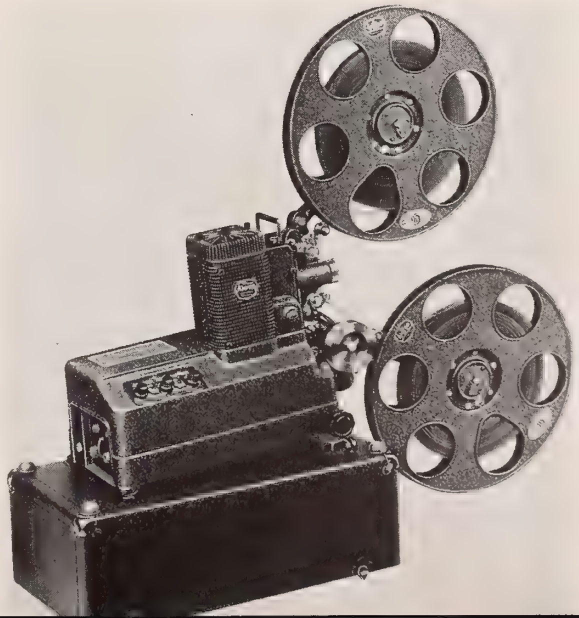
A new Bell & Howell sound film library release, *Jolly Little Elves*, claimed to be the first direct reduction by Technicolor of a major theatrical cartoon production, is a charming cartoon fairy tale. It was released originally by Universal. Other titles in the color cartoon series, to come, include *Candyland*, *Fox and Rabbit* and *Springtime Serenade*.

France in color

The release of a 16mm. sound subject in color is now announced by Walter

[Continued on page 89]

Amprosound Model X, new, low priced 16mm. sound film projector



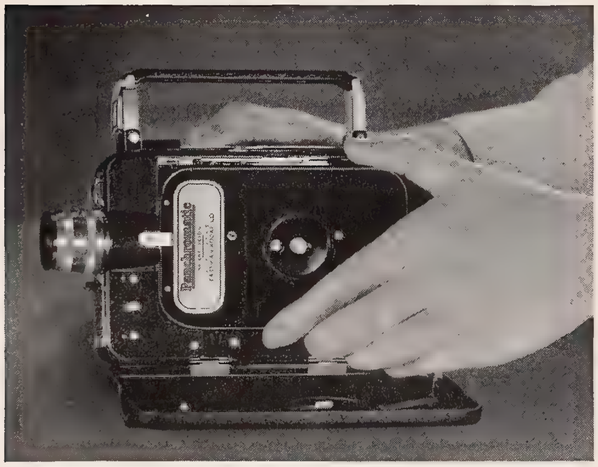
Magazine
CINÉ-KODAK

MAGAZINE CINÉ-KODAK is uniquely able to give what most movie makers want—brilliant, reliable performance under the widest diversity of conditions.

Load or change films (16 mm.) in a matter of seconds—shift swiftly from short- to long-focus lenses—check focus with absolute accuracy—operate at any of three useful speeds . . .

Use the great versatility of Magazine Ciné-Kodak, with its accessories, to widen the scope, increase the pleasure of your own movie making. The camera, with its standard *f*.1.9 lens, is priced at $117.50. With standard combination case, $130.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



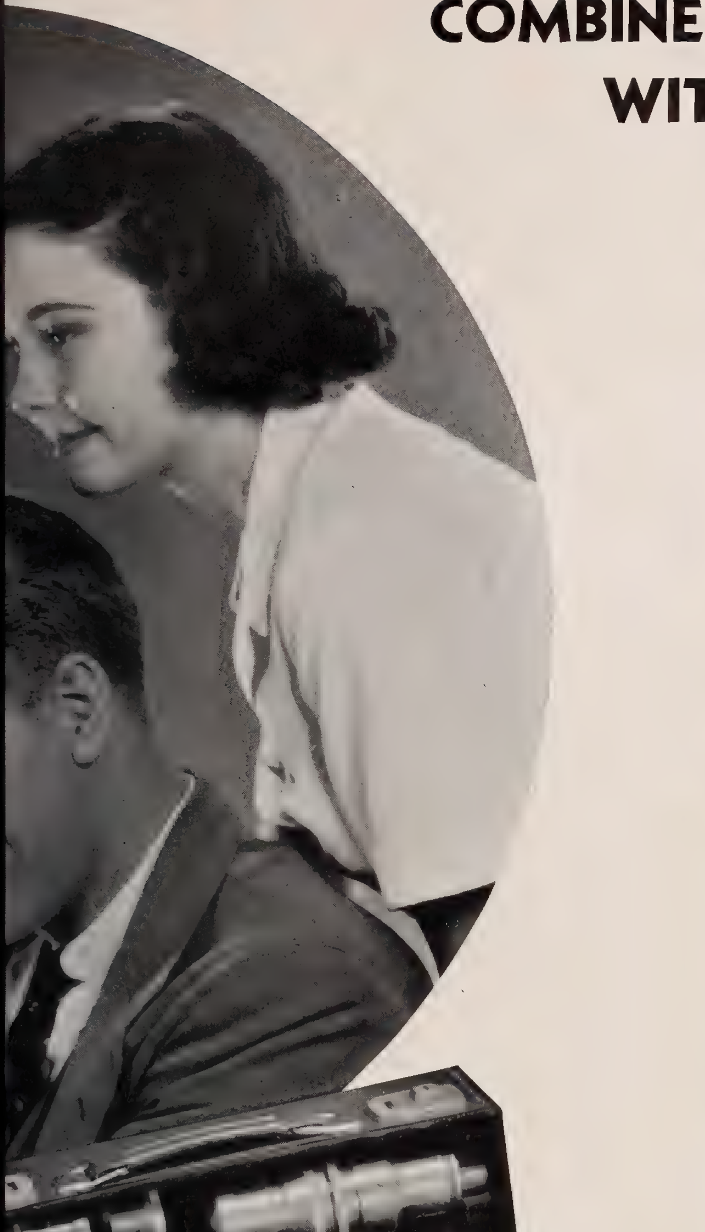
To load the Magazine Ciné-Kodak merely open the hinged side of the camera and insert a film magazine. Change films whenever you wish; not a frame of film will be lost.

There's never any doubt about the footage of film left in any magazine, whether it's in the camera or out. A footage indicator tells the story clearly, accurately.

CINÉ-KODAK
PANCHROMATIC SAFETY FILM
380
IN MAGAZINE FOR MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY
CINÉ-KODAK
SS PANCHROMATIC SAFETY FILM
SUPER SENSITIVE
381
IN MAGAZINE FOR MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY
OPEN THIS END
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
IN MAGAZINE FOR MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
MAGAZINE CINÉ KODAK
EASTMAN KODAK CO.
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
FOR MAGAZINE CINÉ-KODAK

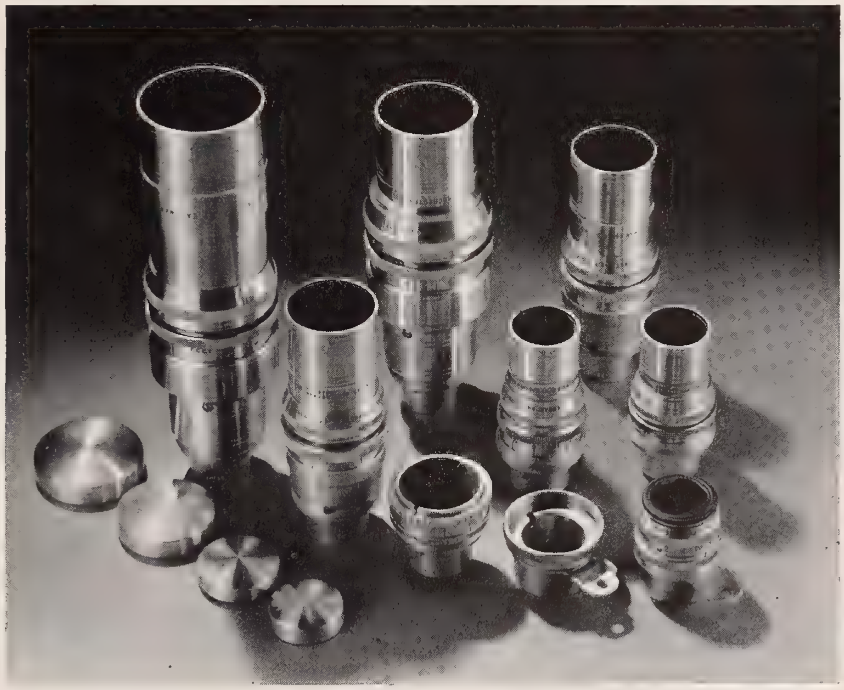
Any of five famous Ciné-Kodak Films are available in 50-ft. magazines for use in Magazine Ciné-Kodak. First, the famous Ciné-Kodak Panchromatic Film, a remarkable all-around black-and-white film, at $3.50. Equally famous is Ciné-Kodak "SS" Pan Film, a panchromatic film of ample speed for indoor work by Photoflood light, or outdoors in poor light. Price, $4.25. Due for even greater acclaim is the new Ciné-Kodak Super-XX Film, the speed of which is so great that it cannot be used in ordinary sunlight, even at the smallest lens stop, without a neutral density filter; indoors, of course, it is unexcelled. Price, $4.25. Finally, there are two types of full color Kodachrome—Regular for daylight use and Type A for use by Photoflood light. Both are priced at $5.00. All film prices, of course, include processing.

COMBINES MATCHLESS CONVENIENCE WITH BRILLIANT PERFORMANCE

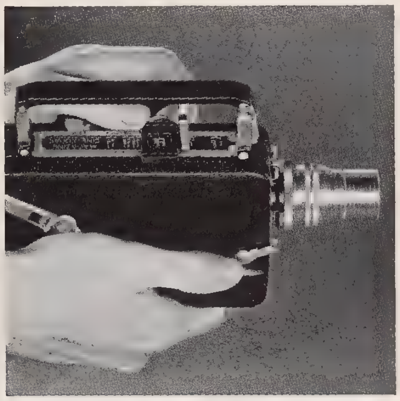


Of the three available carrying cases for Magazine Ciné-Kodak, most serious workers prefer the compartment type shown here. It provides room for the camera, three film magazines (or two magazines and the Focusing Finder), six lenses, and six filters, all arranged neatly and accessibly. Price, $27.50.

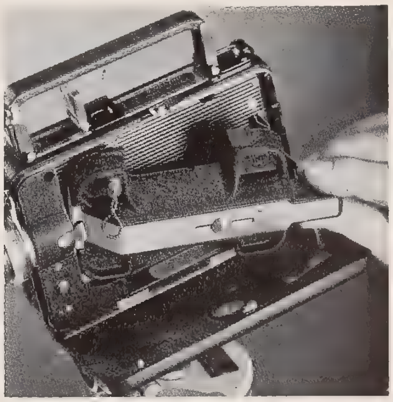
To fit Magazine Ciné-Kodak's regular lens or any of its seven accessory lenses, there are filter holders and filters in any of the standard formulas, for both black-and-white and Kodachrome photography. Pola-Screens and the Pola-Screen Viewer, of course, fit the Magazine Ciné-Kodak.



A single Lens Adapter makes it possible to fit any of these seven accessory lenses to Magazine Ciné-Kodak—15 mm. *f.*2.7 focusing wide angle lens, 2-in. *f.*3.5 lens, 2½-in. *f.*2.7 lens, 3-in. *f.*4.5 lens, 4-in. *f.*2.7 lens, 4½-in. *f.*4.5 lens, and 6-in. *f.*4.5 lens.



The View Finder of the Magazine Ciné-Kodak can be adapted instantly to give you the field for any of the camera's accessory lenses. Slide one element of the finder's system to a plainly marked point on its "track," and there you are.



For critical focus, particularly in making close-ups with long-focus lens work, an accessory Focusing Finder may be inserted in the camera, temporarily displacing the film magazine. Serious movie makers find it invaluable. Price, $20.

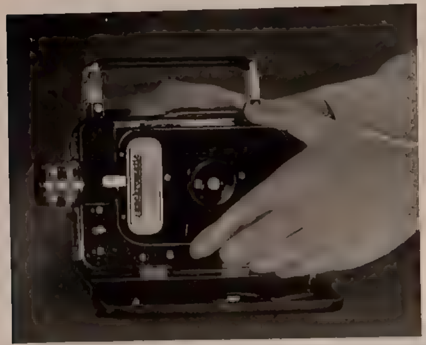
Magazine CINÉ-KODAK

MAGAZINE CINÉ-KODAK is uniquely able to give what most movie makers want—brilliant, reliable performance under the widest diversity of conditions.

Load or change films (16 mm.) in a matter of seconds—shift swiftly from short- to long-focus lenses—check focus with absolute accuracy—operate at any of three useful speeds . . .

Use the great versatility of Magazine Ciné-Kodak, with its accessories, to widen the scope, increase the pleasure of your own movie making. The camera, with its standard *f*.1.9 lens, is priced at $117.50. With standard combination case, $130.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



To load the Magazine Ciné-Kodak merely open the hinged side of the camera and insert a film magazine. Change films whenever you wish; not a frame of film will be lost.

There's never any doubt about the footage of film left in any magazine, whether it's in the camera or out. A footage indicator tells the story clearly, accurately.

CINÉ-KODAK PANCHROMATIC SAFETY FILM
IN MAGAZINE FOR MAGAZINE CINÉ-KODAK
CINÉ-KODAK SS PANCHROMATIC SAFETY FILM
IN MAGAZINE FOR MAGAZINE CINÉ-KODAK
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
IN MAGAZINE FOR MAGAZINE CINÉ-KODAK
CINÉ-KODAK KODACHROME SAFETY COLOR FILM
MAGAZINE CINÉ-KODAK
EASTMAN KODAK CO.
CINÉ-KODAK KODACHROME SAFETY COLOR FILM
FOR MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY

Any of five famous Ciné-Kodak Films are available in 50-ft. magazines for use in Magazine Ciné-Kodak. First, the famous Ciné-Kodak Panchromatic Film, a remarkable all-around black-and-white film, at $3.50. Equally famous is Ciné-Kodak "SS" Pan Film, a panchromatic film of ample speed for indoor work by Photoflood light, or outdoors in poor light. Price, $4.25. Due for even greater acclaim is the new Ciné-Kodak Super-XX Film, the speed of which is so great that it cannot be used in ordinary sunlight, even at the smallest lens stop, without a neutral density filter; indoors, of course, it is unexcelled. Price, $4.25. Finally, there are two types of full color Kodachrome—Regular for daylight use and Type A for use by Photoflood light. Both are priced at $5.00. All film prices, of course, include processing.

COMBINES MATCHLESS CONVENIENCE WITH BRILLIANT PERFORMANCE

MAGAZINE CINÉ-KODAK

Of the three available carrying cases for Magazine Ciné-Kodak, most serious workers prefer the compartment type shown here. It provides room for the camera, three film magazines (or two magazines and the Focusing Finder), six lenses, and six filters, all arranged neatly and accessibly. Price, $27.50.

To fit Magazine Ciné-Kodak's regular lens or any of its seven accessory lenses, there are filter holders and filters in any of the standard formulas, for both black-and-white and Kodachrome photography. Pola-Screens and the Pola-Screen Viewer, of course, fit the Magazine Ciné-Kodak.

A single Lens Adapter makes it possible to fit any of these seven accessory lenses to Magazine Ciné-Kodak—15 mm. *f*.2.7 focusing wide angle lens, 2-in. *f*.3.5 lens, 2½-in. *f*.2.7 lens, 3-in. *f*.4.5 lens, 4-in. *f*.2.7 lens, 4½-in. *f*.4.5 lens, and 6-in. *f*.4.5 lens.

The View Finder of the Magazine Ciné-Kodak can be adapted instantly to give you the field for any of the camera's accessory lenses. Slide one element of the finder's system to a plainly marked point on its "track," and there you are.

For critical focus, particularly in making close-ups with long-focus lens work, an accessory Focusing Finder may be inserted in the camera, temporarily displacing the film magazine. Serious movie makers find it invaluable. Price, $20.

A New Movie!

NEW YORK

The Wonder City

One year in the making! Heartbeat of a throbbing world metropolis . . . vast canyons of stone and steel . . . its people at work and play . . . striking panoramas . . . skyscrapers . . . the city in summer and winter. MARVELOUS NIGHT SCENES . . . New York 1939! Every owner of a 16 or 8 mm projector will be proud to have this amazing film!

8mm $1.75 (50'), $5.50 (180'), 16mm: $3.50 (100'), $8.75 (360'). Sound-on-film: $17.50 (350')

CASTLE FILMS

30 Rockefeller Plaza . . New York City
Wrigley Building . . . . . . Chicago
Russ Building . . . . San Francisco

USE THIS HANDY COUPON Now!

Please send me your latest NEW 1939 catalogue giving details about New York and 50 Historic, News, Cartoon, Sport, Thrill and Travel Home Movies.

Name..............................

Address...........................

Practical films

Reporting use of personal films in serious fields

■ The reclamation of one sixth of a country from the sea is now being filmed by Ir. A. B. Japikse, ACL, of Wassenaar, Holland. To be entitled *Holland's Polderland,* the 1600 foot, 16mm. production will report on the tremendous project of making dykes to protect four sections (called *polders*) of the Zuider Zee. The final dyke is not to be completed until 1952. In great detail, the film pictures the work already done on the first and second sections, the resultant rich agricultural opportunities, the manner in which the third *polder* is being dyked and the methods by which irrigation canals will continue to keep reclaimed land dry. When the film is completed, a sound track will be added and screenings will be held before the People's University. Prints will be made for use in college courses.

■ Promotion films for the St. John's Summer Camps have been produced by Undine Butler, ACL, of Oklahoma City, Okla. In three reels of 16mm. color, the location, facilities and activities of Camp St. John's and Camp Nagawicka, both in Wisconsin, are illustrated for the enlightenment of parents and the entertainment of prospective campers.

■ An active amateur movie maker who has turned his lens toward practical subjects is Frank D. Hatfield, ACL, of Bedford, Ind. Secretary of the Federal Savings Loan Association, Mr. Hatfield has filmed a 16mm., 400 foot story concerning the benefits of the Savings Association and has recorded the work of the Loan Department in connection with the help it offers to home builders and owners. In addition he has assembled another reel depicting the advantages and facilities offered by his city to attract industries in search of a home; this all within the space of a few months. Mr. Hatfield is now planning a film of his own business, life insurance.

■ Geologic wonders constitute the subject matter of *The Beautiful Caverns of Luray,* a two reel, 16mm. sound film presented in both black and white and color. At Luray, Va., near the entrance to the Shenandoah National Park, these caverns have attracted visitors for sixty years, since their discovery in 1878. Stalactites and stalagmites are shown in glittering, grotesque profusion, and a fossil flower garden adds to the amazing spectacle of this buried city. The film is the property of the Virginia Conservation Commission.

■ A hop ranch, situated in Yakima Valley, is the subject of a 400 foot, 16mm. color film made by Paul Thompson, ACL, of Yakima, Wash. The purpose of the production is primarily to show what can be accomplished by correct irrigation and, secondarily, to advertise the farm which already is reported as famous in that part of the country. Opening with scenes of sage brush in the raw land above the farm, the film pictures the ditches and canals leading down to the ranch, shows picking and baling and is completed with pictures taken about the ranch house and garden. The farm is owned by E. E. Merrill, of Minneapolis, Minn.

16mm scene by Paul Thompson, ACL

Picking hops at Yakima ranch filmed by Paul Thompson, ACL

■ Those interested "in producing school movies that will aid the school's public relations program" and who plan to be present at the mid winter meeting of the National Education Association in Cleveland, Ohio, from February 24 to March 2, are requested to write to Godfrey M. Elliott, ACL, at Oakvale, W. Va., previous to the meeting or to reach him at the Auditorium Hotel during the conference. Mr. Elliott is principal of the Oakvale Public Schools.

■ As chief photographer for the Borough of Queens, in New York City, C. Manley DeBevoise, ACL, has completed two 400 foot, 16mm. films illustrating large construction projects undertaken in the past year. One, entitled *Beach Channel Drive,* pictures the problems of building an eleven mile highway across a bay to facilitate travel from the city to the popular Rockaway beaches on the ocean front. The other production, *Down to the Sea,* illustrates the construction of a mammoth sewer, larger than the Holland Tunnel, to take care of drainage from the site of the New York World's Fair 1939. Although the sewer was damaged considerably by the autumn hurricane experienced along the East Coast, the film, together with the first one mentioned, will be screened before interested civic groups and residents of the borough. Both films are accompanied by a commentary.

"Stills" in movies

[Continued from page 65]

across a still picture of a static subject, such as a landscape, skyline or row of buildings, will look just as convincing taken from the still shot as if we made it originally with a cine camera. In fact, as far as scenes shot from airplanes are concerned, we shall get a better result by putting an enlargement of an air view, of a city or landscape, on the floor, shooting it as we stand atop a table and slowly "panoraming" our camera across the scene than we could obtain actually by shooting the same scene from the air with all of the accompanying problems. Many scenes that we see on the theatrical screen are filmed in this manner.

Another method, and one of the most satisfactory, combines an actual movie scene with a "still." This can be done, for example, by holding a branch of leaves between the camera and the enlarged still photograph of a suitable subject, such as a view of buildings on a college campus or a distant view of mountains. The branch is held across the frame, as if it were in the immediate foreground of an actual movie scene, and it is given a slight motion as if it were swaying in a breeze. It is easiest to keep the leaves in silhouette, for it would be rather difficult to illuminate them so that they would match the still print. Make sure that the branch does not cast a shadow on the print, for that would give the game away. Likewise, the still picture must not include any motion that would be frozen, such as persons walking or birds in flight.

If you are working with a "still" that represents a closeup of a legitimately static subject, such as a picture of a sign or the cornerstone of a building, you could include the shadow of the leaves in the scene. In that case, the leaves themselves might not show in the foreground, for the shadows would introduce the motion.

For other subjects, such as interiors, you could build a miniature foreground set which includes a door that could be opened to reveal to the camera the picture of a room behind it. It is a difficult procedure, but fun to play with, if you have the time.

The most practical use of "stills" in movies is to represent interior scenes that could not be filmed with a cine camera because of lack of sufficient illumination. Interiors of chateaux, cathedrals and public buildings or shots of altars and chapels look the same on the screen, whether they are filmed directly with the cine camera or second hand by means of a movie shot of a still picture. The traveler knows how often these subjects are so badly lighted that it would be difficult to get a good cine shot, even with Super-XX. But good still prints of these subjects, filmed with long time

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.

AFTER INVENTORY SALE

OF 16MM. AND 8MM.

CAMERAS, PROJECTORS AND LENSES

Here is your opportunity to get a real bargain.
Each article is guaranteed, and subject to prior sale.

16mm. CAMERAS

Make	Condition	List Price	Sale Price
Cine-Kodak B F6.5 Kodak Fixed Focus	Fair	70.00	15.00
Cine-Kodak B F3.5 Kodak Fixed Focus	Good	85.00	22.50
Cine-Kodak B F1.9 Kodak Focusing	E.N.	150.00	52.50
Zeiss Kinamo S10 F2.7 Tessar Fixed Focus	Good	85.00	27.50
Simplex Pockette F3.5 Kodak Fixed Focus	Good	62.50	30.00
Simplex Pockette F3.5 Ilex Fixed Focus	Good	50.00	25.00
Simplex Pockette F1.9 Kodak Focusing	Good	104.50	65.00
Stewart Warner F3.5 Lens Fixed Focus	Good	55.00	22.50
Keystone B 1″ F3.5 Wollensak Fixed Focus	Good	35.00	15.00
Keystone A3 1″ F3.5 Wollensak Fixed Focus	E.N.	38.50	23.50
Keystone A7 1″ F2.7 Wollensak Fixed Focus	E.N.	48.50	29.50
Keystone A7 1″ F1.5 Wollensak Focusing Lens	E.N.	78.50	45.50
Filmo 75 20mm. F3.5 Cooke Lens Fixed Focus	Good	79.50	37.50
Filmo 75 20mm. F3.5 Cooke Lens Fixed Focus	E.N.	79.50	42.50
Filmo 121 1″ F2.7 Cooke Lens Fixed Focus	E.N.	79.00	50.00
Ensign Auto Kinecam 1″ F2.6 Cooke Cinar Focusing	E.N.	99.00	45.00
Victor 3 1″ F3.5 Wollensak Fixed Focus	Good	75.00	40.00
Filmo 70A 1″ F3.5 Cooke Fixed Focus	Good	125.00	39.50
Filmo 70A 1″ F3.5 Cooke Fixed Focus	Fair	125.00	42.50
Filmo 70A 1″ F3.5 Cooke Fixed Focus	E.N.	125.00	65.00
Filmo 70D 1″ F3.5 Cooke Fixed Focus	E.N.	212.50	125.00
Filmo 70DA 1″ F3.5 Cooke Focusing	Good	237.50	140.00

16mm. PROJECTORS

Motioscope 16mm. 100 Watt Bulb	Good	25.00	10.00
Keystone D62 200 Watt Bulb	Good	34.50	19.50
Keystone A74 300 Watt Bulb	Good	50.00	23.50
Keystone A81 750 Watt Bulb	E.N.	69.50	48.50
Keystone A75 500 Watt Bulb	E.N.	55.00	32.50
Filmo 57A 200 Watt 50 Volt Bulb	Fair	190.00	40.00
Filmo 57A 200 Watt 50 Volt Bulb	Good	190.00	45.00
Filmo 57C 250 Watt 50 Volt Bulb	Good	246.00	55.00
Filmo 129D 750 Watt Bulb	Good	222.00	155.00
Filmo JS 750 Watt Bulb	E.N.	252.00	180.00
Standard 500 Watt Bulb	E.N.	69.50	55.00
Standard De Luxe 750 Watt Bulb	E.N.	89.50	69.50
Ampro KS 750 Watt Bulb	E.N.	165.00	107.00
Ampro JD 500 Watt Bulb	E.N.	150.00	90.00
Ampro MC 750 Watt Bulb	E.N.	175.00	102.00

8mm. CAMERAS

Bell & Howell Straight 8 F3.5 Cooke 12.5mm. Fixed	Good	45.00	25.00
Cine-Kodak 8-20 F3.5 Kodak Fixed Focus	E.N.	32.50	22.50
Keystone 8 F3.5 Wollensak Fixed Focus	E.N.	27.95	16.50
Keystone 8 F2.7 Wollensak Fixed Focus	E.N.	36.00	25.50
Keystone 8 F1.9 Wollensak Focusing	E.N.	60.00	42.00

8mm. PROJECTORS

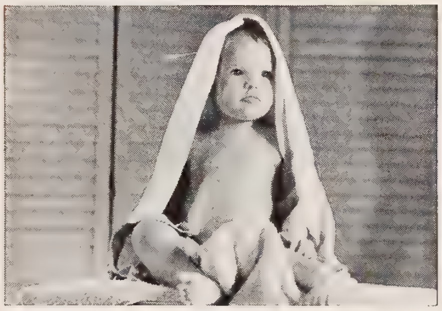
Stewart Warner 200 Watt Bulb	Good	29.50	15.00
Kodascope 8-20 50 Watt Bulb	Good	26.00	12.00
Kodascope 8-25 200 Watt Bulb	E.N.	39.00	21.50
Keystone L8 500 Watt Bulb	E.N.	55.00	38.50
Keystone J8 300 Watt Bulb	E.N.	39.50	22.50
Univex P8 40 Watt Bulb	Good	14.95	9.00

MOVIE LENSES

15mm. F2.7 Wollensak Fixed Focus Standard 16mm. mt.	E.N.	27.50	17.50
15mm. F2.7 Kodak Fixed Focus Cine-Kodak K	Good	45.00	27.50
15mm. F1.5 Hugo Meyer Plasmat Focus, Stand. 16mm. mt.	Good	84.50	45.00
20mm. F2.9 Hugo Meyer Triopl. Focus. Stand. 16mm. mt.	E.N.	45.00	20.00
20mm. F1.5 Hugo Meyer Plasmat Focus. Stand. 16mm. mt.	E.N.	84.50	45.00
1″ F2.7 Wollensak Fixed Focus Standard 16 mm. mount	E.N.	22.50	15.00
1″ F1.5 Wollensak Focusing Standard 16mm. mount	E.N.	55.00	34.50
1″ F3.5 Cooke Fixed Focus Standard 16mm. mount	Good	25.00	10.00
1″ F1.8 Cooke Old Model Focusing Standard 16mm. mt.	Fair	60.00	17.50
1″ F1.5 Luxor Focusing Standard 16mm. mount	Fair	50.00	20.00
2″ F3.5 Wollensak Focusing Standard 16mm. mount	E.N.	35.00	22.50
3¾″ F3.5 Wollensak Focusing Standard 16mm. mount	E.N.	75.00	35.00
4¾″ F6.3 Carl Zeiss Tele Tessar Focus. Stand. 16mm. mt.	Good	50.00	20.00
3″ F4.5 Kodak Telephoto Focusing Cine B	Good	45.00	20.00
3″ F4.5 Kodak Telephoto Focusing Cine BB	Good	45.00	20.00
95mm. F3.5 Bausch & Lomb Telephoto Focusing Standard 16mm. mount	E.N.	95.00	37.50
1½″ F1.9 Dallmeyer Telephoto Focus. Stand. 16mm. mt.	E.N.	75.00	37.50
2″ F1.9 Dallmeyer Telephoto Focusing Stand. 16mm. mt.	E.N.	85.00	40.00

You'll Remember with INDOOR MOVIES

Precious moments of childhood, birthdays, family gatherings...you'll enjoy them more . . . if you have crisp, clear indoor movies . . . so easy to take with G-E MAZDA Photoflood lamps.



These are the same high-efficiency type bulbs that professional studios use. Their brighter, whiter light gets grand results...crisp, sparkling shots you'll love to show.

Made to fit your needs by the folks who make the lamps that Hollywood uses. Simple to operate. Good for hundreds of feet of filming. Two sizes, No. 1 and No. 2, especially good on home lighting circuits. Buy them where you buy film.

Be sure of better shots . . . be sure your lamps are "G-E"

New low prices

No. 1
20c
LIST
No. 2
40c
LIST

NEW G-E DAYLIGHT PHOTOFLOODS

For regular Kodachrome COLOR FANS: When you have to mix artificial light with daylight indoors, particularly if you're using "Regular" Kodachrome, you'll want these new G-E MAZDA Daylight Photoflood lamps. No filters necessary.

No. 1 Daylight . . 50c No. 2 Daylight . . $1.00
No. 4 Daylight . . $2.50

GENERAL ELECTRIC
MAZDA PHOTO LAMPS

exposures, are usually available at little cost and serve just as well. I remember seeing a theatrical short subject produced in France, a study of a cathedral, both inside and out, that was admittedly made entirely from "stills," yet which gave the most convincing effect of having been a real movie. Only the methods covered here were used in the entire production.

Lantern slides also may be filmed in movies. They should be projected not larger than approximately three by four feet and with a 500 watt lamp; then the image on the screen can easily be filmed on supersensitive with an *f*/1.9 lens opening. This extreme aperture is not always necessary, however, as slides vary in density. A few tests will be the best guide.

The cine shots of projected lantern slides can be used either as straight "stills," or one could include a moving school room pointer which, if light colored, would be visible. If it is desired to include in the shot the person who is doing the pointing, it will be necessary to keep the light used to illuminate him from striking the screen, as that would dull the brilliance of the projected image.

In editing, keep the scenes of still photographs short and, to whatever extent possible, insert shots of real movie action between them. If the shot of the still picture does not remain on the screen longer than is required for the audience to see the subject matter clearly, one will not have time enough to study the scene to detect that it actually is a "still." If shots of real movie action are cut into the footage of "stills," the result will be in keeping with the rest of the picture.

By methods like these, you can deceive your audiences, and they will not know that several of the difficult shots in your film were actually made by rephotographing a still picture. Even if you have no intention of fooling people, you will find that these methods will enable you to use a few shots of "stills" and to present them in harmony with the rest of your picture.

The Maxim Award winner

[Continued from page 63]

wrong. When I answered that I thought her costume was inappropriate, she quite rightfully replied that it was none of my business; she had worn these clothes at Atlantic City without remark and she darn well proposed to wear them also in Tehuantepec.

We started out for filming. Soon we had a sizable and enthusiastic parade of our own, and I am sure that the natives (at least the males) felt that this attraction which we had imported was far superior to anything we might see in the village. But the good senoras of Tehuantepec felt far differently. We had gone scarcely a block before they had completely surrounded my now somewhat chastened companion, their voluminous trailing skirts shielding her from what the senoras most surely regarded as obvious shame. Earnestly, entreatingly, they babbled at her in Spanish and the Tehuana patois. The American girl understood nothing. But, having once been put in my place, I kept carefully out of the scene, grinning maliciously to myself. At last, my friend appealed to me to interpret. I suggested that she say, *"Poco mas ropa?"* and see what happened. Immediately, all of the senoras cried out happily, *"Si, si, senor! Muchas gracias!"*, and swayed protectingly about the young lady. So, incongruously but completely screened by their full skirts, she returned gratefully to the hotel and donned a dress. As I waited in the emptying street, even the children were talking of the occasion. One little girl of about ten summed it up seriously to her friends, "The American senorita was *muy bonita* (very pretty) in her panties, but she had forgotten to put on her dress." She was still more puzzled by my roar of laughter and turned away in disgust with the comment, "All Americans are *loco!*"

And sometimes I don't know but what she is right. Much of the reported difficulty of getting good pictures in Mexico would evaporate like a morning mist if visitors to that country would only remember that they are guests there and that a charming, sensitive people are their hosts. It is far better to invest in suitable telephoto lenses and to keep your distance than to try poking your camera into people's faces to get your closeups. Especially is this true when one is taking pictures of religious ceremonies, such as those which appear in *Mexican Fiestas.* In Mexico, as in some other countries, efforts have been made to stop these festivals, so that often it is hard enough just to find out when and where a ceremony will occur. Then, when a strange foreigner appears loaded to the gunnels with photographic equipment, he is naturally viewed with some suspicion. It is a good point always to arrive early and to circulate quietly among the people, making as many friends as possible. Try to convince them that you are genuinely interested and friendly. Let them look at each other through the finder of your camera and show them how to take pictures, until they realize for themselves that no harm is done. This takes patience and a kindly, sincere tact, but the rewards are worth it. While you are establishing yourself in this way, you may also be quietly busy spotting effective camera positions, taking general meter readings in sunlight and shadow and in getting your tripod set up.

One of the effects I always try to

capture is naturalness. With the so called "candid" kind of filming, this could easily give any people the impression that you were trying to sneak a picture—and, with the Mexican natives, this idea is most often antagonistic. Much the best practice is to ask permission in advance to film, either directly or through an interpreter. I accompany this always with a request that the people should not look at me nor the camera when I am taking pictures and urge them to go right on with whatever they are doing. This, accompanied by a sincere and interested smile, usually "gets across," and they realize that I am not trying to get undesirable scenes or to interfere with their rituals.

On occasion, however, it may seem necessary or desirable to shoot some splendid bit of action just as it happens and without preparation. Here, one's long focus lenses are invaluable, permitting him to capture close and near shot views without the ostentation and interruption created by the prominent placing of the camera often necessary when a one inch lens is used. Even in such cases, if I seem to be caught red handed taking pictures which the natives may question, I never wait for them to show their displeasure. Ceasing my filming at once, I hasten to compliment them on the beauty of the setting, the charm of their costumes and the general excellence of the picture which they have made for me. I mention specifically the inestimable help of their friendly cooperation, give them my thanks and some little gift. Above all, I make it an unvarying practice — as should every movie maker — *never* to take a picture when open displeasure is shown.

Boiled down, I suppose that my filming plans simply follow the golden rule. It's still hard to beat as a guide for good cameramen—as well as conduct.

Make good winter films

[Continued from page 64]

When you are trying for unusual angles against the sun, that is, back lighting, do not forget to use a sufficiently large sunshade to keep direct rays from striking the lens. It sometimes takes a little effort to use a sunshade, but it is most important. The sun always appears to be too low for comfort when making winter scenes, but this low angle gives us an opportunity for some striking shadow effects through cross lighting.

Some of the most effective uses of shadows have been made in European skiing pictures, in making which the cameraman had shot directly into the sun, having placed the camera low enough in the shadow of something—a hill or a tree—so that no direct rays would reach the lens. These conditions, it is admitted, are hard to obtain, but anybody seeing the results must admit that they are worth the effort.

Cloud effects in winter, made with careful filtering, are more pleasing than the tropical cloud shots one sees quite often. Stop motion scenes of fast moving clouds near snow covered mountains or hills offer dramatic possibilities. Shadows of clouds running swiftly across a large expanse of snow make outstanding scenes.

When filming in densely falling snow, protection for the camera, such as a small umbrella, is most necessary to keep flakes from entering the sunshade or sticking to the lens itself. Also, be sure to reload in a place where no snowflakes can be blown inside the camera. A drop of moisture on the film is likely to create a little spot of sticky emulsion in the aperture, with consequent unpleasant scratches on the entire roll of film.

Moving camera scenes, especially those in which the camera as well as the skiers are moving between snow covered trees, make interesting footage. A sled is easily employed for this purpose, and, since snow covers all of the ground, one is not limited to smooth roads for making follow shots.

Condensation of moisture on the camera or on the lens is something to contend with in cold weather filming because the apparatus is taken from a warm interior to an extremely cold exterior or vice versa. When taking your camera outdoors, it is best to let it remain in its case for a time until it has gradually reached the outdoor temperature.

Snow and ice dress the set. Barren landscapes are given new beauty; familiar back yards have new photographic qualities. Take your camera outside after a fresh snowfall, and you will be delighted with the gems that you can capture—if you seize the opportunity when skies are clear and light is bright.

The film's the thing

[Continued from page 67]

of this. Without the extra features of the other type of party, this show should be over early in the evening. Upon its close, you will have an excellent opportunity for shooting a roll or two of interesting and unusual portraits, and, if you wish, you can improvise a simple scenario on the spur of the moment. Then you will have a full evening's entertainment!

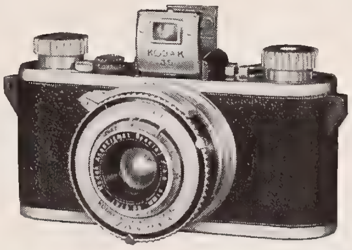
The costumes and makeup will help to eliminate the element of camera shyness in many of your guests. Such a party, of course, requires an informal gathering at some future date to see the films that were made, but you should allow enough time for whatever titling and editing will be required, for, if you add a little brain work, you will have a big hit.

KODAK 35
A Grand "Still" Companion for Your Movie Camera

KODAK 35's are handy . . . speedy . . . accurate little cameras that are ideal for your "still" shooting.

They're Eastman's latest miniature cameras—precision built, with fast lenses and accurate shutters. For fine black-and-white negatives, readily enlarged; or handsome full-color Kodachrome transparencies. Ask your Kodak dealer to show you.

Choose from These 3 Models



KODAK 35 (*f*.3.5) has self-setting shutter, double exposure prevention device, built-in self timer. Kodak Anastigmat Special *f*.3.5 lens, 1/200 Kodamatic shutter. Price, $39.50.

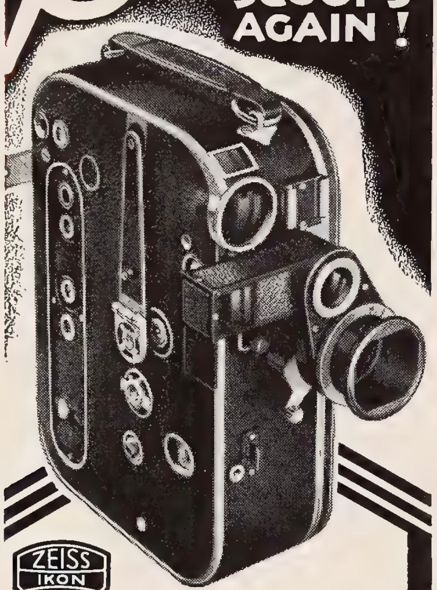
KODAK 35 (*f*.4.5) has the same features as the *f*.3.5 model, except for lens and shutter—the lens being a Kodak Anastigmat *f*.4.5, and the shutter a 1/150 Diomatic. Price, $29.50.

KODAK 35 (*f*.5.6) is equipped with a splendid lens, Kodak Anastigmat *f*.5.6—and a well-made shutter, 1/100 Kodex. A really remarkable value for the price—$18.50.

Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

Bass SCOOPS AGAIN!



with a sensational offer for those who want the best.

Movikon "16"

- Direct-vision view finder with automatic parallax compensation.
- Automatic coupled range finder "Contax type" unusually large size.
- Choice of 7 lenses available . . . from 1" to 7⅛" . . . all automatic focussing.
- Delayed action release.
- Built-in angle finder.
- Adjustable speed rotating shutter.
- 26 available controls.
- Direct focussing on film.
- Speed control while camera is running.
- Control knob for single pictures.
- Spindle for rewind when making mixes.

BASS through a fortunate purchase brings you ZEISS at its best—the MOVIKON 16—the miracle camera of the 20th century.

Its refinements and innovations beggar description— and the jeweled perfection of its mechanism leaves nothing to be desired.

Free illustrated literature available on request. Your present equipment has a liberal trade-in value toward the Movikon 16.

Movikon 16 with Sonnar F:1.4 lens...... $385.00

Write Dept. CK

BASS
CAMERA CO.
179 W. Madison St.
CHICAGO, ILL.

HEAR YE HEAR YE

HORNE for EDITING and TITLES

Genuine Kodachrome Titles
Hand-Lettered ..$3.50
Printed 1.25
White Letters on Color Backgrounds

HORNE MOVIE SERVICE
342 Madison Ave., N.Y.

REDUCTIONS
ENLARGEMENTS
DUPLICATES
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

In making the "props" for any of these parties, don't go to a lot of work rigging up elaborate settings in your "lobby" or "theatre." Use plenty of them, but make them as simple and as sketchy as possible, and they will be more effective.

Do you have an inspiration to add to one of these party ideas? Then go to work! Even with the bare minimum of thought and preparation, I can guarantee you and your guests the "time of your life." The degree of success depends only upon the amount of planning and work that you devote to it, the "gags" you introduce and the training and abilities of your helpers.

A school club's film

[Continued from page 70]

camera for so worthy an educational cause. But my sanguine expectations were defeated by the more realistic considerations of any camera owners who were related to those youngsters. After all, one could hardly hope that anybody would lend a motion picture camera to an inexperienced teacher and thirty young adolescents. There was only one thing to do. It had been my idea in the first place; I had raised their enthusiasms, and I couldn't let them down. So, a couple of days before Christmas, 1937, *I* bought the camera—a 16mm. machine. I also got a tripod and an exposure meter.

During my Christmas trip, I took two rolls of film for practice. On the first Saturday morning after the holidays, our production was scheduled. Friday afternoon, at a quarter of six, I ran across Mr. Orth in a camera shop in Hollywood.

"Well met!" I cried gaily. "We're going to make a picture tomorrow. I thought we might need some flood bulbs. You can advise me about lights." (I had never taken any picture indoors, even with my old fashioned still camera.)

When I told him and the proprietor of the shop our screen story, they both looked more than dubious.

"You'd better write another story," they both said, "and lay the scene outdoors."

"We can't." I began to be apprehensive myself. "The kids will be in my classroom at eight o'clock tomorrow morning ready to make this one."

I bought four No. 2 flood bulbs and borrowed Mr. Orth's reflectors. They said that I had to have supersensitive panchromatic, and the price of it stunned me still further.

"Give me some," I said weakly. Then it developed that all of the shops in that vicinity had been completely cleaned out of supersensitive during the Christmas rush. It was too late to get to Los Angeles before the stores would close. A rush trip to a film manufacturer's stock house was necessary.

I spent an uncomfortable night. The next morning, I was too busy to think much about my own feelings.

A couple of child cameramen and I worked together by reminding each other to check on each scene for winding the motor and measuring distance and exposure. Several ardent "juicers" tripped over the light cords, and two flood bulbs went out in the first fifteen minutes. I warned Harry about "panning" too fast, which I knew was a common amateur failing. We worked until two o'clock without stopping for lunch, and we finished the story. A few shots had to be added later to improve the continuity.

When I mailed that film, I said a little prayer to the Powers of the Processing Lab, "Please send me back something that I can project for these kids. They've worked so hard they'll be mighty disappointed if they don't get something to see."

Well, the Providence that proverbially watches over women, children and fools had been with us that Saturday morning. Our pains in checking up on each other as to winding, distance and exposure had been rewarded, and the picture surpassed our expectations.

By second semester, we were on our feet and knew where we wanted to go. We had to edit the film and plan a publicity campaign that would lead up to a worthy première. When different committees undertook special tasks, such as the art work for title backgrounds and publicity posters, cutting and editing, the business responsibility of sales, etc., I decided that I should like to make a sort of documentary record of the entire educational project. All of this had to be made on orthochromatic film to save expense. Harry, the chief cameraman, graduated, and I had to initiate Jack. Other children also learned to use the camera, under Jack's monitorial eye. Sally and Spencer did some of the cutting. Several boys learned to operate the projector. There was always a willing cohort of electricians to carry and fix cords and sockets. Virginia became the especial guardian and interpreter of the light meter. Indeed, I found no less interest on the part of the girls than on that of the boys in learning the mechanical aspects of picture production. This not only surprised but delighted me. For no reason at all, I had thought that they would probably confine their interests to story writing, acting and art work.

My picture, *First Film,* starts with a title superimposed on unwinding film, followed by a locale title superimposed on a view of the ocean and the Pacific fleet, some shots of the exterior of the school and then a group picture of the club. These are followed by the record of the various activities of reading, writing to the studios, comparing notes, submitting scrapbooks on theatrical films and the final award to Betty Lyon, aged thirteen, for her scrapbook on Deanna Durbin's picture, *Mad About Music.* The story of this project would probably interest readers of an educational journal more than the technically minded readers of MOVIE MAKERS.

The rest of the 350 foot *First Film* traces the activities in the production of *When the Cat's Away,* although such shots as those of writing the scenario and learning to operate the camera were necessarily made later than the real actions occurred. This film culminates with scenes of our week of intensive publicity, when 533 tickets were sold in a school with a student body of 576. The last sequence shows the enthusiastic crowd gathering and some being turned back at the door with advice to "come back tomorrow." The last title is *And so—On with the show.* The 150 foot story of what happens, *When the Cat's Away,* follows immediately when the films are projected.

At a nickel apiece, we made enough money to pay all production costs and to give ourselves a party with two Yukon Waffles for each (and three for the greedies). Recently, we were elated to learn that these pictures had been given honorable mention rating in MOVIE MAKERS 1938 selections of the Ten Best. I am proud of the achievement that we made in one year, considering that we started from scratch, that our membership is of boys and girls between eleven and fourteen and that the time officially allotted to the club is thirty five minutes twice a week.

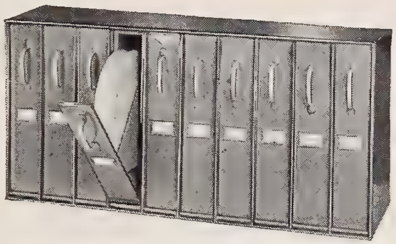
One great difficulty in sponsoring a junior high school club, such as mine, is the difference in maturity of the members. The seventh graders frequently have more initiative and less self consciousness, but they are so completely inexperienced. About the time I have trained the ninth graders to manipulate the equipment with responsibility, they graduate. Another difficulty is that the enrollment changes every semester. This year, I have not more than half a dozen of the same children I taught last year, which means that we practically have to start from scratch again. But this

HUMIDIFIED
Fireproof Dustproof
CABINETS

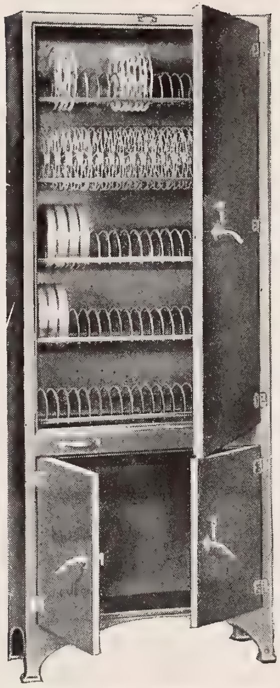
PERMANENT—DISTINCTIVE

How long do you expect your films to last? Why not preserve and protect them from becoming brittle, dried out, full of dust and dirt and from that always present danger — fire! File and keep them the efficient practical way in a specially designed film storage cabinet. Neumade cabinets are tightly constructed entirely of heavy gauge steel, making them dustproof and fireproof. An approved humidor humidifies the entire cabinet.

Every film user needs and should have proper storage facilities in the home, school, library, plant or laboratory. Whether you have ten reels or a thousand — Neumade can provide the cabinet.

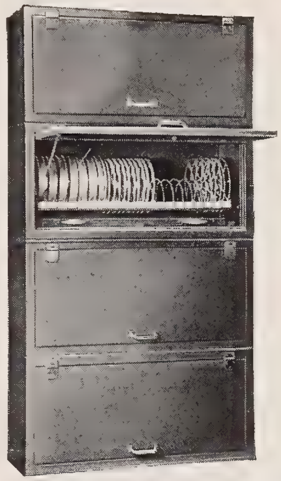


"ST" Series — Individual compartments for either one or two reels with a double wall air chamber between each compartment. Separate handle, index card and holder makes labeling easy. Stocked in 5, 6, 8, 10 and 12 compartment sections for all size reels.



MM-102 (illustrated)—100 Reels
Floor models to provide the maximum storage facilities. Efficient humidor serves the entire cabinet. Larger units have generous storage compartment in base for movie equipment. Key locks for all doors.

MM-103	140 Reels
MM- 51	75 Reels
MM- 50	50 Reels
MM- 40	40 Reels



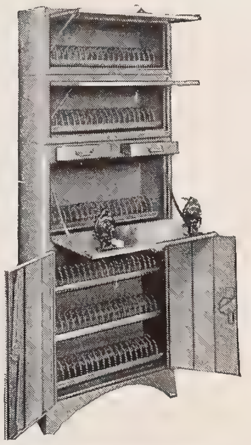
INNOVATION MODELS

Built up like sectional bookcases as your library grows. Each unit illustrated holds 20 reels. Easy to label with Neumade system. Entire cabinet served with approved humidor. Holds 30 reels without separators. Ideal for the school, individual, or business with a growing library.

MM-16	1600′ Reels
MM-12	1200′ Reels
MM-20	400′ Reels
MM- 8 (8mm.)	200′ Reels

MODEL DC-200

Storage and work facilities combined. Linoleum covered drop shelf perfectly rigid when lowered; provides ideal work surface. Two utility drawers. Approved humidor for each compartment. Stores 120-400′ reels with index card and holder for each.
DC-175 — Same as DC-200 but without two top sections. 80 reel capacity.



Rewinders — Splicers — Projection Tables — Measuring Machines — Shipping Cases
8 mm ..... 16 mm ..... 35 mm.
See your dealer or write direct for illustrated catalog.

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42nd STREET, NEW YORK, N.Y.

GOERZ
REFLEX FOCUSER

A BOON TO 16MM. MOVIE
Camera Users
ELIMINATES PARALLAX
between Finder and Lens
Provides full-size
GROUNDGLASS IMAGE
magnified 10 times
Adaptable to Lenses 3″ and up. Also useful as Extension Tube for shorter focus lenses for close-ups.
Extensively used in shooting surgical operations, small animal life, etc.

• • •

Other Goerz Movie Products:
KINO-HYPAR LENSES
EFFECT and TRICK DEVICES
VIGNETTERS
FOCUSING MICROSCOPES
VARIABLE FIELD VIEW FINDERS
Address Dept. M.M.2

C.P.GOERZ AMERICAN OPTICAL Co.
317 EAST 34TH ST. NEW YORK CITY

MOVIE CAMERAS AND EQUIPMENT
RabSons
EST. 1905
STILL CAMERAS AND EQUIPMENT
AGENT FOR ALL STANDARD MAKES
TIME PAYMENTS
1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY
TRADES ACCEPTED

TITLES *by PARK CINE*
Artistic . . . professionally perfect, brilliantly photographed titles used by prize-winning films year after year. Costs so little, EVERY film should have them. Send for Free Catalog.
PARK CINE LABORATORY
120 West 41st St. New York

FISHER SPLICING UNITS
CEMENT PEN and
EMULSION REMOVER
Eliminate the old bottle and brush method. Good splicing produces better projection.
VULCO-S-F SPECIAL CEMENT
for 8 & 16 mm work.
YOUR DEALER or DIRECT
CEMENT PEN $1.50
EMULSION REMOVER $1.50
VULCO-S-F Cement .... .25
FISHER MFG. COMPANY
60-62 State St.
Rochester New York

new group has written a new story (which probably will be entitled *Love Finds Aloysius)*, and we are working in conjunction with the Safety Commission, another special interest class, on a safety film. We can get plenty of generalized safety films from automobile clubs, the police, etc., but we think it will be worth while to make one of our own that will show the hazards of the blind corners in our neighborhood and that will emphasize the particular habits of our boys and girls which need correction. Furthermore, we think that, even if the film is not outstanding (of course, we are going to do our best), the very fact that sixty boys and girls in the school are thinking, planning and working on a safety problem for several months should make the entire school more safety conscious and more careful.

Starting rules

[Continued from page 68]

that is carefully composed, hold the camera steady for a moment and "pan" as slowly and evenly as you can *to* something of interest, which should also be held for a moment on the screen. Don't, on any account, "pan" back and forth, and don't "pan" first horizontally, then vertically. If the final view at the end of the panorama is not a picture in its own right, the whole panorama is a waste of an awful lot of film.

Perhaps, if you would remember that panoramas take much more film than a series of separate shots covering the same ground, you would think twice before making them, which is all anybody could ask.

While we are on this business of camera moving, we should note that, in one kind of filming, it is all right to swing the camera, and that is in following a moving object. Here, the only fixed rule is to keep the object in the center of the finder.

Tripods should come with movie cameras as a matter of course, but, unfortunately, many of us are too lazy to fuss with a tripod—at least until our movies have shown us the necessity for doing so. But I believe that no amount of practice will enable one to hold a camera as steady as a tripod will hold it for you. And, as you progress in movie making, unsteadiness in your early pictures will annoy you more and more.

A tripod is needed particularly in shooting pictures of landscapes and buildings. One is not quite so necessary with moving subjects unless you are using a telephoto lens. With a telephoto, a tripod is *always absolutely required.*

Another accessory which should come with cameras is an exposure meter. A good meter will keep anybody from ruining film through serious exposure faults. If meters seem expensive, remember that they pay for themselves in short order by the film that is saved. But, if you do not buy a meter, save one of the exposure guides which are packed with each roll of film, and paste it to a luggage tag. This could be attached to your camera or its case, so that it will be constantly available when you are taking pictures. Principle four is: *Never expose an inch of film without estimating the correct exposure with a meter or a guide.* This rule holds even if you have just taken a picture a moment before, for the sun sometimes darts behind clouds.

It is a good idea to keep a record of your exposures. I am not going to set this forth as a principle, because nobody can be expected to do it all of the time. But do it occasionally. A record will teach you how to achieve special effects, and it will also give you a feeling for exposure, which will bring you confidence.

If your camera has a focusing lens instead of one of fixed focus, you must also remember principle five: *Never make a scene without estimating the distance from the subject to the camera.* Smart people use tape measures or distance meters, particularly for objects less than twenty feet away.

Last, but not least, comes principle six: *Take care of your camera.* A movie camera needs so little attention that many people forget that it needs any at all. And that is too bad, because, if you do not make it a practice to clean the gate every time you load the camera, you will one day spoil a hundred (or more) feet of film with ugly black spots. The gate will have become gummed up with accumulated emulsion, and this will register on the film.

Don't think that all of these principles will give you so much to remember that you will not have any fun taking movies. You will have plenty of fun, and the things you must strive to remember at first soon become automatic.

The clinic

[Continued from page 72]

will project into the field of the wide angle lens. Of course, this does not preclude using either telephotos or wide angle objectives; when using the wide angle lens, however, it is necessary to remove the telephoto from its mount, and, when planning a combination of lenses, one should consider this point. Certain combinations of lenses will not fit on the camera at all and, not infrequently, a large lens hood also will cut into the wide angle lens field.

Shipping case Recently, several films have been sent to the League offices in neat wooden boxes with covers that are screwed in place. On one side of the cover, the send-

16mm. scene by A. O. Lane

A sharply focused scene by A. O. Lane, Oakland, Calif.

er's name and address are permanently lettered, and on the other is pasted the label with the address of the person to whom the film is to be shipped. The cover is reversed when the film is to be returned to its owner. This is a neat and effective container for domestic film shipping, and it is especially useful for those who send films from one country to another. The screw fastened cover may be removed easily for customs inspection and can be replaced securely with a minimum of effort.

Perfect glass Sometimes, in private homes, it is desirable to obtain a larger picture by stationing the projector in one room and the screen in another. If there is a glass door between the two rooms, it is possible to project through it and thus keep the door closed, to prevent the sound of the projector from reaching the audience. This is of especial value when the films are to be presented with a musical accompaniment. There is one drawback; if the glass in the door is not optically flat, there will be a slight distortion in the picture image. However, if the arrangement is a practical one in your home, it may be worth while to remove one of the panes of glass in the door and to substitute a piece of thin plate glass. This can be obtained from any glass supply house, and, although it will not appear different to the eye, it will improve the definition of the projected picture to a marked degree.

Film eater Among the many reasons that may be advanced against "panning," there is one which has the particular appeal of film economy. A properly made panorama requires a great deal of film. In order to avoid the familiar "jittering," the camera movement must be extremely slow, and, inevitably, during the long, slow swing, considerable footage will be exposed. The total film used for a satisfactory panorama is generally more than the amount which would have been required for two or three separate shots of the same subject. This will be found to be true of nearly every scenic panorama.

Gevaert

PANCHRO SUPER REVERSAL film and floodlight illumination, are all you need to record easily and successfully those intimate home shots that become *living history* for your family. And economical too—new reduced prices. 100 ft. $6.00, 50 ft. $3.25, daylight loading rolls. Prices include processing.

Send for the catalog-price list showing the complete line of Gevaert Products which your dealer has or can obtain for you.

The GEVAERT COMPANY of AMERICA Inc
423 West 55th Street, New York
Boston · Philadelphia · Chicago · Los Angeles · San Francisco
Toronto · Montreal · Winnipeg

DID YOU KNOW?

. . . that with the Presto recorder you can now add talking titles to your silent pictures — running comment recorded in your own voice.

. . . that you can dub sound effects and music from ordinary phonograph records on to special records that will synchronize sound with the action of your pictures.

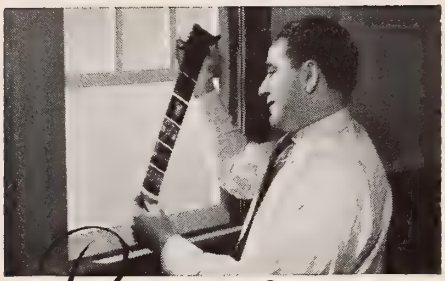
. . . that Presto recorders are used by theatres to provide sound for their local newsreels and that the sound is so perfect the patrons think it is commercial sound-on-film.

. . . that for less than $200.00 you can now buy a complete sound recording and sound projection equipment for your home movies.

. . . that a Presto recorder will double the fun of making and showing your movies?

. . . A postcard will bring you full information on the Presto recorder and the name of your nearest Presto dealer.

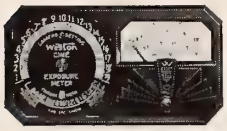
PRESTO RECORDING CORPORATION
151 WEST 19th STREET NEW YORK CITY



Portrait of A MAN..
WHO MADE THE RIGHT BUY!

No confusion in *his* mind when he bought his exposure meter. He knew what meter was used almost exclusively by top-notch photographers. His friend had used a meter of the same name for years...still giving exceptional results. He knew that scientists, explorers, and the movie industry place full confidence in this meter, which is made by the world's leading instrument builder, and checked and approved by the foremost standardization laboratory.

See the WESTON *Ciné Model, and other* WESTON *models at your dealer's today, or write for literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Ave., Newark, N. J.*



WESTON
Exposure Meter

Kodachrome
MAPS·Charts·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

Now! CAMERAS ON CREDIT

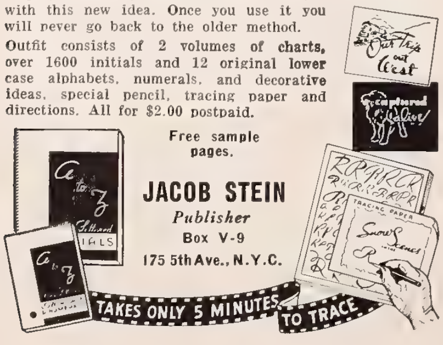
• Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.
Financed through Commercial Credit Co.
KLEIN & GOODMAN
18 S. 10th Street, Phila., Pa.

EASIEST, SIMPLEST TITLING OUTFIT

The *ONLY* Script Titler

Make perfect titles without the least skill or experience, by tracing from the new "A to Z" Artistic Movie Titling Charts. Give them that "professional Hollywood look" and make them express your own individuality. In less than 5 minutes a complete title may be traced. Your "A to Z" titles will project perfectly. All tricks—Fades, Wipes, Dissolves, Direct Positive titles, can be produced with this new idea. Once you use it you will never go back to the older method.

Outfit consists of 2 volumes of charts, over 1600 initials and 12 original lower case alphabets, numerals, and decorative ideas, special pencil, tracing paper and directions. All for $2.00 postpaid.

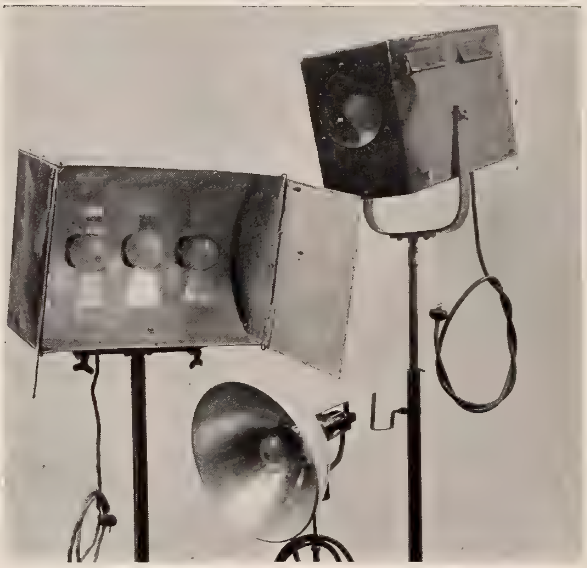


Free sample pages.

JACOB STEIN
Publisher
Box V-9
175 5th Ave., N.Y.C.

HOME BUILT LIGHT UNITS

Erik von Ladau



Large and small "floods" and spotlight, homemade

ERIK VON LADAU

UNDER the relentless thumb of a budget, one can discover short cuts in movie making cost that, in themselves, are part of the hobby. If you have a pair of tin snips and a hammer, any dull afternoon, you may embark on building your own lighting equipment. Since the advent of extra fast films, special reflectors may not be necessary in getting a cine exposure inside the house, but they still are invaluable in producing a beautifully illuminated picture.

I built my own lighting aids, and the results are illustrated here. The small flood lamp is made of a ten inch mixing bowl, an inexpensive lamp socket and, to support the reflector, an old music stand. A piece of strap iron was bent to form a bracket for the lamp socket. Even if you use flood bulbs in the household lighting fixtures to produce an overall illumination, a small flood lamp, such as this, is very helpful in creating highlights and in emphasizing the important part of the scene.

The spotlight illustrated, also homemade, houses a flood bulb which has the advantage of producing a diffused beam of light with soft edges. This permits one to use the spot to emphasize definite portions of the subject without an obvious concentration of light.

Inside the spotlight, the bulb and socket slide in tracks the entire length of the unit, making possible either a flood spot twenty feet in diameter or a concentrated spot two feet in diameter. The lamp house is sixteen inches long, ten inches high and seven inches wide. A five inch, double convex lens is used to concentrate the light from the flood bulb. The corner pieces and the hole for the lens were cut out with tin snips, and the sides of the lamp house were made of galvanized iron bent to form a box, the edges of which were soldered together. The bottom of the lamp house was made of a one inch board provided with angle iron tracks for the base of the sliding socket. A rod attached to this base extends through a hole punched in the back of the case, providing an easy adjustment of the lamp position from the outside. The yoke supporting the lamp house was made of strap iron, one and one quarter inches wide by three eighths of an inch thick, which was bent to shape.

The ends of the yoke and the sides of the lamp house were bored to take machine screws which would serve as a pivot on either side. Wing nuts clamp the lamp house at any desired angle.

Two lengths of gas pipe, one sliding within the other, compose the support. The inner pipe is screwed to the yoke with a pipe flange and is drilled at six inch intervals in order that a pin may be inserted in one of the holes to rest against the top of the outer pipe and thus hold the lamp at whatever height desired. The lower end of the outside pipe is threaded to a flange which, in turn, is screwed to a foot formed by two wooden crosspieces.

The box flood, used for lighting large areas, is a strong source of illumination powered with three flood bulbs. Experiments indicate that this unit will illuminate an area fifteen feet high by twenty five feet wide at a distance of eighteen feet, the size of the area lighted being controlled readily by the adjustable wings. The lamp case measures sixteen inches wide, twelve inches high and eight inches deep. Three porcelain sockets were used with asbestos covered wiring to prevent short circuits, as this unit develops considerable heat when operated for long periods. In the back of the lamp case is a parabolic reflector cut from aluminum sheet, which was bent to the most efficient form after several trials. Holes were cut in the reflector to admit the ends of the flood bulbs which are screwed into sockets attached to the back of the lamp housing behind the reflector. The base is essentially the same as that for the spotlight, except that the inside pipe is capped with a five eighths pipe tee with a four inch piece of five eighths pipe screwed into each side. Two pipe clamps fastened to the bottom of the lamp house pass around the short crosspieces; they enable one to adjust the angle of the unit readily.

If you have a work shop, you will have no trouble making these units, and you will get considerable satisfaction out of producing part of your equipment yourself. After experience, you may want to modify the design somewhat to meet your particular needs, but you will find that you can do this readily.

Practical editing

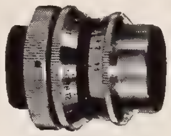
[Continued from page 69]

by editing each roll into the main film as it arrives, I accomplish two purposes: first, I can readily note the progress and I can study the material on hand with a view to subsequent changes; second, I require no complicated editing system to handle the hundred foot rolls.

When the whole film or whole sequence is assembled as planned, the next step is to run the film through the projector to study its tempo. Some scenes may need shortening. In action sequences, the cutting must be very accurate to guard against any overlapping of action which would break into the smooth flow of the story. (Incidentally, in filming a photoplay, it is wise to shoot each action scene so that its action does overlap the succeeding scene and then to trim the scenes to an exact match on the editing board.) Notes are made as the film is projected, and it is again returned to the editing board for the final cutting and splicing. No mention of titling has been made here because it is assumed that the titles are included in the scenario and have already been made just as any scene in the film.

Having disposed of editing a scenarized film, let us take a look at that sixteen hundred foot editing job that

SPEED and SHARPNESS



Here's How You Can Make Better Movies Indoors and Out

Sharp, brilliant movies can now be made under light conditions so adverse that they would hitherto have resulted in nothing but quantities of blurred, badly underexposed film.

Results little short of amazing are today produced by the Hugo Meyer *f*/1.5 lens when used in conjunction with present super speed films. And equally important—this lens gives you critically sharp definition over the entire field of image even at full opening. Indoor or out the Meyer *f*/1.5 is an ideal all-round lens for FILMO, BOLEX, VICTOR, KEYSTONE, CINE-KODAK (Model E) 8 and 16MM cameras.

—Fully color corrected for use with Kodachrome—

½ inch, *f*/1.5 for 8mm..............$84.00

15 Millimeter	1 Inch
Normal lens for 8MM. Wide angle lens for 16MM. *f*/1.5 ....$84.00	Moderate Telephoto Lens for 8MM. Normal lens for 16MM. *f*/1.5 ....$84.00
2 Inch *f*/1.5 ....$119.00	**3 Inch** *f*/1.5 ....$168.00

Write today for Booklet M-2 describing Meyer lenses.

HUGO MEYER & CO. 39 West 60th Street
New York

ADD SOUND easily and economically to SILENT FILM

The Audeon

DUAL TURNTABLE

plays records through your radio with its full tone and volume. AUDEON operates anywhere without connection between turntable and radio—hence—no floor wires to trip your audience.

Calibrated stops, *exclusive with AUDEON*, permit placing of pickups at predetermined points on records while running.

Other important features include:

- Self-starting, constant speed motors.
- Three crystal pickups, with individual guide lights. Cue sheet light.
- Balanced, three channel, input mixer.
- ON and OFF switch and volume control for each pickup.

Also wired for conventional amplifier use.

DE LUXE MODEL

Both "Standard" and "De Luxe" Models are compactly built in 30"x14"x7" carrying cases weighing only 25 lbs. For complete information, see your MOVIE MAKERS dealer, or write us direct.

Audeon CORPORATION
MONTCLAIR, N.J.

Bass Sound Engineers
offer a complete
Commercial Unit
in the latest
R C A 16mm S-O-F Camera

now includes:

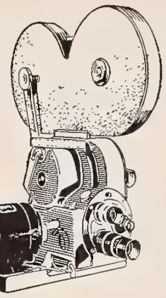
- 400 ft. Capacity turret front camera
- Three stage high gain amplifier, 110 volt with crystal microphone
- 110 volt A.C. permanently attached motor, vibrationless, steady
- 400 ft. Bell & Howell Duplex magazine
- 1" Wollensak F:3.5 lens
- RCA Studio recording Galvanometer
- Lowest priced complete equipment at Bass . . .(USA only)________$935

Or equipped for 12 volt battery operation, incl. batteries___________ $960

Each instrument film-tested before shipped . . and guaranteed by Bass.

Write Dept. C

Bass CAMERA CO.
179 W. Madison St., Chicago, Ill.



SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

FADES, WIPES. CAN BE ADDED TO YOUR REELS
WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. **CINETINTS** for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.
DYE RESEARCH LABORATORIES
318 Jackson Street Los Angeles, Calif.

DON'T BREAK YOUR BANK!
Pay just $64.50 DOWN on the new
Paillard - BOLEX
World's Finest 16mm. Movie Camera for Critical Amateurs

Of course, you want a BOLEX — but, you don't have to deprive yourself of other things in order to own it! Simply buy on our low-term plan — only $64.50 down and $21.41 a month, and take as long as 12 months to pay. Easy, isn't it? You get a COMPLETE BOLEX, with all the advantages that have made this camera world famous. F/1.5 lens (Meyer or Berthiot) and carrying case. With Leitz, Hektor Rapid f/1.4 lens, $20.00 additional. Write for details. Dept. M.M.-2.
Trade in your old camera—liberal allowance!

FORDHAM ELECTRIC CO., Inc.
2563 Webster Avenue
(*One-Half Block North of Fordham Road*)
New York City

caused the "missus" to remark gently about my editing "system."

Well, we have visited Yellowstone Park six times since we got our first camera, and on each occasion we have come back with several hundred feet of film. And, I might add, the problem of what to do about it becomes worse each time!

When doing "catch as catch can" travel filming, one often cannot follow a detailed scenario, but one can insert short, planned sequences to give continuity to the film. This we do whenever possible. They are as easy to edit as the scenarized family photoplay. Here is one from actual shooting notes of a film on Mount Rainier.

Scene 1. *Fade in. Closeup.* Public campground sign. *Lap dissolve.*

Scene 2. *Closeup.* The camp fireplace, with fire going and cooking vessels on.

Scene 3. *Medium shot.* Father chopping wood.

Scene 4. *Medium shot.* Sonny putting a log on the fire.

Scene 5. *Medium shot.* Mother setting the table.

Scene 6. *Closeup.* Sonny getting a pail of water.

Scene 7. *Closeup.* Sonny filling cups at table.

Scene 8. *Medium shot.* The entire family at lunch. *Fade out.*

That, of course, was not difficult to edit.

But editing the Yellowstone picture, which was largely unplanned, was a different matter. It consisted, first, of taking detailed notes on all of the shots in the film, then projecting the film two or three times to study the material critically and to memorize most of it. Next, the notes were studied and grouped on paper by subject or sequences. Finally, some titles were worked out and put with the notes. (At this point, it is sometimes a good idea to lay the entire job aside for a few days. Then, with a fresh mind, go over it again to make sure that it is still as good as you first thought it was.)

Next, the film was projected still again, this time with both the notes and titles in mind. Now, having a clear idea of what's what, I put the reels on the editing board, one by one. The material for the first four hundred foot reel was assembled, sequenced, etc., just as a scenarized film would be, and then the second was taken in hand, and so on. The titles were studied critically once again and were ordered and, finally, the completed reel was assembled ready for projection.

I am perfectly willing to admit that it might be a lot simpler if I had a nice big assortment of egg boxes or pill boxes or what have you, but somehow I have never gotten around to it. As to the sixteen hundred feet of film—well, that has resolved itself into a four hundred foot reel on fishing in the Yellowstone, an

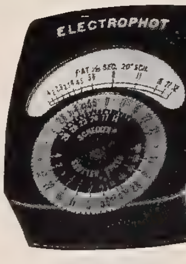
ELECTROPHOT
photo-electric EXPOSURE METER HAS EVERY QUALITY FEATURE

costs only $10

Only the new 1939 Model 12 vest-pocket ELECTROPHOT photo-electric Exposure Meter gives you: Instant, direct f-stop dial readings for black and white stills: instant finger-tip conversions for all stills, movies and color, and shutter speeds from 1/1000 to 2 secs.: jeweled bearings for guaranteed accuracy: exclusive zero-screw dial needle adjustment—all for only $10.00 at your dealer's! **For Perfect Pictures** . . . ELECTROPHOT.

At Your Dealer's!
See ELECTROPHOT today. In 3 fine Bakelite cases: Black, Ivory, Mahogany. Write for free folder!

J. THOS. RHAMSTINE★, 303 BEAUBIEN ST., DETROIT



CHILD HEALTH FILMS
Entertaining and Instructive
silent and new sound-on-film, with voices as clear as a bell and excellent photography. Used by Schools, State, County and City Health Departments, Medical and Dental Ass'ns., Tuberculosis Ass'ns., Parent-Teacher Ass'ns., and Dairy Councils. Stresses diet, rest, safety-first, exercise, school nurse, school examination, immunization and the tuberculin test, correction of deformed faces and irregular teeth, medical and dental examination and shows effective habits and way to care for the body, mouth and teeth. Information as to sale or rent from DR. DAVID BENNETT HILL, Producer, Salem, Oregon.

Become an expert photographer
Train at Home or in our completely equipped studios. For pleasure or career. **Commercial, News, Portrait, Advertising, Natural Color, Motion Picture** and other branches of photography. Famous experts will be your teachers. 29th year. Free booklet.
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

New 16mm. Sound Shorts
Flip the Frog Cartoons
"Washington, the Nation's Capital"
Send for rental and sale lists
LEWIS FILM SERVICE
105 East First St. Wichita, Kansas

USE WONDERLITE PHOTOGRAPHIC LAMPS
LONG LIFE - CONSTANT LIGHT
See your dealer or write us for information
WONDERLITE CO. • West Orange, N. J.

The COLONIAL NATIONAL HISTORICAL PARK
Jamestown - Williamsburg - Yorktown

Being a brief chronicle of the nation's founding and struggle for independence, in which the actors are invoked to move again through the stages and halls of yesteryear.

3-reels (1200 ft.) Sound.......$90.00
Silent versions in color and black-and-white to follow soon.

Waldo E. Austin, Yorktown, Va.

f1.5
FOR INDOOR MOVIES

WHEN lighting conditions are below normal—dimly lighted interiors, evening scenes, woodland shots, etc.—here's the ultra-rapid lens that yields properly timed negatives. Fine optical corrections—ideal for color movies. Made in 1″ and 2″ focus for 16*mm* and ½″ focus *f*1.9 for 8*mm* movies.

WRITE FOR FREE BOOK!

WOLLENSAK OPTICAL COMPANY
500 Hudson Avenue • • • Rochester, N. Y.

WOLLENSAK

Laugh! Cheer! Sneer!

OLD TIME HOME MOVIES!

Mellerdrammers for the first time in 16mm & 8mm ! ; ! "When Love Is Mocked" (1909) Mary Pickford; Wm. S. Hart, Chaplin. "Fads & Fashions 1900," World Series Baseball (25 Years Ago), Special Old Time World's Fair Reel 1893. 25-50-100 foot subjects for sale, $1.25 up. Complete shows for rent. **Catalog on request.**

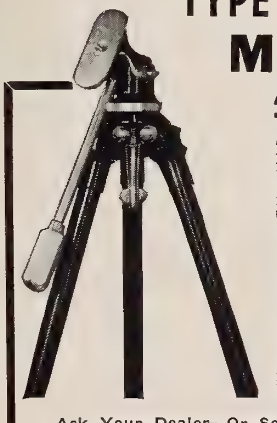
STONE FILM LIBRARY, Inc.
Dept. M, 201 W. 89th St. N. Y. C. SChuyler 4-1148

SERVICE & REPAIR

On All Movie
CAMERAS—PROJECTORS
SOUND SILENT
Call Circle 6-0445
World Film Enterprises 630 Ninth Avenue New York, N. Y.

FOR PROFESSIONAL TYPE MOVIES

MICO



ALL-METAL TRIPOD . . .

This sturdy 5-foot MICO Tripod, closing to 35 in., weighs 9 lbs., has free-tilting roller-bearing panorama movement, reversible rubber and steel-pointed feet, simple two-section extension legs, supports heaviest cameras without vibration. Top plate's reversible screws fit threads of all cameras. Top sections are 1 in. black finished steel; extension legs are nickeled tubular brass. Exceptional price $27.50

Ask Your Dealer—Or Send For Circular

MIMOSA AMERICAN CORPORATION
485 Fifth Ave. New York City

eight hundred foot picture on wild life, and I hope to get a four hundred footer on the hot water phenomena out of the rest.

None of the pictures I make ever fully satisfies me, so I am already planning another trip to Yellowstone and new sequences for each of the pictures. What a life!

Amateur clubs

[Continued from page 71]

Widow, by Robert Teorey; *The Insomniac*, by M. R. Armstrong; *Vida Pacoima*, by Randolph B. Clardy; *Tree Line*, by C. M. Drury. Other award winners were J. K. Northrop, A. B. Callow, John Walter, T. C. McMurray and Leon Sprague. The club's Horton Vacation Trophy went to G. Loren Foote for *High Sierras.*

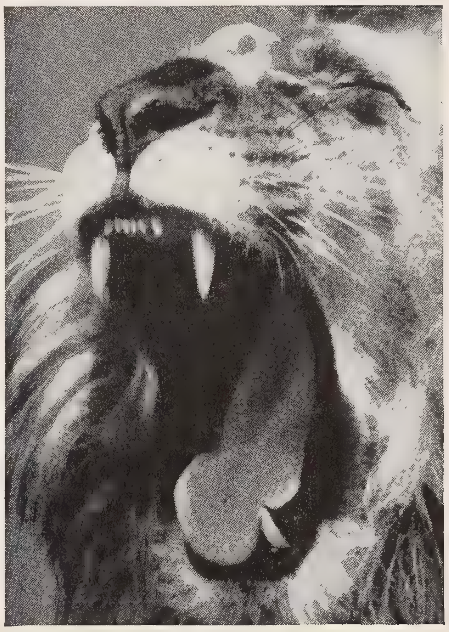
In Nova Scotia Nearly sixty members and guests of the Halifax Cinema Club, ACL, attended the group's first meeting of the new year, held at the Lord Nelson Hotel, according to secretary T. J. Courtney, ACL, Highlighted on the club's screen were *Deer Hunting Trip*, by President Eugene Freeman, ACL; *Nova Scotia Provincial Exhibition*, by R. S. Babcock; *Trip to the States*, by C. A. Landry; *The Boss and the Burglar*, by Cecil Foster, ACL; *Glimpses of Cape Breton*, by Mr. Courtney. All of the films were in Kodachrome.

Double in Clifton The third Tuesday evening of each month is devoted to movie making interests by the Clifton (N. J.) Camera Club, dual purpose group now meeting weekly at 8:00 P. M., in the Clifton Theatre Building. Remaining Tuesdays are taken over by the still picture workers of the club. At a late gathering of the Cine Section, M. H. Sweet, of the Weston Electrical Instrument Corporation, addressed the movie makers on *Exposure and Exposure Meters.* R. W. Edgar, jr., is present secretary.

Monongahela New in the dual purpose club field is the Monongahela Camera Club, in Pennsylvania, serving the interests of both still and cine cameramen. First officers include Hamilton Little, president; William Wallace, vicepresident; Stanley Kenward, treasurer; Charles G. Rumbaugh, secretary. Photographers are invited to get in touch with the secretary at 1126 Fourth Street, in Monongahela.

For Vancouver Members' films and a demonstration of new 8mm. equipment were highlights of a late meeting of the Vancouver Cine 8 Club, in British Colum-

ANIMAL THRILLS ON YOUR MOVIE SCREEN!



FOR EVERY 16 & 8mm PROJECTOR OWNER

● Two-year animal hunt with gun and camera in Wildest Africa. The most startling 16 and 8 mm movie ever made. Own it . . . see **"CAMERA THRILLS IN WILDEST AFRICA"** on your home screen.

SAHARA . . . Another notable adventure movie. The mystic life of the desert and its people in calm and in storm.

LOW COST:

16mm: $3.50 (100′), $8.75 (360′)
8mm: $1.75 (50′), $5.50 (180′)
16mm Sound-on-film: $17.50 (350′)

Order Now at Your Photographic Dealer

CASTLE FILMS
30 Rockefeller Plaza . . New York City
Wrigley Building . . . . . . Chicago
Russ Building . . . . San Francisco

Use this coupon for free, new, 1939 booklet describing Africa, Sahara, other new travel, sport, news films

*Name*____________________
*Address*__________________
*City*____________________

No more crowding, no more sitting on laps . . . the revolutionary new

NU-MATIC WIDE-ANGLE
Britelite-Truvision SCREEN

. . . enables all spectators to enjoy the show no matter where they sit!

• The new Wide-Angle beaded surface has greater all-over brilliance • Spectators can now sit over to the right or left and still see the pictures clearly—the sketch tells the story • With the new Britelite-Truvision Crystal Beaded Fabric • NU-MATIC box-type screen sets up on any convenient support • Four-point suspension assures even surface • 30x40 inches • See NU-MATIC at your favorite camera store.

$17.50
(Other sizes priced in proportion)

Write for catalog, MM-20.

Motion Picture
SCREEN & ACCESSORIES CO., INC.
351 WEST 52nd STREET NEW YORK CITY

10 "THE END" Titles $1.00

Using three dimensional letters; no two alike; assorted colors; includes animation, fades, wipes, etc. 8 or 16mm.

HAZEN COON
H. C. FILM SERVICE
12191 Ilene Ave. Detroit, Mich.

16 MM. SOUND FILM PRODUCERS and DISTRIBUTORS

J.H.H. PRODUCTIONS
J.H. HOFFBERG CO. INC.
729 SEVENTH AVENUE, NEW YORK

DUAL TURNTABLE
$45.00

Compact—only 25" x 15" x 5½"
Light—Weighs only 19 lbs.
HIGH QUALITY—LOW PRICE
Other models, special units and amplifiers available to fit your requirements.

G. A. BUSCH, 76 Hillside Ave., Teaneck N. J.

PEERLESS VAPORATE FILM TREATMENT

SCRATCHES

N. Y. Testing Lab. Ref. No. 73378/79C 1150 grs. pressure on scratch-resistance testing unit.

"**UNTREATED** Film cut to base. Scratch width .30mm."

"**VAPORATED** . . . Film not broken or visibly scratched."

Your films deserve **VAPORATE** protection against scratches, climate, stains and fingermarks.

NEW YORK	CHICAGO	LOS ANGELES
Vaporate Co. Inc.	Bell & Howell Co.	Craig Movie Co.
130 W. 46th St.	1801 Larchmont	1053 S. Olive St.

bia. Among the exhibitors were Jack Balkin, Harold Irish, Arthur Sutcliffe, ACL, and Len Holland, who showed a record film of the Vimy Ridge Pilgrimage. The Messrs. Edwards and Tillett, of the local Eastman Kodak Stores, Inc., were in charge of the equipment demonstration.

In Minneapolis Travelog Night and Eastman Night have been featured programs lately for the Minneapolis Cine Club, according to *The Cine Clubber*, group news bulletin. A 1200 foot, 16mm. color film of Europe, by Darrell Brady, was the *pièce de résistance* of the travel evening, while the local Kodak store centered its program around *Highlights and Shadows*, recently completed publicity film of the Eastman plant and products, produced by Dr. J. S. Watson, jr., ACL, of Rochester, N. Y. Rome Riebeth, Minneapolis secretary, has presented the club with a lathe turned gavel from his home workshop, which will be passed down from one president to the next in a formal ceremony each year. Illustrated are the retiring president Leslie R. Olsen, ACL, and the new leader W. R. Everett, ACL, as they exchange the badge of office.

Ormal I. Sprungman, ACL

Special gavel is symbol of Minneapolis Cine Club prexy

Capital queries The craze for quizzes invaded the National Capital Cinema Club, in Washington, D. C., as a late program featured the popular competitive question bee initiated recently by the Metropolitan Motion Picture Club, in New York City. On the same program, Secretary George D. Lane, ACL, screened his completed color study of a Caribbean cruise.

Eights exchange *Red Cloud Rides Again*, by Dr. F. R. Loscher, of the Los Angeles 8mm. Club, and *Long Locked Lochinvar*, by Joseph H. Gawler, ACL, of the Washington 8mm. Movie Club, comprised the second group of visiting films seen by members of the New York 8mm. Motion Picture Club in the exchange arrangement sponsored by that group. On the same program were screened

New! seemann SPLICE-MASTER
8mm and 16mm

Popular Seemann Splicer and Seemann Rewinds assembled, ready for use, on attractive cushioned baseboard, elevated at "drawing-board" angle for easier, faster splicing.

$6.75 complete

At Your Dealer or

SEEMANNS, inc.
6628 SANTA MONICA BLVD. - HOLLYWOOD, CALIFORNIA
★ In SAN FRANCISCO - at 420 MARKET STREET

MAGNIFICENT FRENCH TALKIE

CARNIVAL IN FLANDERS

Now on 16mm. Sound Film!

GARRISON FILMS 1600 BROADWAY N. Y. C.

DEVELOP & PRINT
YOUR OWN 16mm. SOUND SILENT FILM

with the **PHIL-LAB**

DEVELOPING RACK
100 ft. Racks in 11x14 Trays also 25 ft. Rack for Titles
Continuous Silent or Sound Printers up to 400 ft.

Send for descriptive circular

PHILLIPS LABORATORY 653 Hillcrest Ave. Westfield, N. J.

CAMERAS on CREDIT

HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.

CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

MOVIE CAMERAS PROJECTORS 10¢ A DAY

Nationally Advertised! 10-Day Trial!
Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. **MONEY BACK 10-DAY TRIAL** on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS **10c A DAY.** FREE details, write: **DON ELDER'S HOME MOVIES, 739 BOYLSTON ST., Dept.** E-2. **BOSTON, MASS.**

"SAN FRANCISCO"

350 ft., 16mm. silent	$24.00
"Hummingbird Home Life," S.O.F.	$30.00
200 ft. silent	$12.00

Send for FREE BOOKLET of interesting HASELTON TRAVELETTES

Guy D. Haselton 7936 Santa Monica Blvd. Hollywood, Calif.

MOVIE MAKERS
offers

An attractive, black fabrikoid, gold lettered binder for your copies of the magazine.

You will be pleased with the facility with which you can insert or remove a copy of Movie Makers from this binder.

Price $1.50

(30c additional for Canadian and foreign postage)

Send your order accompanied by remittance to

MOVIE MAKERS
420 Lexington Avenue New York, N. Y.

TITLES for your Winter Films

Now is the time to catch up on your titling. Date your films before you forget, make each one a finished picture with Title-Craft Titles. 5 snow backgrounds for winter films, 74 others for every season and subject. Professional titles, made to your order, start at 20c for 8mm., 25c for 16mm. Fades, lapdissolves, wipes, and two-color titles also available. Write now for the Title-Craft circular which illustrates 79 title backgrounds and gives complete information and prices.

BELL & HOWELL COMPANY
1843 Larchmont Avenue Chicago

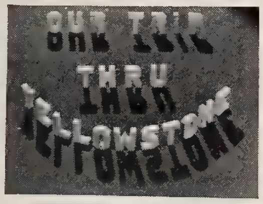
8MM FIBERBILT 16MM
SHIPPING & STORAGE CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*

FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York

MOVIE FANS: We can supply most anything in the photographic field. NEW AMPROSOUND 16mm Model X projectors, $275.00 complete. Liberal trade-in allowances for old equipment. Films, lights, titlers, cameras, projectors, chemicals, and other movie needs.

Write Today
JAMES A. PETERS
Commercial Motion Picture Service
456 Turner Street Allentown, Pa.



MAKE YOUR OWN MOVIE TITLES
Kramark's wood-letter title set—100 letters 1⅞" high and ⅝" thick; 1 center guide and directions. Complete kit $2.50; 25c more west of Miss. **Send for free title-kit catalog.**
KRAMARK, INC.
26 W. 19 St., N. Y.

SUPERB! is what the critics say about:

"The Pearls of the Crown"
with
SACHA GUITRY

6 reels............16mm sound-on-film

A unique film of four famous pearls in the crown of England. History in panorama from Henry VIII to Queen Victoria. A fascinating story of educational value, filled with historical figures and events.

exclusively controlled by
PICTORIAL FILM LIBRARY, Inc.
130 West 46th St. New York City

Entitled to Success, Ten Best award winner from the League's Club Library; *Common Gases*, a chemistry teaching film by Vincent McGarrett, ACL; *Ireland*, by Miss E. R. Baker; a film on makeup, by Louis Lind, ACL. Members of the New York group now have a club monogram for use with their films, designed for the purpose by Chairman Walter Mills.

Oakland host Members of the Greater Oakland Motion Picture Club entertained family and friends recently at a Ladies' Night program held in the city's Claremont Hotel. Following cocktails and dinner, the club presented *Navajo Indians*, by Ben Randall; *Garden Life*, by Eugene Ritzmann, ACL; *Call of the Mountie*, by Ray Maker; *National Parks of the Southwest*, by Virgil Muhler; *Hands Across the Day*, by Clyde Diddle, ACL. E. W. Steifvater was in charge of arrangements.

New Jersey winners Winners in the State wide contest for amateur films, sponsored by Newsreel Theatres, Inc., and the *Newark Sunday Call* in collaboration with the Cinema Club of the Oranges, have been announced as follows: first award to George J. Rhodes, for *Travel;* second award to R. K. Eskew, ACL, for *Japanese Interlude;* third award to the Newark Boy Scouts, for *Boy Scouts*. The winning films have been screened at Newark's Newsreel Theatre at a scheduled performance, where the audience added further judging by its applause. Late regular meetings of the Orange club have featured an address by Charles J. Carbonaro, ACL, on *Planning Scenario Plots;* screenings of *Water*, by Herbert Smith; *The Volunteer*, completed club production for the local Red Cross, and *The Birth of St. Mary's*, outstanding historical record film by Robert F. Gowen, ACL.

News of the industry

[Continued from page 73]

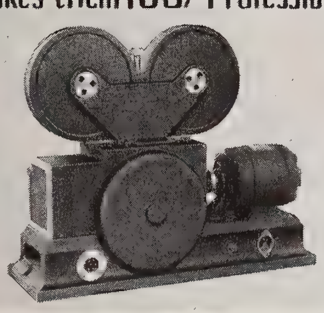
O. Gutlohn, Inc., 35 West 45th Street, New York. The subject is in four reels, and John Martin is the commentator on the sound track. It depicts the colorful beauty of France, with its folklore and customs. A silent version also is available.

Bass-Zeiss Zeiss Movikon, an imported movie camera of advanced design, is now offered by the Bass Camera Company, 179 West Madison Street, Chicago. Among outstanding features of the Movikon are an incorporated, coupled range finder for the 50mm., *f*/1.4 Zeiss Sonnar; interchangeable lenses, all working in con-

PRODUCE *Sound Films* OF THEATRICAL QUALITY

Do you want your films to reproduce reality faithfully? Then you must have sound . . . Without sound, your movies cannot create a complete illusion. That is why sound pictures are replacing silent films in the 16 mm field, just as they did in 35 mm.

BERNDT-MAURER
Double System Equipment
Makes them 100% Professional



Berndt-Maurer professional 16mm recording equipment gives you the opportunity of putting desired high quality sound on your films. Double system units especially are capable of giving you theatrical results.

For professional double system operation, the most effective equipment is the B-M Model D System. You use it in conjunction with a synchronous motor driven camera—the B-M Sound-Pro for real satisfaction.

This apparatus is designed to give you:

- *The highest quality sound obtainable on 16 mm film.*
- *Utmost convenience, and reliability of operation.*

These advantages enable you consistently to produce sound movies that make a complete, powerful impression of reality—movies that professionally recreate the original scene.

Write today for more information about the professional equipment that gives you the highest fidelity 16 mm sound films. Ask for the new 1939 literature, which is now ready. There is no obligation.

THE BERNDT-MAURER CORP.
117 EAST 24th STREET • NEW YORK CITY

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Mobile: Cliff Harris, 203 Dauphin St.
Montgomery: Powell Radio & Camera Shop, 430 Hull St.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Culver City: Rex Film Co., 3802 Main St.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 314 N. Van Ness Ave.
Photo Service Co., 1121 Fulton St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio. 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Moreton's, Inc., 7561 Sunset Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Thelan's Camera Center. 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
La Jolla: Pacific Camera Stores, 930 Prospect St.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store, 5331 Foothill Blvd.
Palm Springs: Ward's Camera Shop, Box 446.
Palo Alto: Camera Shop, 309 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Center. 233 Post. St.
Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kaufmann's Camera Mart, 356 Sutter St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Sherman. Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: Murane's, 323 N. Broadway.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625 15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Palm Beach: Studio Shop, 326 County Rd.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans, Photo Finisher, 1953 E. 71st St.
Union News Co., 37 W. Monroe St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St
Mid-West Photo Supply Co., 20 S. Capitol Ave.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.

(Continued on page 92)

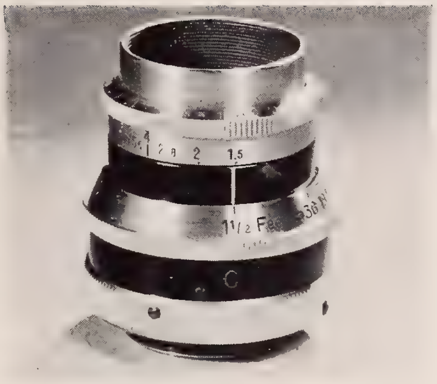
Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers junction with the range finder; variable camera speeds; hand crank for forward and reverse motion; ultra precision mechanism; compact construction. Complete details and description of this outstanding camera may be had from Bass Camera Company.

Mimosa binder For quick action in making up two inch glass slides for all 35mm. miniature camera transparencies, the Jiffy Slide Binder is now offered by Mimosa American Corporation, 485 Fifth Avenue, New York City. This little device comprises a metal mask with turned up edges, which may be bent over by hand to hold the two cover glasses, mask and transparency, the whole forming a completely bound slide. The box of eighteen binders, complete with masks and cover glasses, sells for $1.50. Films may be removed from these slides and replaced as desired.

Willoughby item Users of movie cameras who want a special, deep lens shade for contra light and similar shots may be interested in investigating the new Iras lens shade marketed by Willoughbys, 110 West 32nd Street, New York. Although designed primarily for still camera use, the small size of this shade (approximately three and one half by three by one inches) would seem to make it well adapted to the movie camera. The device is collapsible and is constructed of duralumin and monel metal, with leather bellows. A filter slot for two inch square or round filters is incorporated.

Glass ink A new permanent ink for writing or marking on glass, porcelain, or china has been introduced by Stewart Research Laboratory, 315 Twenty Second Street, N. W., Washington, D. C. It is claimed that the ink is permanent after application and is not affected by most acids or by solutions used in photography. It is available in white and black.

Viewing filter A new type of viewing filter, which is said to reproduce, to the eye, the exact photographic values in monotone, as recorded by panchromatic emulsions, has been placed on the market by the Optical Development Corporation, 1560 Broadway, New York. Known as the Monotone Viewing Filter, the new device is nicely finished in the form of a monocle, with attached silk cord, and comes in a leather finished case with snap.



Moderate priced fast lens—Bell & Howell Extol, f/1.5

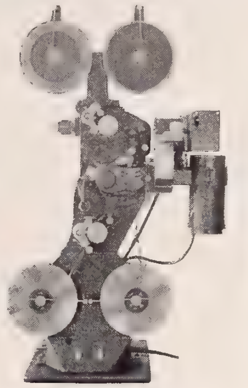
B. & H. Extol For those desiring a fast lens at a more moderate price, the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, now offers the one inch, *f*/1.5 Extol as optional equipment or for replacement purposes. This new lens in no way supplants the T. T. H. one inch, *f*/1.5 objective, which is regularly supplied and recommended, but it is lower in cost and is said to be of excellent quality for the price. It is fully color corrected and has a focusing scale which will allow settings for objects as close as one and one half feet. It is provided with standard thread mount, for use on all 16mm. cameras so equipped. An adapter is supplied when the new lens is ordered for the Filmo Model 121.

Three language talkie *Pearls of the Crown* has been reduced and now is offered in 16mm. sound by Pictorial Film Library, Inc., 130 West 46th Street, New York. Produced and directed by Sacha Guitry, the film has been praised highly by critics; it is ably acted and costumed, and its story is carried on in three languages, Italian, French and English. Superimposed titles make all of it clear. The 16mm. version is released in six reels.

Dufay reversal Home reversal of Dufaycolor positive transparencies is facilitated by the new Si-Mi X-Y Reversal Compound which is used in conjunction with the Dufaycolor Developing Kit. It is said that no flashing or other special operation is needed and that the finished transparency may be viewed in fifteen minutes. Further detailed information may be had from Raygram Corporation, 425 Fourth Avenue, New York City.

Stolen Left overnight in a parking lot in Camden, N. J., recently, an automobile belonging to Deininger-Leavitt, Inc., 420 Lexington Avenue, New York, was broken into and 16mm. cine apparatus, including a Ciné-Kodak Special, No. 954, with film chamber No. 100-1267, was removed. Stolen, also, were one additional film chamber No. 580-664, one three inch telephoto lens, *f*/4.5, No. 3-6015, one *f*/2.7 wide angle lens, carrying case, light meter and associated equipment.

Developing Machines . . . Printers
Lite Testing Machines



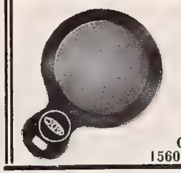
•
Fried Professional 16mm. Sound and Picture Printer Model DB
•

FRIED CAMERA CO.
6154 Santa Monica Blvd.
HOLLYWOOD, CALIF.
Cable Address: FRIEDCAMCO

BARGAINS
write for FREE CATALOG
We have what you want in 8 or 16mm. cameras and projectors — miniature and "still" cameras.
Modernize—Trade In Your Equipment
SUNNY SCHICK
National Brokers
405 W. WASHINGTON BLVD.
FORT WAYNE INDIANA

presenting
"SOPHIE TUCKER"
in a musical filled with swing and rhythm
1 reel . . . 16mm sound
PICTORIAL FILM LIBRARY, Inc.
130 West 46th St. New York City

KODACHROME
TITLES — BACKGROUNDS — EDITING
* * * SPECIAL EFFECTS * * *
End Titles—Type Set, Fade-Out, Kodachrome
8 MM. 25c. 16 MM. 40c.
Chromart Titles
88 Pleasant St. Pawtucket, R. I.



Judge Light and Shade as Professionals do!
Monotone Viewing Filter
Shows contrast as it will appear on negative—helps you grade shadows. Try it!
$1.50 Complete with case and neckcord.
Optical Development Corp.
1560 Broadway Dept. K. N. Y.

USE METAL LETTERS FOR MAKING TITLES
Ask for samples of the most beautiful Capital and Lower Case Letters Made

....our CRUISE
through-
The Caribbean

Assortment 222 pieces in wood case. $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.
YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.
H. W. Knight & Son, Inc., Seneca Falls, N.Y

(Continued from page 90)

KANSAS

Hays: Jeffs Camera Shop.
Salina: Rose Jewelry Co., 114 W. Iron Ave.
Raplee's Jewelry Store, 149 N. Santa Fe.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 29 W. 6th St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Lovers Lane.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 234 Clarendon St.
Cinema, Inc., 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Holyoke: Guenther's, 359 Main St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's. 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Newton Camera Shop, 91 Union St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S State St.
Sound Amplifying Co., 212 W. Huron St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Detroit: Camera Crafters, 8218 Woodward Ave
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's. 301 Genesee.
Sault Ste. Marie: Eddy Picture Service, 119 Peck St.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave.. So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio-Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron. 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Milton Mendelwager, 182 W. 49th St.
Nichols' Photo Supply Service, 350 Ave. C.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E 149th St.
Camera House, Inc., 145 E. 60th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., INC., 2563 Webster Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St
Haber & Fink, Inc., 16 Warren St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W 41st St.
Parker and Battersby, 46 W. 50th St.
Peerless Camera Shop, 264 Canal St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.

Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
  Stines Drug Store, 2108 Main St.
Onbonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
  Marks & Fuller, Inc., 44 East Ave.
  Paine Drug Co., 28 E. Main St.
  Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon. 236 State St
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
  Francis Hendricks Co., Inc., 339 S. Warren St.
  Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
  Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
  Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
  W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
  Metzger Photo Supply Co., 1091 S. Main St.
  Metzger's Photo-Art Store, 39 E. Mill St.
  News Exchange, 51 So. Main St.
  M. O'Neil Co., Dept. 19, S. Main St.
  Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
  England Drug Co., 70 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W Fourth St.
  H. & S. Pogue Co., Dept. 81.
  Huber Art Co., 124 Seventh St. W.
  L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
  Eastman Kodak Stores, Inc., 806 Huron Rd.
    1862 E. Sixth St.
    915 Euclid Ave.
  Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
  Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
  Higbee Co., Dept. 90, Public Square.
  Home Movies Studio, Inc., 2019 Euclid Ave.
  Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
  Lester Camera Co., 1758 E. 12th St.
  Long Radio Service, 4995 Denison Ave.
  Marshall Drug Co., W. Ninth & Lakeside Ave
  Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
  Columbus Photo Supply, 62 E. Gay St.
  Foeller's Photo Supply, 567 N. High St.
  Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
  Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Monroeville: Corner Drug Store.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
  Gross Photo Supply Co., 524 Madison Ave.
  Sand Beach Consolidated Corp., Edison Bldg.
  Roy C. Start Drug Co., 1009 Sylvania Ave.
  Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
  Home & School Movies, 177 Benita Ave.
  Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
  H. O. Davis, 522 N. Broadway.
  Oklahoma Photo Supply Co., 308 N. Broadway.
  Reeves Camera Store, Perrine Bldg. Lobby.
  Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
  Alvin C. Krupnick Co., 1120 S. Boston Ave.
  Rochester Supply Co., cor. 4th & Boston.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
  Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
  Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS,*** 456 Turner St.
  M. S. Young & Co., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1622 Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Erie Dry Goods Co., Camera Dept.
  Kelly Studios, 1026 Peach St.
  Lynch Camera Shop. Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
  Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's. 757-9 Cumberland St.
Myerstown: Stitzel's Cut Rate, 7 W. Main St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
  Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
  Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
  Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
  H & R Foto Mart, 522 Market St.
  KLEIN & GOODMAN, 18 S. 10th St.
  Kunz-McCrork Co., 1319 Vine St.
  MacCallum Stores, 110 S. 16th St.
  News Reel Laboratory, 1707 Sansom St.
  P. Rosenfeld, 135 S. 12th St.
  Seaboard Camera Stores, Inc., 222 S. 15th St.
  Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
  John Wanamaker, Dept. 546.
  Williams. Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
  Joseph Horne Co., Magazine Dept.
  Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
  Penn Camera & Photo Supply, 927 Liberty Ave.
  Photographic Book Co., P. O. Box 412.
  Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
  W. F. Drehs, 541 Court St.
  Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store, Fowler, Dick & Walker, Camera Shop.
Williamsport: C. Frank Hoyer, 312 Market St.
  Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
  Metropolitan Photo Supply Co., 33 Aborn St.
  Samson's, 35 Portland St.
  Starkweather & Williams, Inc., 160 Westminster St.
  Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
  The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
  G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
  E. G. Marlow Co., 1610 Main St.
  Thurman Randle & Co., 208 N. Akard St.
  Sanger Bros., Inc., Dept. 36.
El Paso: Popular Dry Goods Co., Dept. 26.
  Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
  Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
  Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
  Star Elec & Eng. Co., Inc., 613 Fannin St.
  Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
  Fox Co.. 215 Alamo Plaza.
  Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Deseret Book Co., 44 E. So. Temple.
  Eastman Kodak Stores, Inc., 155 S. Main St.
  Magazine Shop, 10½ W. 2nd South.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Hill City Movie Supply Co., 210 Seventh St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
  G. L. Hall Optical Co., 418 E. Grace St.
  Richmond Camera Shop, Inc., 216 E. Grace St.
  Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Chewelah: Richard Drug Co., P. O. Box 17.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
  Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
  Clyed's Camera Exchange, 1102 First Ave.
    409 Union St.
  Eastman Kodak Stores, Inc., 1415 Fourth Ave.
  Lowman & Hanford Co., 1515 Second Ave.
  Motion Picture Service, 5512½ University Way.
  Sherman, Clay & Co., 1624 Fourth Ave.
  J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
  Lake's Photo Service, N. 14 Wall St.
  Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
  Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Sheppard's, 3 S. Third St.
  Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
  S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
  Nicoll Co., 1107 Chapline St.
  Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 413 State St.
  University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
  Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
  W. E. Brown Photo Supplies, 327 W. National Ave.
  Casper's Photo Shop, 1331 N. 12th St.
  Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
    232 W. Wisconsin Ave.
  Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
  Photoart House, 844 N. Plankinton Ave.
  Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
    12th and Vliet.
    11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
  Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
  Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. Rhodesia: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
  Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
  Harringtons Pty., Ltd., 386 George St.
  Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
  Kodak (Australasia) Pty., Ltd., 379 George St.
  N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
  Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
 Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
 Harringtons Pty., Ltd., 266 Collins St.
 Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
 M. Leicht, Mariahilferstr. 117.

BELGIUM

Brussels: Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
 Eastman Photographic Materials, Ltd., 610 Granville St.
 World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
 Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
 John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
 Frank P. Boyce, 192 Sunnyside Ave.
 Eastman Photographic Stores, Ltd., 114 Yonge St.
 T. Eaton Co., Ltd., College St., Dept. D 15.
  190 Yonge St., Dept. D 30.
 General Films, Ltd., 156 King St., W.
 Lockhart's Camera Exchange, Ltd., 384 Bay St.
 Roher's Bookshop, 9 Bloor St., West.
 Robert Simpson Co., Ltd., Camera Dept.
 J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
 H. de Lanauze, 1027 Bleury St.
 Eastman Photographic Materials, Ltd., 286 Craig St., W.
 Metropolitan News Agency, 1248 Peel St.
 Mitchell Photo Supply Regd., 1019 Dominion Sq.
 Street Photo Supply Co., 1479 St. Catherine St., W.
 United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
 Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
 Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
 Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
 Kodak Aktieselskab, Ostergade 1.
  Vodroffsvej 26 (wholesale).
 Kongsbak and Cohn, Vimmelskaftet 43.
 S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
 N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
 Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
 Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
 Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
 American Photo Service, 59 rue de Chateaudun.
 M. Assemat, 95 rue des Petits Champs.
 Bell & Howell Agency, 8 rue de la Paix.
 Brentano's, 37 Avenue de l'Opera.
 Cine Grim, 182 Blvd. Berthier.
 Film Qui Parle, 84 rue des Petits-Champs.
 Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
  9 Blvd. des Italiens.
  39 Avenue Montaigne.
  5 Avenue de l'Opera.
  41 Blvd. Raspail.
  28 Place Vendome.
 Photo-Plait, 35-39 rue Lafayette.
 Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.)
Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: H. Salanson & Co., Ltd., 20 High St.
 F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 52 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Coventry: Messrs. Green's (Hertford St.) Ltd., 49 Hertford St.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
 Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.)
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
 Kodak, Ltd., 70 Lord St.
 J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
 E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
   59 Cheapside.
  Horne's Camera Mart, 58 Old Broad St.
 E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
  Horne's Camera Mart, 32 Gracechurch St.
 E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
 N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
 S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
  Westminster Photographic Exchange, Ltd., 119 Victoria St.
 W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
 W. C. 2: Kodak, Ltd., Kingsway.
  Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
  Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
   81 Strand.
 W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
  J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
  Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
  Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
  Westminster Photographic Exchange, Ltd., 111 Oxford St.
 W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
 National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
 Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Shrewsbury: B. Salter & Son, 34 Castle St.
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St
 C. 1: J. Lizars, 101 Buchanan St.
 C. 2. J. Lizars, 381 Sauchiehall St

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
 Filmo Co. of Holland, Spui 8b.
 Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
 Kodak-N. V., Anna Paulownastraat 76.
 M. W. Photo-Films, Stationsweg No. 72c.
 Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Haía, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
 Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
 Casa Calpini, S. A., Av. Madero 34.
 Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
  Branch No. 1: Juarez Ave. No. 66.
  Branch No. 2: 16 Septiembre No. 2.
 Foto Regis, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
 Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
 Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
 294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
 J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
 Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
 H. E. Heacock Co., Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
 Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
 Kodak (South Africa), Ltd., "Kodak House," Rissik St.
 Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
 Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
 A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
 B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
 Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
 Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
 Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

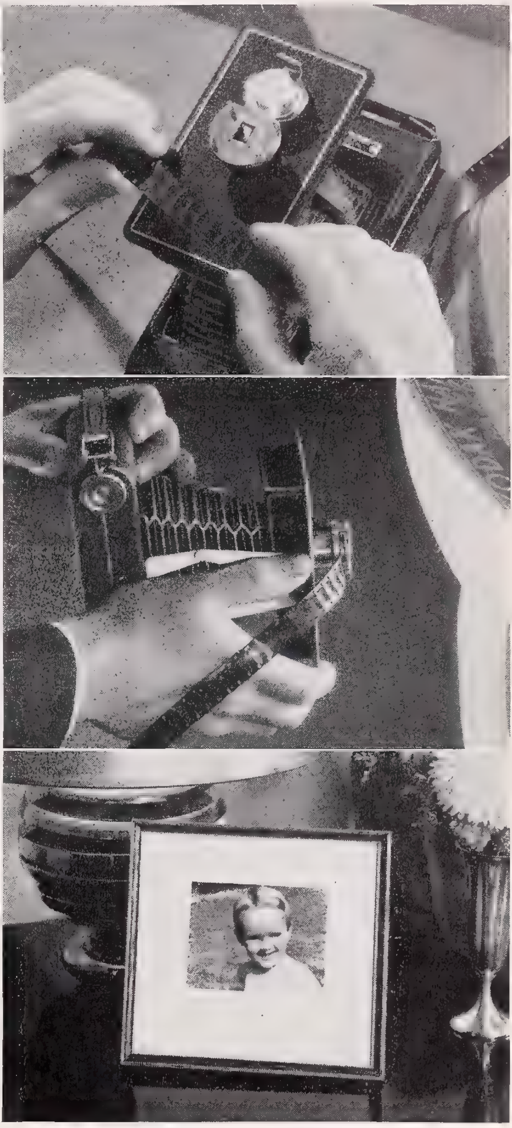
Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

Printed by WNU, New York

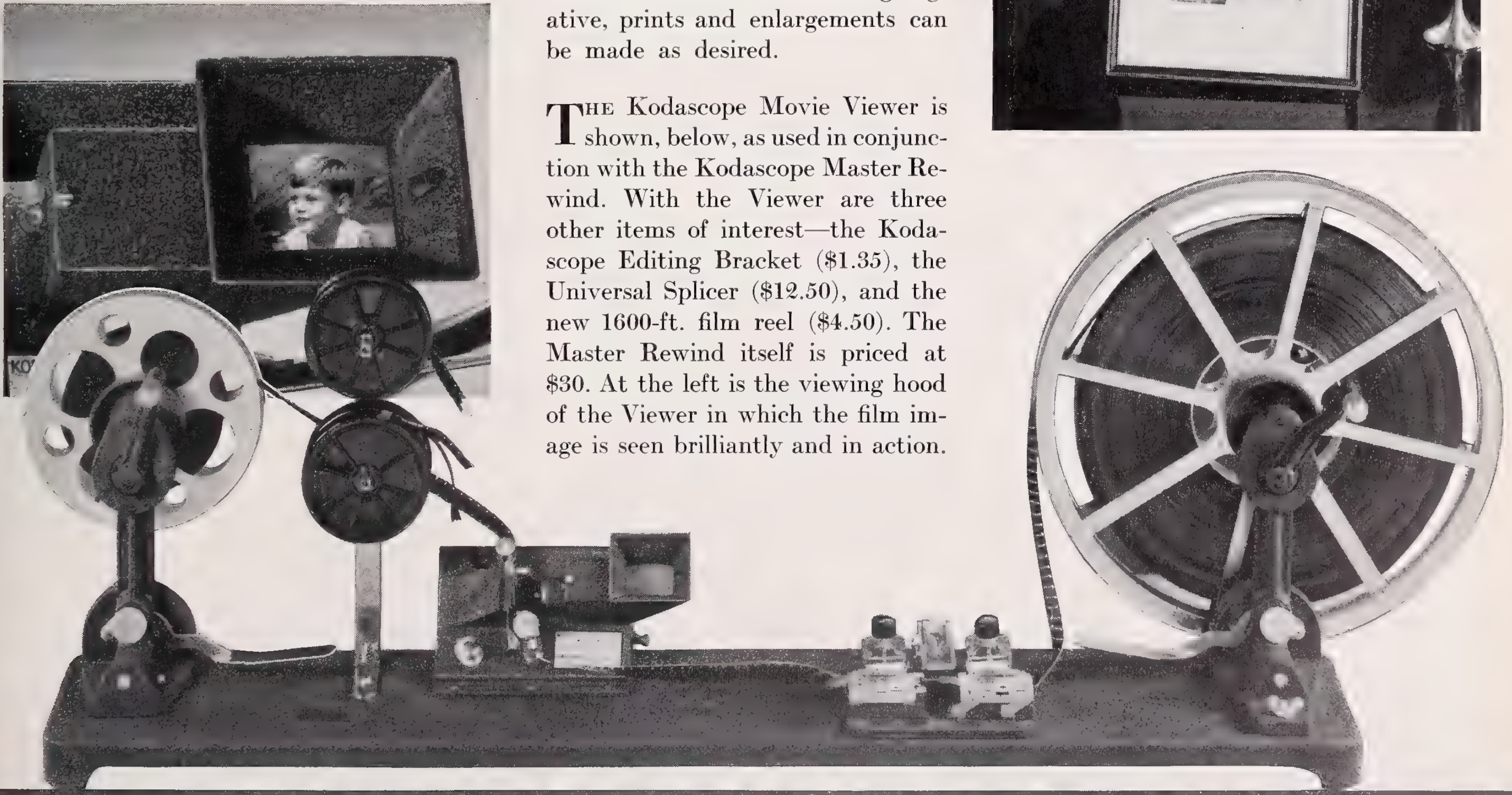
A COUPLE OF "MUSTS" FOR YOUR MOVIE EQUIPMENT

IN any roll of your movie films you'll find many a "frame" that is a good picture in itself. It may be a scenic, or it may be a close-up of some such important person as The Baby—or the baby's doting family. With the Kodak 16 mm. Enlarger it is a swift and simple matter to make an enlarged negative, about $2\frac{3}{8}''$ by $3\frac{1}{4}''$, of any desired 16 mm. movie frame. Eight such enlarged negatives can be made on a single roll of 616 Kodak Film. And from those films, prints and enlargements can be had as you please. The Enlarger works, by the way, equally well for black-and-white results with either Kodachrome or regular 16 mm. film. Price, $15.

Another important Ciné-Kodak accessory is the Kodascope Movie Viewer, an ingenious little editing device that shows you your films in action. Added to your film editing equipment, it gives you instant check not only on photographic quality, but on the flow of action in your films. The enlarged film image is shown on a hooded ground glass, $1''$ x $1\frac{3}{8}''$ in size. Incorporated in the Movie Viewer is a spring-punch for edge-notching the film, as a means of identifying future placement of titles, etc. The price of the Kodascope Movie Viewer is $20, in either the 8 mm. or the 16 mm. model.

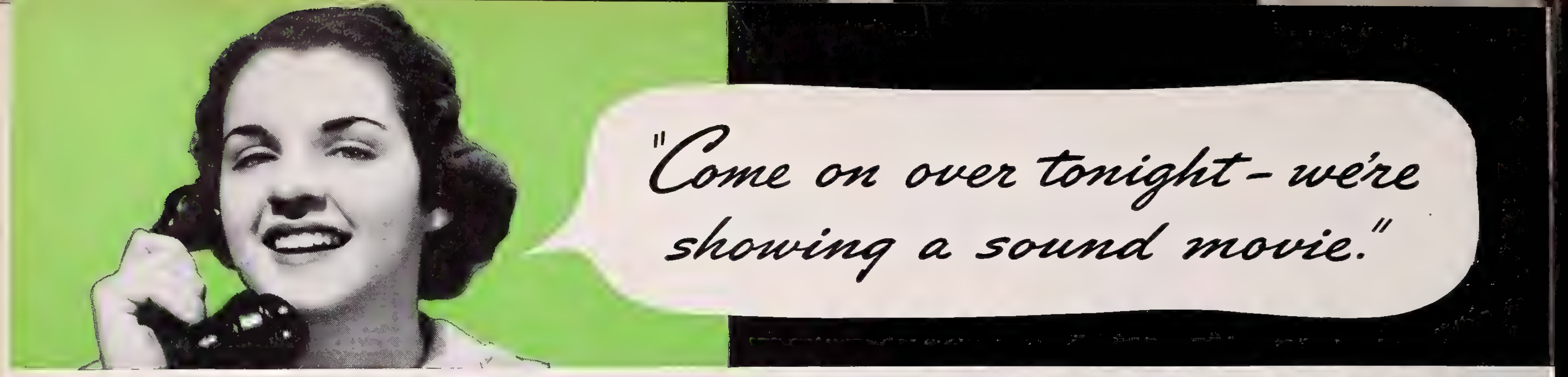


THE Kodak 16 mm. Enlarger in use. Right, above, the to-be-enlarged movie frame is clamped into place between a diffuser and the special 13 mm. lens in the Enlarger. Then the exposure is made, with the Enlarger held close to a No. 1 Photoflood. From the resulting negative, prints and enlargements can be made as desired.



THE Kodascope Movie Viewer is shown, below, as used in conjunction with the Kodascope Master Rewind. With the Viewer are three other items of interest—the Kodascope Editing Bracket ($1.35), the Universal Splicer ($12.50), and the new 1600-ft. film reel ($4.50). The Master Rewind itself is priced at $30. At the left is the viewing hood of the Viewer in which the film image is seen brilliantly and in action.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.


"Come on over tonight - we're showing a sound movie."

NEW LOW-COST FILMOSOUNDS FOR YOUR HOME

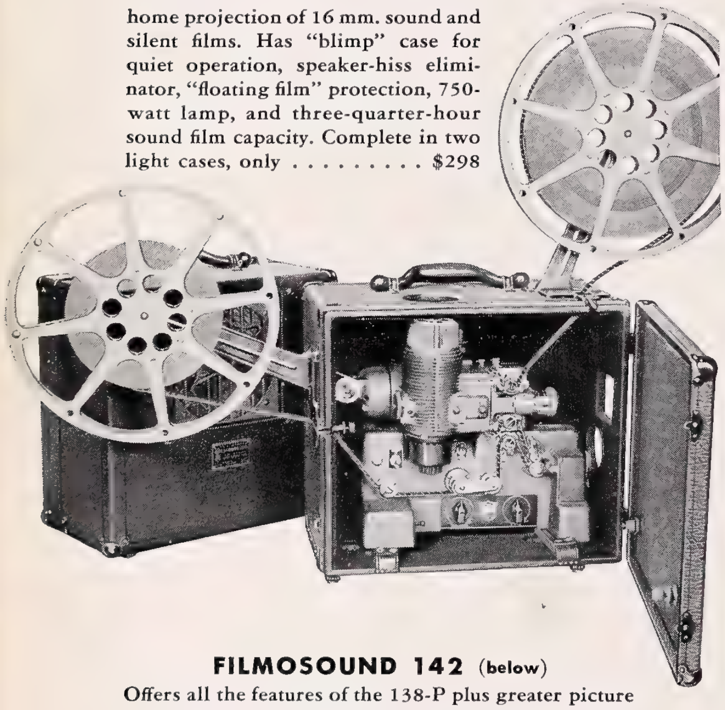
WHAT a thrill you and your friends will get when you show 16 mm. sound movies in your home with one of these two new Filmosounds! You'll be able to show late Hollywood feature pictures, newsreels, comedies, cartoons, and—with the same projector—the 16 mm. silent films which you take yourself.

The two Filmosounds pictured are compact, portable, and very simple to operate. They project brilliant, theater-clear, theater-steady pictures, accompanied by full-range sound reproduction. Bell & Howell precision construction assures quiet, uninterrupted operation and lastingly dependable service.

Write now for complete details on these sound film projectors. Ask also for an up-to-date list of a *thousand* Filmosound Library films, including Hollywood features from M-G-M, RKO, Universal, and other big studios. Films are available for rental or purchase. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*

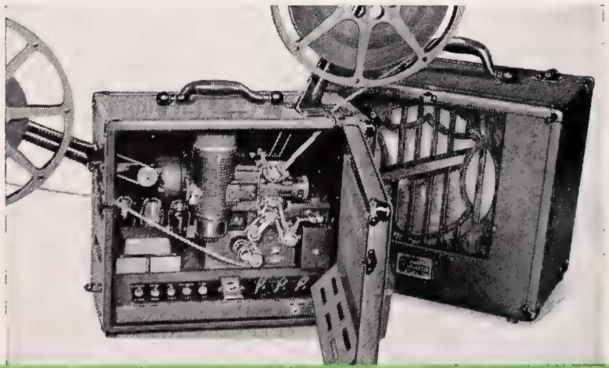
FILMOSOUND 138-P

Includes all the features essential for home projection of 16 mm. sound and silent films. Has "blimp" case for quiet operation, speaker-hiss eliminator, "floating film" protection, 750-watt lamp, and three-quarter-hour sound film capacity. Complete in two light cases, only $298



FILMOSOUND 142 (below)

Offers all the features of the 138-P plus greater picture illumination and more than twice the maximum sound volume, so that it can be used in auditoriums as well as at home. Also, the 142 has reversing mechanism, still-picture clutch, and provision for using a microphone and a phonograph turntable. Price $410



PRECISION-BUILT CAMERAS

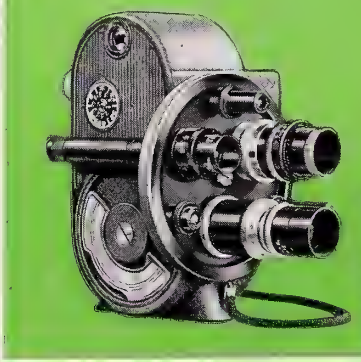
FOR PERSONAL MOVIES

NEW AUTOMATIC FILMO 141

Just open the door, slide in prethreaded magazine of 16 mm. color or black-and-white film, snap door shut, and Filmo 141 is loaded, ready to take the kind of movies you've always wanted. Its new "projected area" viewfinder eliminates off-center pictures. Its fast F 2.7 lens is interchangeable with a full range of special-purpose lenses, for which matching viewfinders are also available. With Taylor-Hobson 1-inch F 2.7 lens $127.50

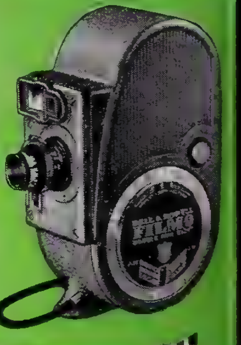
NEW TURRET 8

Combines the economy of 8 mm. film with complete readiness for all picture opportunities. Mounts your choice of three lenses and matching viewfinder objectives on the turret. Has positive-type finder and magnifying critical focuser. With speeds 8, 16, 24, 32 frames per second and 12½ mm. F 2.5 lens $140
With speeds to 64 . . . . . . $145



FILMO 8

Four speeds, single-frame exposure device, finder masks for telephoto lens, built-in exposure calculator, quick, easy loading—these are only a few of the features you get in the palm-size Filmo 8. It's so simple to operate you can't go wrong. With F 3.5 lens (other interchangeable lenses available) . . . $51.50



GET DETAILS—MAIL COUPON TODAY!

BELL & HOWELL COMPANY MM 2-39
1843 Larchmont Ave., Chicago, Ill.

Send complete details on ( ) 16 mm. Filmosound Projectors; ( ) List of Sound Films; ( ) 16 mm. Silent Projectors; ( ) 8 mm. Silent Projectors; ( ) New Filmo 141 Camera; ( ) Filmo Turret 8; ( ) Palm-size Filmo 8.

Name. . . . .

Address. . . . .

City. . . . . *State*. . . . .

PRECISION-MADE BY

BELL & HOWELL

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MARCH, 1939

25c

SAN FRANCISCO WORLD'S FAIR NUMBER

What membership in the Amateur Cinema League will bring you—

★ **1. MOVIE MAKERS**—a vitally interesting and helpful monthly magazine covering every phase of personal movie making and containing news of amateur activities and all new equipment. Beautifully illustrated, each number contains a full measure of articles and editorial features. Technical articles, written by experts, are clear and practical. Special articles are prepared each month for the beginner and every phase of movie making is represented.

★ **2. Technical Consulting Service**—an individual service for which there is no extra charge. You may write in for information about non theatrical movie making technique and you will receive an accurate and prompt reply.

★ **3. Continuity and Film Planning Service**—a similar consulting service which offers aid in planning pictures of all types, writing titles and editing. Members may apply for film treatments and suggestions for the pictures that they wish to undertake. If you want new ideas for your films and new ways to make familiar subjects more interesting, you will find this service invaluable.

★ **4. Film Review Service**—through which you may send your films requesting criticism and suggestions by the League's consultants who are competent technicians.

★ **5. Club Service**—in forming amateur movie clubs and in planning programs for them. A Club Film Library, made up of outstanding films produced by movie clubs and individuals, is circulated among clubs without charge.

★ **6. Booklets and Service Sheets**—are supplied on request without charge. Printed booklets on important phases of movie making technique are published periodically and are mailed automatically, as issued, to all members who ask to receive them. New members may receive all current booklets on request. Among those now in print are:

● *Color Filming*	27 pages illustrated
● *Titling Technique*	32 pages
● *Featuring the Family*	34 pages
● *Lighting Personal Movies*	37 pages, illustrated

Numerous service sheets (mimeographed and reprinted material) are issued from time to time. They are announced in MOVIE MAKERS and are available to any member on special request.

★ **7. Equipment Service**—by which the League offers expert technical advice on the selection of equipment for special cine needs, although it cannot make purchases for members nor secure for them special discounts.

★ **8. Member Film Exchange**—among members is directed by the League. The League facilitates the temporary exchange of films by members in all parts of the United States. A special Medical Film Exchange is available to medical men.

★ **9. Special Services**—in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

★ **10. Public Relations**—The League has been able to open national parks and other closed filming areas to amateur cine cameras, it has secured favorable status concerning duty on amateur films and it constantly is alert to secure proper treatment for amateur movie makers whenever any legislation that would affect them is under consideration.

★ **11. Making Better Movies**—A 241 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector. It is illustrated.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date............

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.................., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada, $3.50 in other countries.)

MEMBERSHIP .... $5 a year

Name..

Street..

City.. State............

Mar. 39

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

AMATEUR CINEMA LEAGUE, INC.

420 Lexington Ave. New York, New York, U. S. A.

Passing your screen test...with flying colors!

WHAT *a thrill it is* when your outdoor movies come out crisp and clear on the projection screen!

One way you can help *make* them crisper, clearer, is to use Agfa's all-around outdoor film—*16 mm. Fine-Grain Plenachrome Reversible.*

16 mm. Plenachrome combines high speed, wide latitude and a truly effective anti-halation coating. Its fineness of grain makes possible unusually large projections. It is fully sensitive to all colors except spectral red.

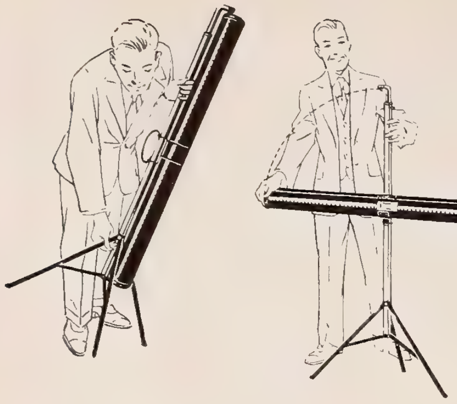
Get a few rolls of Agfa 16 mm. Fine-Grain Plenachrome Reversible at your dealer's today. It is available in 100 foot rolls at $4.50, and in 50 foot rolls at $2.75, including processing and return postage.

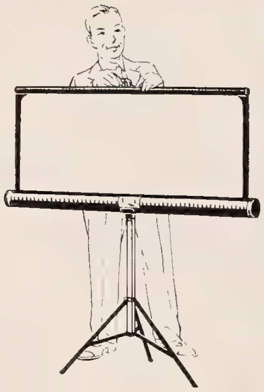
• • •

Made by Agfa Ansco Corporation in Binghamton, New York.

AGFA **16 MM. PLENACHROME FILM**

Agfa





The Da-Lite Challenger Screen can be set up anywhere in 15 seconds. Simply open the legs of the tripod, swing the case to horizontal, put the screen over the extension support and raise to height desired.

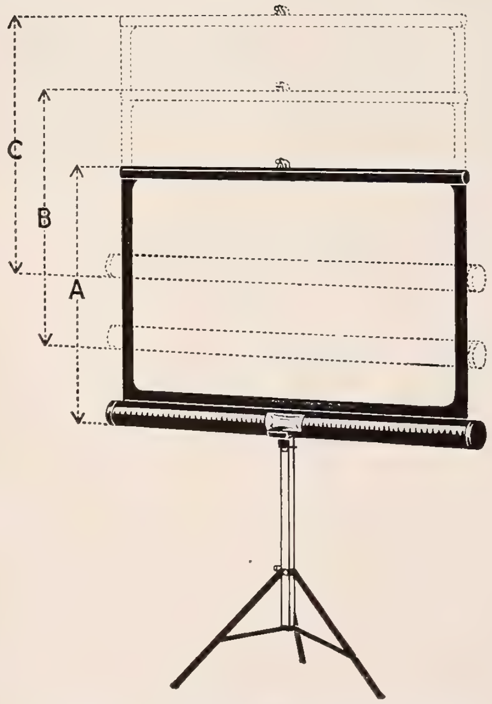
YOU WILL LIKE THE CONVENIENCE OF THE DA-LITE CHALLENGER SCREEN

REG. U. S. PAT OFF.

and the Greater Brightness of Your Pictures on Its Glass-Beaded Surface

FOR professionally smooth showings of your home movies and projected still pictures you need the easily set-up Da-Lite Challenger Screen. No confusion clearing books or bric-a-brac from the library table! The Challenger doesn't need a table. It can be set up instantly anywhere. Years ahead in design, it is fully adjustable in height to meet the projection requirements of any sized audience.*

The Challenger is the only screen with *square* tubing in the center rod of the tripod and the extension support. *Square*, instead of round, it prevents the case from turning and throwing the screen out of alignment. The surface is Da-Lite's famous glass-beaded. It shows your pictures with amazing brilliance and realism, yet there is no sparkling or glare. See these and other outstanding features of the Challenger at your dealer's. Look for the Da-Lite trade mark on the case and notice the tubing. The Challenger is the only screen with *square* tubing. Write for literature.



*The Standard Challenger can be raised to any of the three positions shown here. Adjustments are made simply by raising the extension support which has notches to assure automatic locking at each position. No thumb screws to tighten! No separate adjustments of the case!

DA-LITE SCREEN COMPANY, Inc.

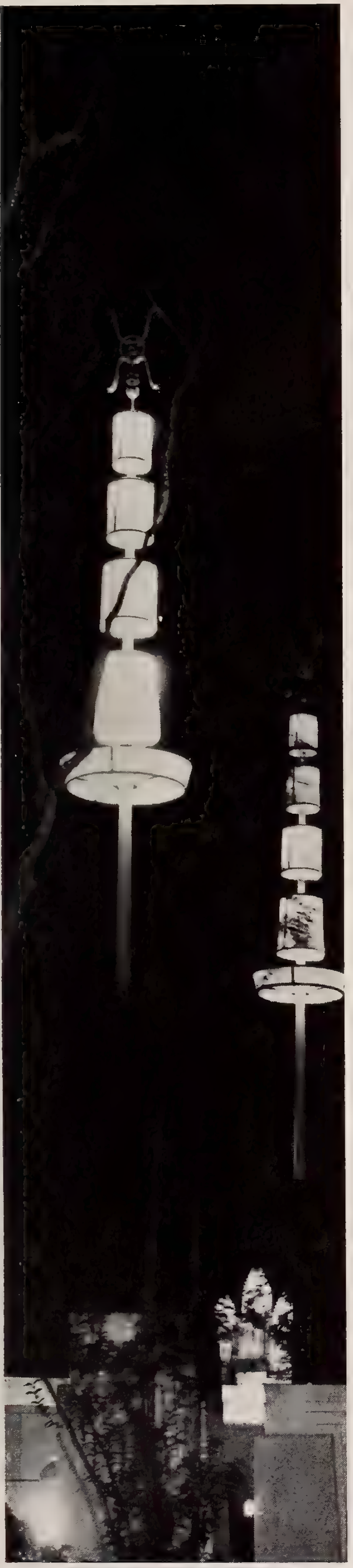
Manufacturers of Theatrical And Non-Professional
Screens With All Types of Surfaces And Mountings

Dept. 3 MM, 2723 N. Crawford Ave., Chicago, Ill.

DA-LITE SCREENS AND MOVIE ACCESSORIES

MOVIE MAKERS

Golden Gate International Exposition



The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 14 **March, 1939** **Number 3**

Cover design . . . . *A. Kronengold*

Closeups 102

The Gate is open, *editorial* 107

A cine guide for the San Francisco World's Fair . . . . *Raymond O'Connell, ACL* 108

The third dimension . . . . *Sidney A. Diamond* 110

The clinic . . . . *Frederick G. Beach, ACL* 111

San Francisco Fair film plans . . *Laurence S. Critchell, jr., ACL* 112

How to film your home town . . . . *Jason Young* 113

Practical films . . . . *Benjamin F. Farber, jr.* 114

Filming a winner . . . . *Dr. Clifford Decker, ACL* 115

A birthday film plan . . . . *Benjamin F. Farber, jr.* 116

Successful indoor lighting . . . . . . *Nestor Barrett, ACL* 117

Package goods . . . . *Epes W. Sargent* 118

Amateur clubs . . . . *James W. Moore, ACL* 119

News of the industry . . . . *Russell C. Holslag, ACL* 120

Incident light measuring . . . . *F. C. Bobier* 121

The garden that failed . . . . *Epes W. Sargent* 124

Around the world with Movie Makers 142, 144, 145, 146

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to Amateur Movie Makers, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

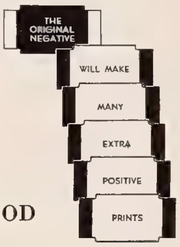
SUPERIOR PAN 16 m/m

DU PONT
SUPERIOR PAN
16 MM

THE PROFESSIONAL FILM

FOR AMATEUR MOVIES

Amateurs and professionals alike, use DuPont Superior Pan . . . 16 or 35mm, the size makes no difference, both are the same*. Both have the same high speed and wide latitude. Both have the long scale gradation and balanced color sensitivity you need to take beautiful movies. You will like this versatile film for your own personal movies. Buy a roll from your photo supply dealer today.



PROCESSED
by the
NEGATIVE-
POSITIVE METHOD

Professional producers process Superior Pan by the Negative-Positive system. For Amateurs, Du Pont processes it this way too. This two film method makes your movies a permanent record. By having the original negative, you can always secure an additional print to replace those that become scratched or worn. Use Superior Pan for sequences of children and other scenes you can never retake.

*Except that the 16mm size is a safety film.

DU PONT FILM

DU PONT FILM MANUFACTURING CORPORATION
INCORPORATED
9 ROCKEFELLER PLAZA NEW YORK, N. Y.

Closeups — What filmers are doing

What with international news crowding the front pages of our daily press, it seems a natural coincidence that this column's dispatches for the month should be concerned largely with people or places beyond the land of the League's headquarters. For the most part, however, these reports are of more pleasing and happy a complexion than the gloomy diet of distress served to the world's breakfast tables by entangled diplomats. This, too, is only natural, since movie making is a far happier occupation than war mongering.

There were, for example, the distinguished honors recently accorded Dr. Robert G. W. Ollerenshaw, ACL, of Manchester, England. In the late exhibition of kinematography carried on by Great Britain's Royal Photographic Society, two of the doctor's films received recognition; to *White Wings on the Wolfgangsee*, a sailing picture in Kodachrome, went a certificate of merit, while *Hallux Valgus*, a surgical teaching film, also in color, took the Society's Plaque for scientific pictures. On top of this, Dr. Ollerenshaw recently joined Ruth Stuart, ACL, his distinguished Manchester contemporary, in winning election as Associate of the R. P. S.

Dr. Harold E. B. Speight, ACL, League director and the Dean of Swarthmore College, in Pennsylvania, has returned from a sabbatical vacation abroad, most of it spent happily in the Scotland of his youth. While there, he had the rare good fortune of recording, in excellent sequence and splendid color, the arrival of Their Majesties King George and Queen Elizabeth, as they took up summer residence in their historic castle of Balmoral. Dr. Speight's scenes, marked by an unusual number of striking closeups, were filmed in the little village square of Ballater, as the King took the salute of a local Scottish regiment.

Then, there was the delightful note from Jack Knapman, ACL, of Bristol, England, a new member of the League's international family. In concluding his pleasant letter of application for membership, Mr. Knapman queried good naturedly, "Why New York, New York? My address is not Bristol, Bristol!" Maybe we're wrong—but we never thought to see the day when an Englishman would question the prolixity of any address.

Not all of our notes, however, are as light hearted as this last. Again from England, Dr. F. E. A. Taylor, ACL, writes to tell us how, during the September crisis, he was forced to convert the precious dark room of his Nottingham home into a bomb proof (?) shelter. It was the same room, he adds, which served the family as a refuge during the Zeppelin raids, when he was but a youngster. The pans and papers, however, are now happily back in place.

F. B. Shelnutt, working for the Oriental Consolidated Mining Company, in Hokuchin, Korea, is another movie maker who finds his hobby cramped and constricted by the dictates of a strife torn world. Problematically blessed with a large supply of film (since it has long been impossible to import new stock), these are but a few of the restrictions Mr. Shelnutt has to face to film at all: He may not take pictures of hills more than thirty meters high, even though Hokuchin is in the mountainous part of Korea; he may not film his own mines and mills, since they are in hilly country; if he films anything at all, he must then furnish the local chief of police with a record of what was pictured and how many feet were devoted to each subject; if this record is passed, he must then secure a permit from the Provincial Government before the film may be sent to Osaka for development; when the processed film is at last returned, he must then show it to the local police chief, in spite of the fact that a large force of various sorts of police is stationed at the Osaka plant for no other purpose than censorship. In fact, part of the regulations quoted to him state that he *may* be required to furnish the Governor General of Korea with *two duplicate copies of every film exposed!*

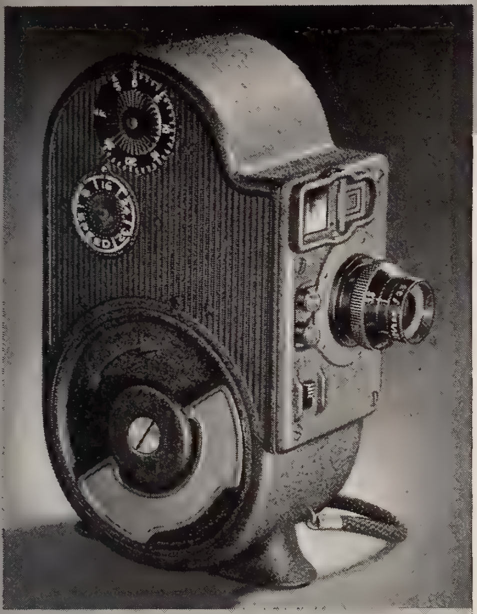
Among its distinguished members, the League is happy to welcome A. F. H. Van Troostenburg de Bruyn, Secretary of the Netherlands Legation, in Washington, D. C.

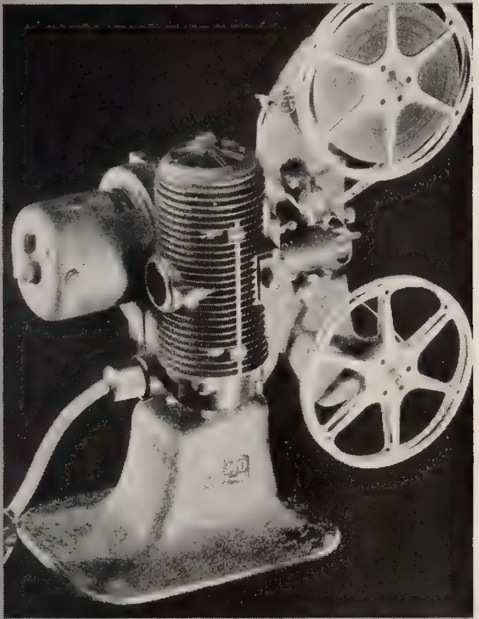
Associated Press Photos

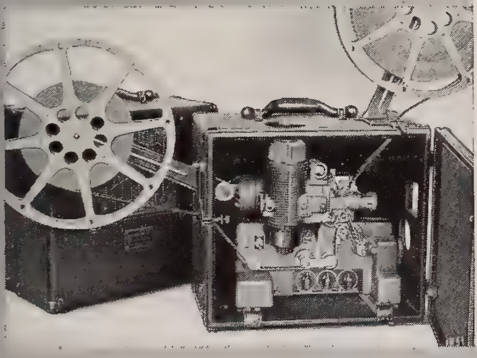
Mgr. F. A. Allen filming New Orleans Eucharistic Congress

Filmo 8 mm. CAMERAS, PROJECTORS, LENSES . . .

AND NEW LOW-COST 16 mm. FILMOSOUND PROJECTORS







FILMO 8'S WITH SINGLE LENS SEAT (*left*). Scarcely larger than the palm of your hand. Weighs only 24 ounces. Easy to load—film literally drops into place. Built with Bell & Howell precision to take the finest 8 mm. movies, in color or black-and-white. Provides four operating speeds and single-frame exposure device, instant lens interchangeability, viewfinder masks matching telephoto lenses, and built-in exposure calculator.

Filmo "Companion," (*illustrated*) speeds 8, 16, 24, and 32, F 3.5 lens...... **$49.50**

Filmo "Sportster," speeds 16, 32, 48, and 64, streamline housing like Turret 8, automatically reset film footage dial, Taylor-Hobson F 2.5 lens.................. **$75**

FILMO 8 MM. PROJECTOR (*left*). To see your 8 mm. films at their best, you need this projector. Screen pictures are rock-steady because of camera-matched film-registering mechanism, are brilliantly illuminated by the 400- or 500-watt lamp and efficient direct optical system. Silent drive, power film rewind, "floating film" protection, metered lubrication, separate lamp switch, and clutch for still projection are among other valued features. With case..... **$118**

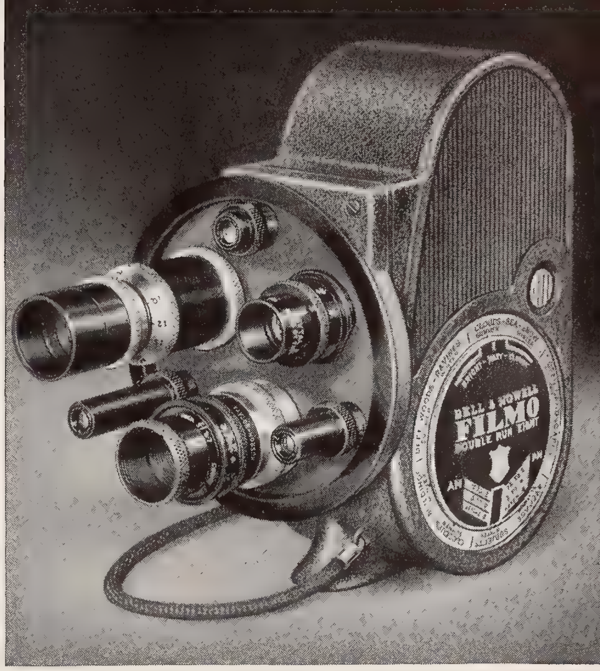
LOW-COST FILMOSOUNDS

for Talking Pictures in Your Home

Let your family enjoy sound movies at home! This new recreation is now within your reach! Filmosound Projectors, although improved, are now priced *lower* than ever before, and you can rent your choice of thousands of fine sound films—late Hollywood feature pictures, newsreels, cartoons, comedies, travelogs. Send coupon for list of Filmosound Library films.

Filmosound "Academy," *at left*, projects both the sound films you rent and your own silent 16 mm. films. Is ideal for home, with brilliant 750-watt lamp, powerful amplifier, and 1600-foot film capacity. Now priced at only..................... **$298**

BELL & HOWELL COMPANY, Chicago; New York; Hollywood; London. *Established 1907*



NEW FILMO TURRET 8 (*above*). Combines the economy of 8 mm. film with complete readiness for all picture opportunities. Mounts your choice of three lenses and matching viewfinder objectives on the turret. Has positive-type finder, magnifying critical focuser, and single-frame exposure button. With speeds 16, 32, 48, and 64 frames per second and Taylor-Hobson 12½ mm. F 2.5 lens............................. **$140**

EXTRA LENSES FOR FILMO 8'S

Taylor-Hobson Lenses

*½" F 1.4 focusing, **$76.50** 1" F 1.5 focusing, **$76.50**
1" F 2.7 focusing, **$46.00** 1½" F 3.5 focusing, **$57.00**

Bell & Howell Lenses

½" F 2.5 focusing, **$33.50** 1½" F 3.5 focusing, **$46.00**

** For single-lens Filmo 8's only—not available for Turret 8.*

Mail Coupon for Information on All Equipment

BELL & HOWELL COMPANY MM 3-39
1843 Larchmont Ave., Chicago, Illinois

Send details on: ☐ Filmo 8 mm. Cameras; ☐ Filmo Turret 8; ☐ 8 mm. Projectors; ☐ Filmosound 16 mm. Projectors; ☐ New list of sound films for home use.

Name..

Address..

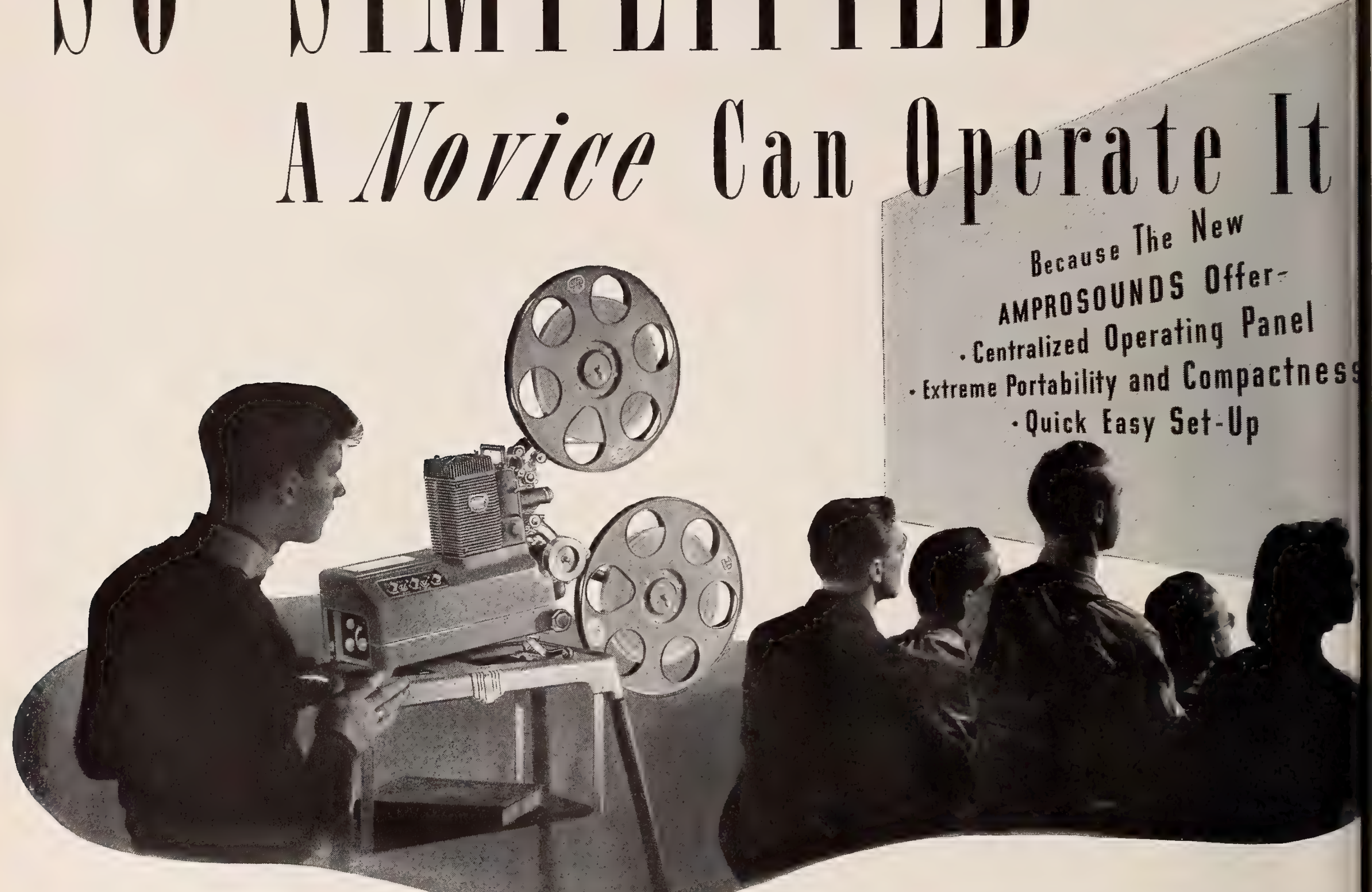
City.......................... *State*............

PRECISION-MADE BY

BELL & HOWELL

SO SIMPLIFIED—

A *Novice* Can Operate It


Because The New
AMPROSOUNDS Offer-
· Centralized Operating Panel
· Extreme Portability and Compactness
· Quick Easy Set-Up

So Quiet NO "BLIMP" IS NEEDED . . .

. . . And So Low in Price Every Budget Can Afford it

For school, home, church or industry—these remarkable new Ampro Sound Projectors now give you sound pictures inexpensively—anywhere and at a moment's notice! You simply set up the machine, plug it in and turn it on. It is as simple as that! All controls are centralized on one convenient illuminated panel. Threading has been simplified so that it is as easy as on the ordinary silent projector. Truly—the merest novice can operate these new units as easily as a radio.

Another important feature of Ampro's new Models X and Y is the *extreme quietness* of operation. There is none of the customary objectionable loud hum. When you are right next to the projector itself you are scarcely conscious of its operation. The proof of all this is the fact that no case or "blimp" is required to cover the projector when it is being operated.

Convenient portability is another characteristic of the new Amprosound models. These machines can be packed in a few moments' time—they swing into operation as easily and as quickly as a portable typewriter!

MANY OTHER UNUSUAL FEATURES!

In addition, the new Amprosound Units offer numerous other special features and advantages that make them today's greatest sound projector values. These include: A Quick-Cleaning Optical System; Economical Operation, with the standard pre-focused projection lamps; New Simplified Design—it is just mechanically impossible to tear film perforation—and fast Automatic Rewinding. And to top these all are the new low prices—so that now even the most infrequent user of sound films can no longer afford to be without efficient sound projection equipment. Send coupon below for full details.

New Low Prices

Model "X"—equipped with 60 cycle A.C. motor, including 1600 foot reel, 8" dynamic speaker, complete accessories and cords, comes in one case all weighing only 49 lbs.	$275
Model "Y"—equipped with Universal A.C.-D.C. motor for both silent and sound film speeds, including complete accessories and cords, with 12" dynamic speaker, comes in 2 compact cases	$295

(Model "Y" also is available in one case, complete accessories, with 8" speaker.)

All educators and dealers will be cordially welcomed at the Ampro exhibit, Booth C52-54, at the Cleveland N.E.A. Convention, February 25th to March 2nd.

Ampro
PRECISION CINE EQUIPMENT
2839 N. WESTERN AVE., CHICAGO, ILL.

Please send me the new 1939 Ampro Catalog. I am particularly interested in:

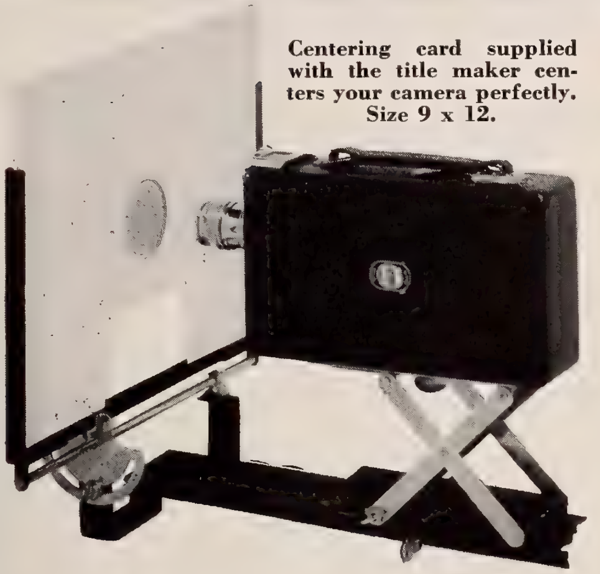
- ☐ New Amprosound Models "X" and "Y"
- ☐ Ampro 16 mm. Silent and Convertible to Sound Projectors
- ☐ All Ampro 16 mm. Sound Projectors including Ampro-Arc
- ☐ Ampro 16 mm. Continuous Projectors (for Displays—World's Fair and Convention Exhibits)

Name ....

Address ....

City .... State ....

MM 339



Centering card supplied with the title maker centers your camera perfectly. Size 9 x 12.

Here's what you have always wanted!

A device for making any kind of movie title—for ultra closeups of all sorts—for animations, etc.

It is easy to set up, easy to work and fits your own movie camera!

Now, at last, you can work out those original title and animation ideas that you've been thinking about for so long! Haven't you always hoped for an ideal device that would center your camera perfectly on your titles, no matter what their size, that would always keep the camera in alignment, no matter what the distance from the title.

The

BESBEE UNIVERSAL TITLE MAKER

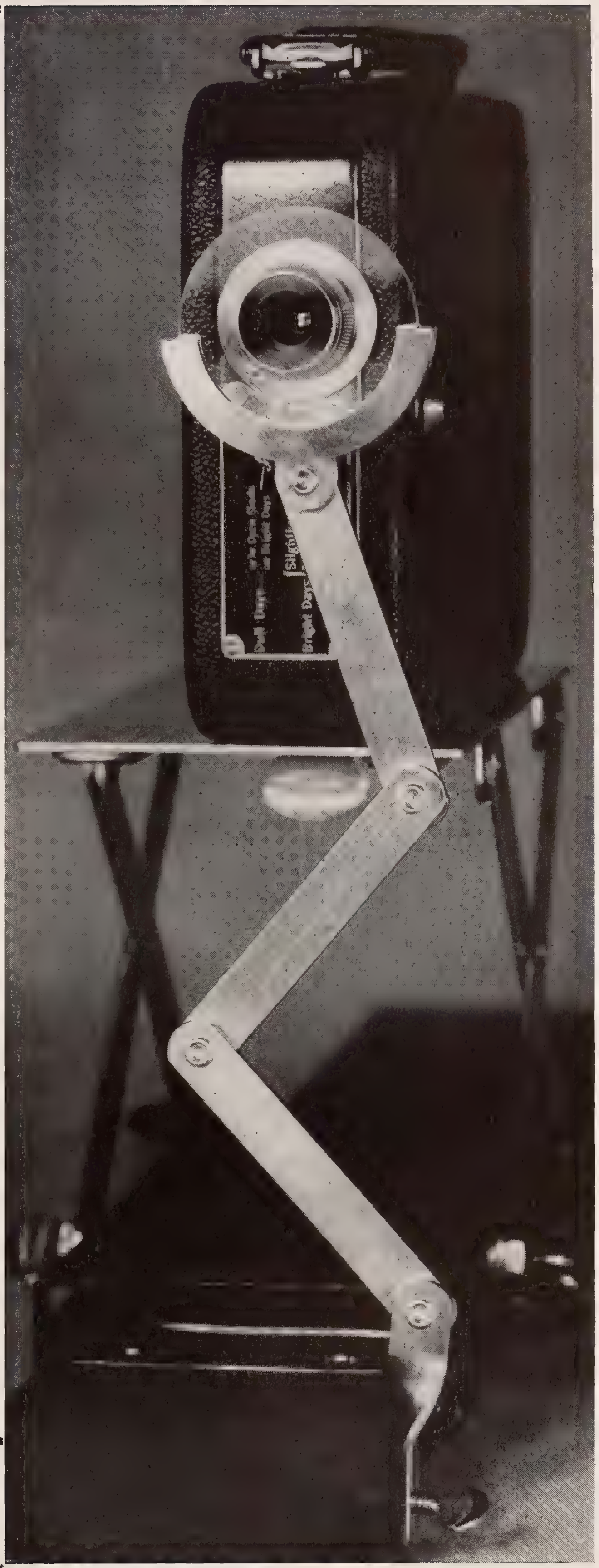
with Illuminator

gives a full answer to this demand—a device with which you could work out your own pet title idea, whether very simple or very advanced. Dress up your films and make them more interesting and outstanding. Good titles make any good film better. Direct positive titles, glass titles with projected backgrounds, traveling titles, scientific or map animations. The most complete titling outfit on the market.

Willoughbys

110 WEST 32nd ST., NEW YORK

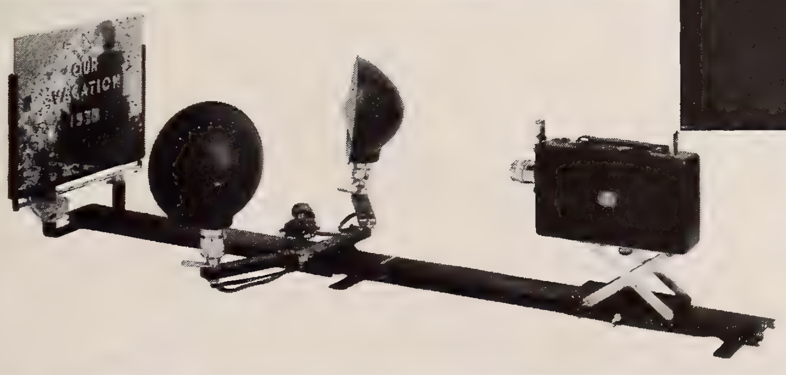
World's Largest Exclusive Camera Supply House



Closeup Adapter enables you to make sharp titles or other closeups. Fits any camera!

Besbee Universal Title Maker (complete with accessories)	$14.50
Besbee Illuminator	6.50
Besbee Ultra Closeup-Adapter (complete with two lenses, tripod table, etc.)	3.75

Write for 24 page Instruction Book "TELL IT WITH TITLES."



NEW

CLASSIFIED DIRECTORY OF FILM SOURCES

VICTOR

DIRECTORY OF 16 M.M. FILM SOURCES

Published by Victor Animatograph Corp.

DAVENPORT, IOWA

SEVENTH REVISED EDITION

PRICE FIFTY CENTS PER COPY

50¢ PER COPY
SEND ORDER TO
DIRECTORY EDITOR

SEVENTH EDITION ENTIRELY NEW FROM COVER TO COVER

Never before has there been such a clear cut Subject-Source Index with its many classifications and divisions tabulated in a film directory. It is unquestionably the most comprehensive film selection list ever published. Instead of the user wading through many classifications to find a certain subject, this New Directory permits him to consult the Subject-Source Index, where, under the proper subject headings, he will find a list of sources that have such films available . . . both silent and with sound. Sources are numbered and user then consults source listings to determine what each source can supply.

Another noteworthy innovation is an enlarged editorial section that provides pertinent information and data on all non-theatrical applications of the motion picture . . . featuring, in particular, the educational field.

This edition of the VICTOR Directory is the result of thousands of requests for a continuation of this VICTOR service to 16mm users. As VICTOR was the first to publish a film directory years ago, it now carries on with the most complete and helpful film directory ever published. FOR YOUR COPY, send 50¢ with complete and fully legible mailing address to the DIRECTORY EDITOR at the home office of Victor Animatograph Corp., in Davenport, Iowa.

VICTOR 16 MM

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA CHICAGO LOS ANGELES NEW YORK

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

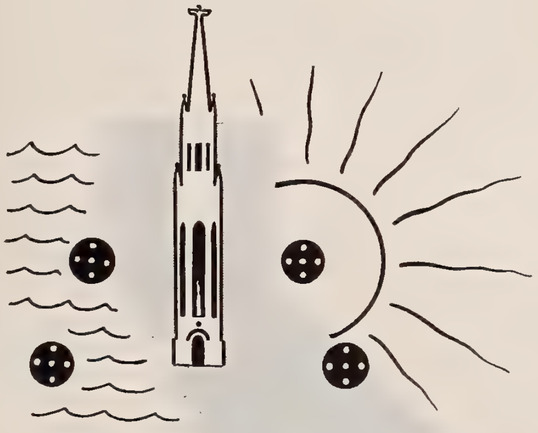
Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.



The Gate is open

THIS year of 1939, the United States is host to the world, with two of those great spectacles that so delight the people of all nations. Its eastern and western portals are flung wide to visitors from everywhere—New York Bay and the Golden Gate.

This month will see great throngs gathering in San Francisco Bay, at Treasure Island, that dreamland, so incredibly made by the genius of California's oldest metropolis. An island has been enlarged, through the magic of modern engineering, until it takes in a world. On it has been prepared a scene expressive of the best in the long tradition of San Francisco's art and culture. Here is architecture that mirrors that city's grace and dignity; here are flowers everywhere, testifying to her brilliance and vivacity. The 1939 Golden Gate International Exposition is distinctly in the San Francisco manner.

It is set in a city that has a personality so distinct that, once savored, it is never forgotten. Here is one of the great places of the world, which, three times before, has held the attention of all men. In the days of the Argonauts, when it was the gold capital, where riches came and went, almost overnight, San Francisco was known in every continent. In the tragic period of the fire, its sufferings were those of the whole world. In the Panama Pacific Exposition, it showed what its courage and optimism had done to repair the great disaster of 1906. Today, its Golden Gate stands open in the finest spirit of hospitality.

Movie makers will find everything ready to their camera hands. First, the city, itself, is dramatic in its very setting. There are the sweep of the Pacific, the Gate, the inner bay, the two enormous bridges, a park that is one of the most beautiful anywhere, a central artery, in Market Street, that is unexcelled for spaciousness and dignity, the hills, the cable cars, the Presidio, one of the most important military reservations in the United States, the sister cities across the bay. On every side is a scene that no movie maker can pass by unmoved.

At the Exposition, there are form and color. The Indian and Spanish traditions are expressed with all of the mystery of the first, with all of the grave restraint of the second, yet lightened and transformed into something that is the essence of San Francisco's grace and suavity. The color filmer will be lured to insane extravagance in footage by the flowers that almost blanket Treasure Island. Only a dullard can go and come without movies that will delight for decades.

Movie makers will find, from the dealers of the bay region, all of the information they need about what to film and how best to film it. They will be glad to advise visitors. In this number of Movie Makers are discussions of the filming opportunities to be found at the Exposition.

The Amateur Cinema League salutes San Francisco that so many of us know so happily. We hail its people and its places. We know that it will enjoy its guests as much as its guests enjoy their visit, because San Francisco is human and San Francisco is gracious. The Golden Gate is open.

Here are shots that you now can film on San Francisco Bay

A CINE GUIDE FO

THE Golden Gate International Exposition of 1939 is open. Movie makers from everywhere can film the spectacles, the color, the drama, the architecture, art and lighting effects that designers and engineers have spent years in creating for Treasure Island in San Francisco Bay.

They can film the two great new bridges that span the bay on either side of man made Treasure Island. They can shoot the enormous crowds at the fair, the guests from other countries (twenty one nations are participating), famous athletic champions in every field of sport, yacht regattas and speed boat races. They can take sequences of ancient Cathay in a walled Chinese city. They can make movies of the thrills and entertainments of 400 concessions in the fair's Gayway.

An American farm in miniature, live stock shows, Siamese art, Peruvian treasures, a rocket ship of the future and a deep sea diving bell in operation are among the diverse and manifold things that may be seen and filmed at the San Francisco World's Fair.

When you reach the fair, perhaps you will view it from one of the Elephant Buses. Then, you will want to show your conveyance in medium and long shots made from outside of it. On board, you will want to wait for the bus to stop at one of the attractions. Then, from a comfortable camera position, you can make a carefully framed shot.

Perhaps you will walk and, if so, you will enter through two great gates, the Portals of the Pacific, which are designed like pyramids and are crowned with turrets in the form of elephant heads.

Take an upward angle shot of these, using a filter to darken the sky, if you are shooting in black and white, or use a polarizing screen if you are working with color.

Then proceed through the gates and film the vista of the Court of Honor in the center of which is the 400 foot Tower of the Sun. Its lanterned spire rises over tall, slender arches, and it is crowned with the Golden Phoenix. A telephoto will give you near views of the statues in the arches and of the

Photographs by Roberts & Roberts
courtesy Golden Gate International Exposition

E SAN FRANCISCO WORLD'S FAIR

RAYMOND O'CONNELL, ACL

Phoenix to complete your cine study of the tower.

To the north is the Court of the Seven Seas where man's conquest of the oceans of the world is expressed in architecture, sculpture and paintings. A wide angle lens will be helpful here, as in filming all of the fair's buildings, for often you will want to include as much area as possible in a scene, but you do not want to "pan." A camera position that gives you side lighting will help in producing effective views of the sculptures.

Beyond the court of the Seven Seas is the court of Pacifica, where there is a huge relief mural, *The Peacemakers*, representing peace and unity. The entire mural covers an area of more than 8000 square feet, and close shots of details as well as general views of the mural suggest themselves.

At the end of the court is the colossal statue of Pacifica, the theme piece of the exposition. You will want to devote a sequence to it, for it is a unique engineering feat as well as a beautiful piece of art. At the foot of the statue are a sunken basin and one of the loveliest fountains of the exposition. You could end this section of your picture with a study of it and the statues that decorate it.

Southward from the Court of Honor is the Court of the Moon, and beyond that lie the Southern Gardens, where there are flowers, pools and many beautiful statues. The Court of Reflections is east of the main court. In this court, there are no fountains to disturb the waters which mirror the surroundings. Here, the movie maker can record beautiful reflections of the building and ornamental plantings. If you are shooting on black and white film, the use of a red filter will give an unusual effect. Try to improve your compositions by framing the scenes with the aid of statues, arches or foliage in the foreground.

In ten vast exhibit halls are displays of art, science, industry, government and recreation. Many of the indoor exhibits can be photographed with Super-XX film and a fast lens. Don't forget to use your reliable meter. If you finish your roll of high speed film out of doors, be sure to use a filter to cut down the light.

A cosmopolitan atmosphere distinguishes the Pacific Basin, east of the main, east to west axis. Here are centered the buildings of foreign governments whose lands border the Pacific. Here, broad lagoons are spanned by bridges to symbolize unity. Gondolas ply in calm water and offer the opportunity to make moving camera shots. Japan's feudal castle should be the subject of a separate sequence.

Hawaii has a pavilion typical of Polynesian life, and French Indo-China has a Temple of the East. There are the pavilion of the Netherlands East Indies, Peru's treasures of the Incan Empire and New Zealand's Maori House. Twenty one nations and one United States Territory have pavilions, all of which may be filmed. Native dances and customs can be recorded. The exhibits of nineteen other countries are displayed in the International Palace.

Night will bring the magic of changing illumination to Treasure Island. The gold, blue and ivory of its buildings and the brilliant murals will gleam against the backdrop of a rich, dark sky. Each court, each esplanade has received individual lighting treatment, and one will not want to neglect a study of the various forms of illumination. The forty acre Gayway, for example, is illuminated in exhilarating hues, while gardens and lagoons are lighted softly to enhance the charm of towers and vistas reflected in the water. With Kodachrome Type A and your camera set at a speed of eight frames a second, you will capture many of these beautiful color combinations. Of course, a superspeed film will give it in black and white with almost daylight results.

One of the major attractions of the Gayway is the Streets of the World, which will give you the opportunity to take scenes of dancers, native buildings, bazaars, shops and theatres from the romantic lands of the Orient, Europe, Africa, Asia Minor and North and South America.

Hollywood Boulevard is a Gay-

[Continued on page 129]

Here are shots that
you now can film on
San Francisco Bay

Photographs by Roberts & Roberts
courtesy Golden Gate International Exposition

A CINE GUIDE FO THE SAN FRANCISCO WORLD'S FAIR

RAYMOND O'CONNELL, ACL

THE Golden Gate International Exposition of 1939 is open. Movie makers from everywhere can film the spectacles, the color, the drama, the architecture, art and lighting effects that designers and engineers have spent years in creating for Treasure Island in San Francisco Bay.

They can film the two great new bridges that span the bay on either side of man made Treasure Island. They can shoot the enormous crowds at the fair, the guests from other countries (twenty one nations are participating), famous athletic champions in every field of sport, yacht regattas and speed boat races. They can take sequences of ancient Cathay in a walled Chinese city. They can make movies of the thrills and entertainments of 400 concessions in the fair's Gayway.

An American farm in miniature, live stock shows, Siamese art, Peruvian treasures, a rocket ship of the future and a deep sea diving bell in operation are among the diverse and manifold things that may be seen and filmed at the San Francisco World's Fair.

When you reach the fair, perhaps you will view it from one of the Elephant Buses. Then, you will want to show your conveyance in medium and long shots made from outside of it. On board, you will want to wait for the bus to stop at one of the attractions. Then, from a comfortable camera position, you can make a carefully framed shot.

Perhaps you will walk and, if so, you will enter through two great gates, the Portals of the Pacific, which are designed like pyramids and are crowned with turrets in the form of elephant heads.

Take an upward angle shot of these, using a filter to darken the sky, if you are shooting in black and white, or use a polarizing screen if you are working with color.

Then proceed through the gates and film the vista of the Court of Honor in the center of which is the 400 foot Tower of the Sun. Its lanterned spire rises over tall, slender arches, and it is crowned with the Golden Phoenix. A telephoto will give you near views of the statues in the arches and of the Phoenix to complete your cine study of the tower.

To the north is the Court of the Seven Seas where man's conquest of the oceans of the world is expressed in architecture, sculpture and paintings. A wide angle lens will be helpful here, as in filming all of the fair's buildings, for often you will want to include as much area as possible in a scene, but you do not want to "pan." A camera position that gives you side lighting will help in producing effective views of the sculptures.

Beyond the court of the Seven Seas is the court of Pacifica, where there is a huge relief mural, *The Peacemakers*, representing peace and unity. The entire mural covers an area of more than 8000 square feet, and close shots of details as well as general views of the mural suggest themselves.

At the end of the court is the colossal statue of Pacifica, the theme piece of the exposition. You will want to devote a sequence to it, for it is a unique engineering feat as well as a beautiful piece of art. At the foot of the statue are a sunken basin and one of the loveliest fountains of the exposition. You could end this section of your picture with a study of it and the statues that decorate it.

Southward from the Court of Honor is the Court of the Moon, and beyond that lie the Southern Gardens, where there are flowers, pools and many beautiful statues. The Court of Reflections is east of the main court. In this court, there are no fountains to disturb the waters which mirror the surroundings. Here, the movie maker can record beautiful reflections of the building and ornamental plantings. If you are shooting on black and white film, the use of a red filter will give an unusual effect. Try to improve your compositions by framing the scenes with the aid of statues, arches or foliage in the foreground.

In ten vast exhibit halls are displays of art, science, industry, government and recreation. Many of the indoor exhibits can be photographed with Super-XX film and a fast lens. Don't forget to use your reliable meter. If you finish your roll of high speed film out of doors, be sure to use a filter to cut down the light.

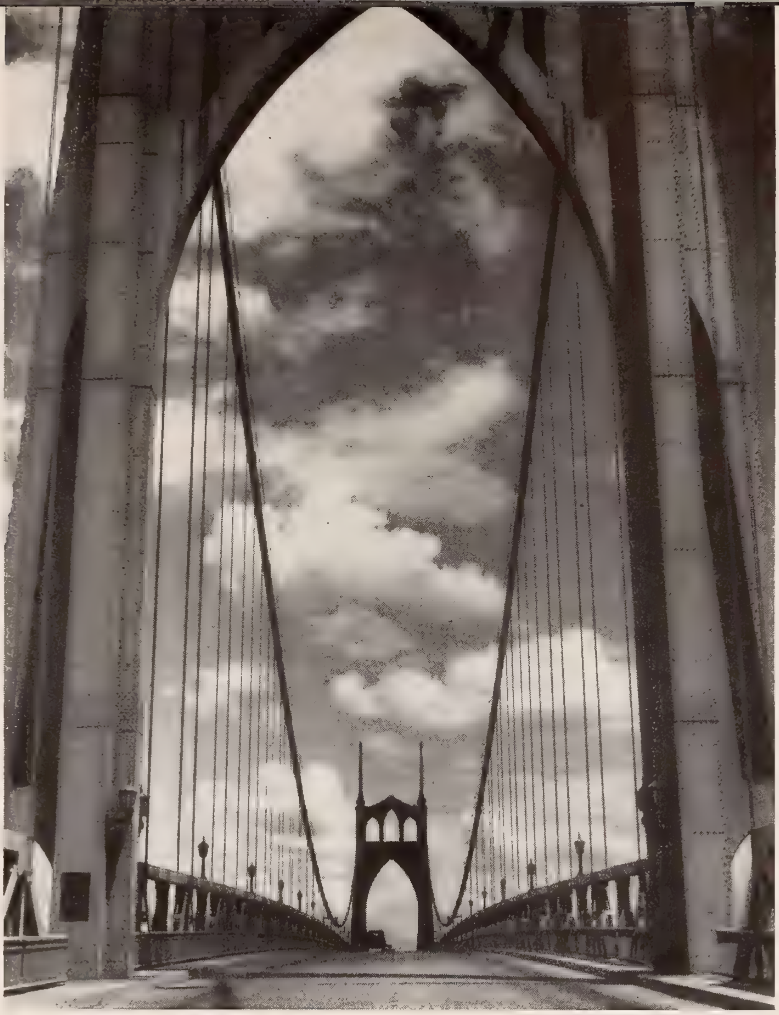
A cosmopolitan atmosphere distinguishes the Pacific Basin, east of the main, east to west axis. Here are centered the buildings of foreign governments whose lands border the Pacific. Here, broad lagoons are spanned by bridges to symbolize unity. Gondolas ply in calm water and offer the opportunity to make moving camera shots. Japan's feudal castle should be the subject of a separate sequence.

Hawaii has a pavilion typical of Polynesian life, and French Indo-China has a Temple of the East. There are the pavilion of the Netherlands East Indies, Peru's treasures of the Incan Empire and New Zealand's Maori House. Twenty one nations and one United States Territory have pavilions, all of which may be filmed. Native dances and customs can be recorded. The exhibits of nineteen other countries are displayed in the International Palace.

Night will bring the magic of changing illumination to Treasure Island. The gold, blue and ivory of its buildings and the brilliant murals will gleam against the backdrop of a rich, dark sky. Each court, each esplanade has received individual lighting treatment, and one will not want to neglect a study of the various forms of illumination. The forty acre Gayway, for example, is illuminated in exhilarating hues, while gardens and lagoons are lighted softly to enhance the charm of towers and vistas reflected in the water. With Kodachrome Type A and your camera set at a speed of eight frames a second, you will capture many of these beautiful color combinations. Of course, a super-speed film will give it in black and white with almost daylight results.

One of the major attractions of the Gayway is the Streets of the World, which will give you the opportunity to take scenes of dancers, native buildings, bazaars, shops and theatres from the romantic lands of the Orient, Europe, Africa, Asia Minor and North and South America.

Hollywood Boulevard is a Gay- [Continued on page 129]



Atkeson from Black Star

A foreground and the separate planes produce depth here

THE THIRD DIMENSION

Simple methods of adding apparent depth to scenes

SIDNEY A. DIAMOND

A STILL picture or a movie scene has only two dimensions. It lacks the third dimension that gives depth in real life, and this is the problem on which experts have been working since the introduction of photography.

How can we give a two dimensional surface the effect of depth? It can be done with the old fashioned stereoscope in still photography, and the new polarizing material provides a method of doing it with movies. But it requires two special cameras and two projectors, and each member of the audience must wear a pair of polarizing spectacles. The whole system, at present, is beyond the range of the average amateur movie maker. It is in the realm of the experimental.

Although real stereoscopy is not practical for us, we can give our movie scenes the *illusion* of depth. By taking advantage of any one of a few simple methods, we can make it appear that we have a three dimensional world on the movie screen—almost that you could walk into the picture.

The eye is trained to accept as a fact that slightly blurred objects in the background of a picture are separated in space from the sharp, clear objects in the middle foreground. A limited depth of field has its advantages, for it means that the background of the shot will be out of focus, producing an illusion of depth.

When we open our lens diaphragm wider, we get a smaller depth of field—or range within which objects will be in sharp focus. But, when we are filming out of doors in bright sunlight, proper exposure will probably call for a smaller opening, and we shall have a long range in which objects will be in sharp focus. This defeats our purpose if we want to give a scene depth by having a blurred background. We can overcome the problem by using neutral density filters, which do not affect the quality of the picture but which cut down the amount of light admitted to the lens. Then, we open the lens wider, reduce the depth of field and get a blurred background. If the light is poor, we should not need a neutral density filter, and it might be that we should want to use a regular filter in black and white work, which would have the advantage of darkening the sky as well as of necessitating a larger diaphragm opening and lessening the depth of field.

Indoors, we simply can use less light and, of course, whether working indoors or out, we can use a larger diaphragm opening simply by selecting a slower type of film. Slow motion requires more exposure, and so, when it can be used, it helps to reduce the depth of field.

Another basic way of assisting the three dimensional illusion is to use a lens having a different focal length from that of the normal one inch lens for 16mm. or half inch lens for 8mm. When a wide angle lens is attached, the lines in the image will converge more sharply. The eye, as the result of its training in normal perspective, accepts this as an indication that the distance between the foreground and the background of the picture is greater. Hence, the entire image seems deeper, and the feeling of a third dimension is noticeably enhanced.

Fortunately, there are methods simpler than any of these for gaining the illusion of depth in the two dimensional world of the movie scene. You can select camera viewpoints that will give you a picture with planes and masses clearly separated.

The actual subject of any photographic shot is made up of a series of receding planes, and our problem is caused by the fact that all of these are represented in the finished picture on a flat surface in but one plane. The eye finds considerable difficulty in distinguishing the relative distance from one plane to another, and so we say that the picture is "lacking in depth."

But, if the subject is photographed from a viewpoint that gives a scene with a number of clearly separated planes, the fact that there are intervening distances becomes immediately apparent to the eye, and the three

[Continued on page 135]

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Simple illumination The new, extra high speed film permits astounding experiments in exposure, but of more practical value are the results that can be obtained in the average home without the aid of special lighting equipment.

The pictures at the bottom of this page are frame enlargements from indoor 16mm. shots that could have been made with almost any 16mm. camera loaded with the new film. No lighting equipment nor reflectors were used in making any of these scenes. A few of them were filmed with only the customary illumination of the room, and the others were made with the help of flood bulbs that had been screwed into the regular lighting fixtures.

Making movies indoors now is as simple as outdoor shooting. In some respects, it is simpler, for either you can use an overall illumination or you can place your lights where you want them. Two flood bulbs will give enough illumination so that you can film anywhere in a moderately sized room and use a stop of *f*/3.5 with the new high speed film. You can place flood bulbs in bridge, table or floor lamps to get ample illumination for almost any specific indoor scene that you could want.

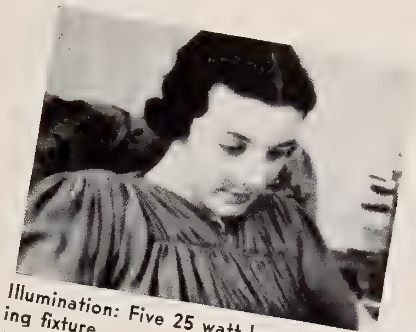
One cannot obtain the fine effects that could be produced by carefully arranged reflector units, but he can obtain entirely satisfactory indoor pictures with very little effort. Only flood bulbs and fast film are required.

Stop motion The current vogue for the game of Chinese Checkers has evolved an amusing cine idea submitted by Carl L. Oswald. He suggests that the services of six players be enlisted and that the camera be set up to expose one frame of color film after each move. The frames would be exposed in closeup after the players had withdrawn their hands, and an animated color pattern would result. Of course, the camera must remain in a fixed position for the entire game. The result of this laborious process is a scene of colored marbles (the pieces in the game), which scintillate in an ever changing design. The idea has great possibilities for color title backgrounds. The marbles would be filmed in this manner, then the film would be rewound and exposed again, this time on a title card with white letters on a black background. The combinations of varied color effects are without limit.

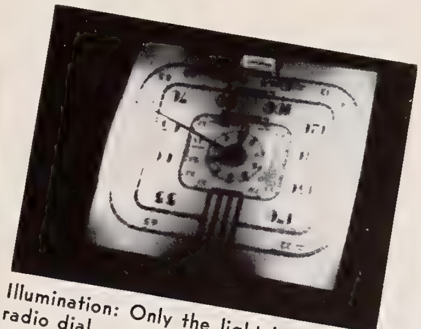
Reel can The containers for cellulose tape rolls, used by many stores for sealing packages, are ready made cans for 200 foot, 8mm. reels, reports Roger F. Miller, ACL. He adds that the raised part of the bottom of the container can be flattened by hammering it judiciously.

Single frames Now and then, one secures a shot on 16mm. Kodachrome which is so outstanding that he wishes he had made a

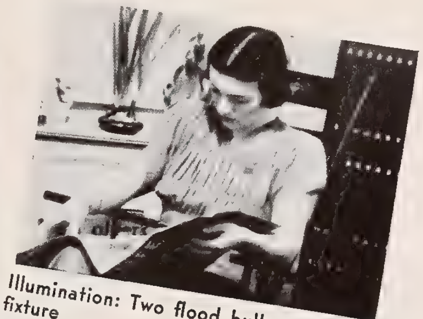
[Continued on page 136]



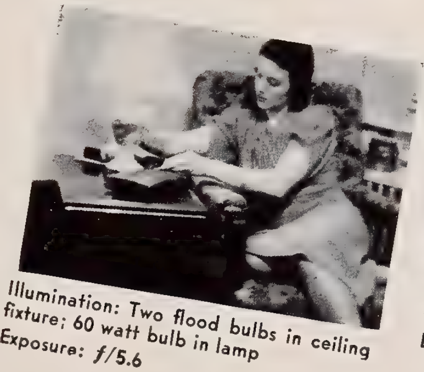
Illumination: Five 25 watt lamps in ceiling fixture
Exposure: *f*/1.9



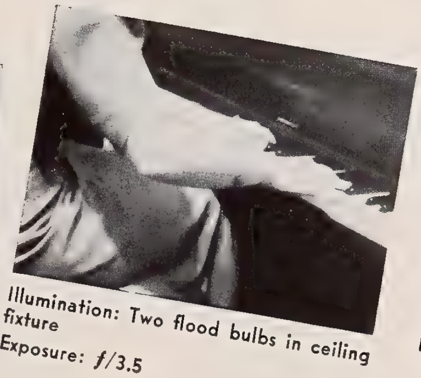
Illumination: Only the light behind the radio dial
Exposure: *f*/1.9



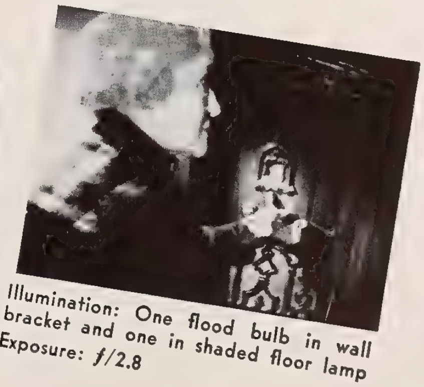
Illumination: Two flood bulbs in ceiling fixture
Exposure: *f*/5.6



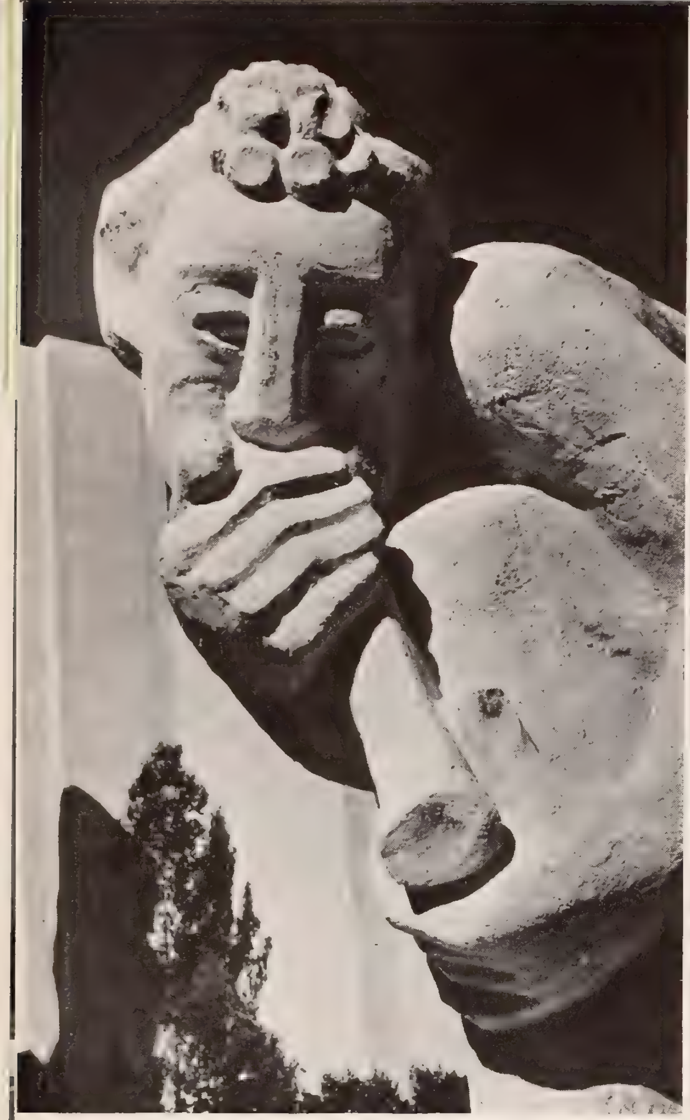
Illumination: Two flood bulbs in ceiling fixture; 60 watt bulb in lamp
Exposure: *f*/5.6



Illumination: Two flood bulbs in ceiling fixture
Exposure: *f*/3.5



Illumination: One flood bulb in wall bracket and one in shaded floor lamp
Exposure: *f*/2.8



Golden Gate International Exposition

A gigantic statue
at World's Fair on
San Francisco Bay

SAN FRANCISCO FAIR FILM PLANS

LAURENCE S. CRITCHELL, jr., ACL

CAMERAS turn to the West this summer, to one of the most beautiful of all expositions and certainly the most compact, to the Golden Gate International Exposition. It is this compactness (for Treasure Island, on which the grounds are situated, is only a square mile) that affords the movie maker one suggestion for a continuity theme for his motion picture—namely, the enormity and character of the approach as it narrows down from the great western spaces, where the ranches are situated, into the Bay region and to San Francisco. Progressively, the way grows more local. Road signs might help to sustain the movement of the film forward, and perhaps a title, *Traffic grows busier as we near the fair*, to point the theme.

As San Francisco is reached, one might pause in the vanguard of another title and film the hilly streets with their cog wheeled trams, Market Street, broad and busy, and, perhaps from the window of an office building, the first distant glimpse of the white island in the bay. (San Francisco merits a separate film in itself. Its hills, its fine modern architecture, its fashionable shops and streets, its Chinatown and its wharfs are all good material. Nor should you forget Oakland and the other cities on the Bay.)

From the heart of San Francisco, the way narrows still more. You have driven (or flown, or entrained) a great distance by this time, and the remainder of the route is local; you motor out along the San Francisco-Oakland Bay Bridge, linking the mainland with Treasure Island, or you approach it by ferry boat across the water. With this last, there would be an opportunity to film the people waiting on board and gazing expectantly ahead and, at length, the cars driving off to the island parking ground. If you go by means of the bridge, film the line of machines turning down the side ramp to the fair; this swift moving sequence of approach through the body of the continent could be climaxed by one of the car passengers, who puts his head out of the machine, as it comes to a stop, and looks about him in pleasure.

But the theme should be continued on the island itself. Having narrowed the route down from continental highways to State highways, and to city streets and to the ferry line or the bridge, and now, having left your car behind, you take to the little local buses on the island or—tinier still—the 'rickshas. From one of these 'rickshas, you might film a closeup of a pair of feet walking and walking. The 'ricksha gives you a moving camera platform from which you can film a close shot of the feet of a friend whom you have asked to walk alongside. The shots of the walking feet could be used at intervals between the various scenes of the fair, to connect one exhibit with another. The sequence might be varied a trifle at one point by a closeup of the walker holding one of his feet tenderly, then resting on a bench or soliciting one of the numerous "foot cooling machines" on the fair grounds.

In the end, why not film a few scenes from the blimp (which flies back and forth over the island) or from one of the miniature Clipper Ships of the Pan American Airways, which carry passengers on inexpensive trial flights? And, to finish the sequence from the air, you might "pan" to the San Francisco-Oakland Bay Bridge and follow that last shot with a closer view of your car going up the ramp and to the bridge—more and more distantly—until it is lost in the steel pattern.

Another simple and attractive theme for continuity might feature the flowers of the fair. Not only is there a Court of Flowers, but there are thousands and thousands of blooms, both cut and growing. In the gardens on the western side of the island, 250,000 tulip bulbs from Holland and 100,000 hyacinth bulbs have been planted. If you are filming the fair in color, these blossoms, and the others scattered profusely about the ground, would make an admirable central theme. (Curiously enough, when a film returns again and again to some simple idea of that kind, it gains a strong illusion of continuity—like repetition of line in composition.) And it might not be difficult to photograph the wanderings of one of the flower girls, whose progress through the courts and pavilions would contribute still more to the singleness of movement.

The movie maker who is visiting the fair with the intent of making a planned and serious record might utilize the motif of the fair itself as a continuity theme, the Pageant of the Pacific. At the entrance is a gate of massive but oddly exquisite proportions, the Portals of the [Continued on page 137]

A choice of continuities
is presented to visitors

HOW TO FILM YOUR HOME TOWN

Everybody wants a record of life where he dwells

JASON YOUNG

FOOT LOOSE fellows, these movie makers. They scour Uncle Sam's attic for glaciers, chase head hunting hombres in South American jungles or track down the lesser koodoo in darkest Africa, all the while looking for new angles on this filming business.

Yet, back in their own home towns are continuity plans going to waste, scenario ideas yelping to be heard.

Perhaps the average urbanite is too close at hand to see the outstanding possibilities in a city film, created out of his ingenious mind and incorporating all of the tricks of the cine trade.

If you live in a city which is a little more than just a whistle stop along the main line, the best way to get a bird's eye view of the municipal layout is to put down on paper a complete outline of the town's chief attractions. In short, your list may run something like this:

Principal streets: public square, market place, Main Street.

Celebrations: Rodeo, winter carnival, July 4, New Year's Eve, Hallowe'en, historical pageant.

Churches and art galleries.

Biggest hotels.

Hospitals and schools.

Dedication of new buildings.

Theatres.

Industries.

Transportation: plane, train, bus, street car, river boats.

Parks, lakes and scenic drives; historical spots, "zoos."

Local campus.

Sports and recreation centers: golf, tennis, soccer, baseball, football, hockey, skiing, skating, etc.

Home districts.

Local news: fires, storms.

Special shows and exhibits: cat, dog, horse, etc.

Such a list may be revamped to fit local conditions. In less populated towns, for instance, a little more footage can be devoted to the reduced number of topics. The reel may be assembled by the individual or may be broken down into separate assignments and produced as a cine club project. In this case, each member contributes his time, labor, equipment and a definite amount of footage covering some particular angle of the city reel. Such assignments should be made according to experience, although club members may volunteer to shoot the locales with which they are most familiar.

If the chamber of commerce can be interested in the use of such a film for publicity purposes, it is entirely possible that the municipal organization will find the feature sufficiently worth while at least to cover the film costs and other incidentals. If a city group is only lukewarm toward the idea, the club would do best to produce the film only for its members, who can secure duplicate copies of the combined work of their fellow button pushers, thus preserving a record of joint club activity for future years.

Many cities and States hold historical pageants each year, depicting the early pioneer struggle right up to the present. Such an opener would be ideal, and you could end the film with current highlights.

Or, if you are making a very ambitious picture, you might open your film with a closeup of a car wheel spinning along the pavement, double exposing, in rapid succession, closeups of several out of State license plates. Then the auto wheel skids to a stop, and the camera swings up to a sign reading *Welcome to Anytown — Tourist Information.* The car door opens, and the camera follows a pair of feet walking up the steps of the tourist building. Maps are spread out on a desk, and the attendant obligingly explains some of the city highlights. At this point, insert the sequences of the various city attractions. At the end, return to the tourist bureau to show the maps being folded and the tourist leaving the office.

The simplest way is to give your city reel straight handling, revealing just enough facts and figures in the titles to carry along the interest.

The greatest cross section of city life will be found in the street scenes among market place venders. Here, you will encounter folks in all walks, from the youngster to the "hand on scale" merchant trying to outsmart a shrewd looking customer. Downtown streets are also good, and, for an odd angle, take a scene from a few stories above the pavement at a busy intersection. Pedestrians fighting the maze of motor traffic will offer a typical city picture. Other shots of shoppers can be taken from a car parked near a street corner. The persons on the street will not notice you,

[Continued on page 127]

Local customs and costumes should be filmed if possible

Meisel from Monkemeyer

LANCASTER
WE ESDAY
JAN 6 1938
SALES AY

The Rev. Herman Bielenberg, ACL

From Evangelical Lutheran film, "The Call of the Cross"

PRACTICAL FILMS

The non theatrical movie as used for various purposes

BENJAMIN F. FARBER, jr.

■ The story of a church, born out of religious conflict in Saxony, Germany, and reared in the backwoods of Missouri, is told in *The Call of the Cross*, a 2400 foot, 16mm. sound film, produced for the Evangelical Lutheran Synod of Missouri on the occasion of its centennial celebration of the pilgrimage from the fatherland. The record is a dramatic one which tells of the original disputes, the hardships of migration and crude settlement and the growth of the church during its first century. Sincere acting, good direction and expert photography make this film outstanding among religious productions. It is to be distributed throughout the country for church screenings and already is scheduled for 1000 bookings this year. Consultant for the production was the Reverend Herman Bielenberg, ACL, of Oil City, Pa. The film was released by Business Films, Inc., of St. Louis, Mo.

■ According to René Vincens, of Paris, France, a precedent in substandard filming has recently been established in his country by the one reel, 16mm. film, *Proprette et Cochonnet*, by reason of its having been post synchronized with music and dialog. Made by M. Vincens for the association called Sauvons les Mères et les Bébés, the film treats with the cleanliness, tidiness and etiquette of children. It is intended for school screenings and educational conferences.

■ A school film that made a profit was recently produced by the advanced dramatic class in Shaw High School, Cleveland, Ohio. One member of the class owned a movie camera. The others participated in writing the scenario and acting in the mystery farce which was called *A Compact Case*, the sinister plot revolving about a daughter who murdered her father because he ruled against high heels. Good publicity gained a student attendance of 1300 at the première, tickets for which cost three cents. Exclusive of equipment, the production expenses were low enough to allow a slight profit after one screening. Photographer and director were James A. Nelson.

■ A travelog in four reels of 16mm. color film has been filmed by Leopold Barnato, ACL, of Hampstead, England, for the Peninsular and Oriental Steam Navigation Company. The film, entitled *A Cruise to Norway*, nicely pictures the pleasures of a trip in the steamship *Viceroy of India* and the interests of short excursions through Norway. The production is to be distributed throughout the United States for publicity purposes by the Cunard White Star Line.

■ *If Wishes Were Horses . . .*, borrowed from the well known proverb, is the title of an educational 400 foot, 16mm. color film describing three types of horses and explaining their characteristics. Photographed by Dr. James E. Bliss, ACL, of the Cinema Laboratory of Western Reserve University, in Cleveland, Ohio, the production is to be screened before athletic groups at schools and colleges. Its purpose, according to Phyllis Van Vleet, who owns the film and is chairman of the Riding Committee of the National American Association of Health and Physical Education, is to stimulate interest in riding among young people and to teach them the differences between horses.

■ *Shooting Basketball Pictures for Coaching Purposes* is the title of a leaflet written by Leslie I. Winik, official sports photographer for New York University. This paper discusses the types of equipment necessary and the various methods of using them. *Let There be Light—Enough* is a paper by Dr. James E. Bliss, ACL, of Western Reserve University, in which he takes up the lighting and exposure problems involved in basketball filming. Both discussions have been read at recent conferences of basketball coaches.

■ To attract customers and to increase sales in his retail paint and hardware store, Richard A. Koretz, ACL, of Chicago, Ill., has produced an 800 foot, 8mm. color film, entitled *A Symphony in Color*. In it, he illustrates various kinds of paint and wall paper, the multiple uses of enamels, sundry polishing materials and many mechanical means of beautifying the home. The film is screened before local ladies at regular afternoon meetings in Mr. Koretz's store.

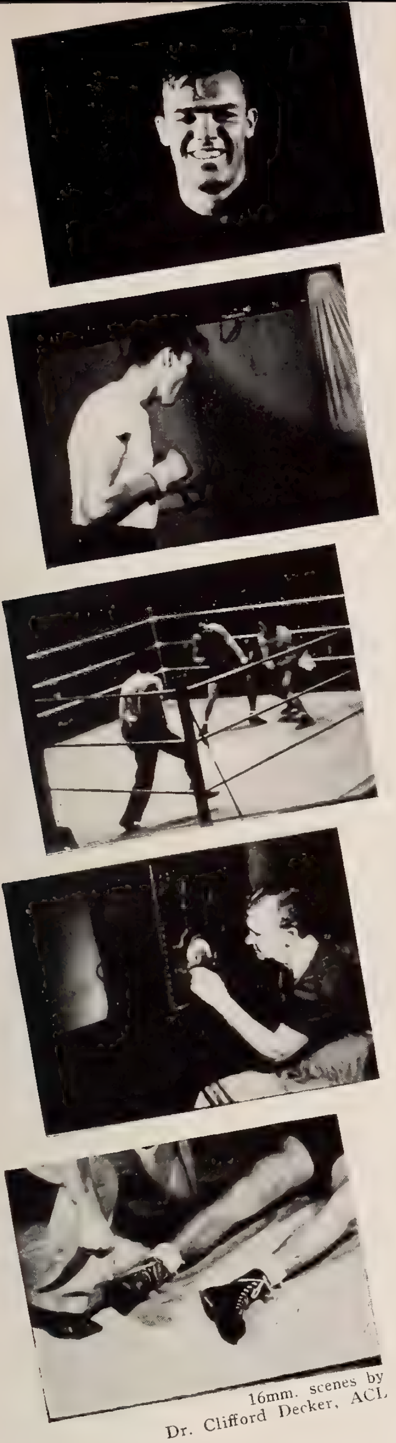
■ The projection of voice by wire and short wave radio from Vancouver, Canada, to Plymouth, England, is illustrated in *An Empire Link*, recent release of the Bell Telephone Company of Canada. The 16mm. sound film was produced by Fred W. Motton, ACL, of Montreal, Canada. It traces the progress of a call over the "all red link in Empire communications" and records, allegedly for the first time on any film, "scrambled speech," which insures that

[Continued on page 138]

FILMING A WINNER

This picture was made in face of multiple hazards

DR. CLIFFORD DECKER, ACL



16mm. scenes by Dr. Clifford Decker, ACL

Shots in "The Glory Road," cine record of Golden Gloves

OUT of 250 contenders in a local boxing tournament, we had to pick one boy as the star of our film—one boy whose fists would fly faster, whose boxing would prove better, whose star in the amateur ring would rise higher than all of the rest! And this without seeing any of them in actual fistic combat.

Well, we failed. The trainer's choice was outpointed, the sports editor's fell flat on the canvas in the third round, and mine didn't even fight!

This problem is typical of the many that we faced in making a complete motion picture record of the 1938 amateur boxing championships, known collectively as the Golden Gloves. The 250 boys were only those in my city. They contended, through preliminaries, semi finals and finals, to win places on a team which met other teams in New York City. After a similar series of eliminations, the winners then met for intersectional titles. Naturally, we wanted to choose the boy who would go farthest in these fights, but there was no guarantee that any of them would go beyond our city. However, the second time we chose, luck was with us. The star of my film, *The Glory Road,* battled his way to the Eastern Championship and gained the runner up spot for the national title.

My enthusiasm for these annual amateur boxing contests naturally dictated my decision to make a film record of them. In going about this as logically as possible, step number one was writing the scenario. Only by having a scene by scene script could I hope to get all of the necessary shots for a well integrated continuity which would tell the whole story. I wanted to picture a lot more than just the fights. I wanted to show the physical examinations, the arduous training, the parental reaction, the excitement and boyish thrill that accompany successive victories in clean, hard won fisticuffs. To obtain such a script, I appealed for help from the sports editor of the local newspaper; he aided tremendously with the writing end of the job.

The scenario completed, my next step was to organize a shooting script, grouping together those scenes that were to be taken in the same setting. This saved a great deal of time, even if it was a trifle baffling to the actors. The main character, as I have explained, was the hardest one to choose. After failing miserably in our first choice, we picked one boy, Phil Shea, and, with the grimness of gamblers, staked our all on him. If he went through the finals in our city and on to bigger victories in New York, leading up to a championship, the film would be complete. Fortunately for us, he did.

As an introduction to the film, I tried to picture, in montage fashion, the dreams of youth for success in the manly sport made famous by Dempsey, Jeffries, Corbett and others—all boyhood heroes. Then I followed the steps taken by one boy as he made his momentous decision, entered the Golden Gloves contest and commenced training. Scenes of the various fights naturally take up the majority of footage, but shots of audience reactions, of announcers and of anxiously watching parents alleviate the monotony of these sections.

When the finals of the local fights were finished and the team was picked, I carefully filmed the organized training and workouts which make up such a large part of a fighter's life. Then came the arduous job of showing the team en route to New York and of taking shots of the continuous contests held in the Hippodrome, where two rings presented double barreled action for my camera. Because my star made good, there was another trip to the big city to shoot the finals in Madison Square Garden. In boxing language, this sequence offered a walloping climax.

When I filmed *The Glory Road,* I found that shooting prize fights in color usually requires the widest aperture of a fast lens, such as *f*/1.5 or *f*/1.9. Fortunately, some boxing rings in the smaller cities are more brilliantly illuminated because the lights are closer to the canvas. This permits the use of a telephoto lens of the fastest type available, such as *f*/2.7 or *f*/3.5. Telephoto lenses are invaluable, and, whenever illumination permitted, I made use of them.

Exposure meter readings are likely to be deceptive, even if one can hold the meter properly to represent the light reflected from the ring. The glare of illumination on the white canvas produces a high reading, which would give underexposure on the darker bodies of the fighters. Therefore, it is best to take a reading on the contestants in the ring before the fight.

Occasionally, one of the 1000 watt bulbs above the ring burns out during a fight, which means that a proportionate amount of the illumination is gone. If this happens, if possible, one must open the lens wider to compensate for it.

Having two cameras is convenient and frequently necessary, unless one is willing to run the risk of missing a knockout. After one has watched many prize fights, he occasionally can sense an impending knockout and can make certain, in advance, that the film in the camera has not run out and that the spring is wound. More often, the knockout is unpredictable, and it would take more than an

[Continued on page 128]

A BIRTHDAY FILM PLAN

A simple framework that will include your movie

BENJAMIN F. FARBER, jr.

YOU can make better family films if you pick an occasion, a family event, as the theme. Then you will have a topic for the picture, a natural sequence of events that will give you automatic continuity.

That's the beauty of birthdays. They come once a year, and sooner or later your child is going to plead for a party. If you give a party for him, you will have an opportunity to make a well sequenced film by following the natural order of events—the arrival of the guests, the games or entertainment, the refreshments, the leave taking at the party's close.

When the attention of the children is occupied by what they are doing, they will be natural actors and actresses. You can get unposed shots, and the children will not be self conscious. If you try to arrange specially acted sequences during the party, you may have a big problem on your hands. In the midst of the festivities, it's best to shoot what you can catch without controlling the children.

But you do want preliminary scenes to provide a setting for the picture, and you want a few special shots to finish up in good style. Plan an introductory and a closing sequence that could be filmed at any time, before or after the party. Then you can make these shots at your convenience.

Let's suppose that the party is planned as a surprise for Junior or Sister. The introduction might be scenarized like this:

1. *Closeup.* A birthday card being pulled out of an envelope. The card is quickly opened to the inside page on which is written in large letters, *Happy Birthday to Junior from Mother—You are invited to* YOUR OWN PARTY *at 4:30 this afternoon!*

2. *Closeup.* Junior's face as it spreads to a smile and his lips open to emit a war cry of joy.

3. *Medium shot.* Junior throws the card into the air and races out of the room. *Fade out.*

4. *Closeup. Fade in.* A clock face. The hands point to a quarter after four.

5. *Medium shot.* The dining room. Mother is arranging the table as Junior races in. She turns to him and directs his attention to the clock on the mantle.

6. *Semi closeup.* Mother speaking to Junior.

A. *"You'll have to hurry, Junior. I've laid your clothes out on the bed."*

7. *Medium shot.* Mother finishes speaking, and Junior hurries out of the room.

8. *Medium shot.* Junior's room. He is standing by the bed, with an annoyed expression on his face. He picks up the shirt and short pants, all nicely pressed, and looks at them with extreme distaste. Suddenly, he shakes his head and turns toward his chiffonier. He pulls a drawer open.

9. *Closeup.* The drawer coming open to reveal an Indian costume.

10. *Closeup.* Junior's beaming countenance. *Fade out.*

11. *Medium shot. Fade in.* Junior standing before the mirror in his Indian costume. He is making fierce faces at himself as would best become a savage warrior. (Change your focus now.) Suddenly, Mother appears in the mirror and is obviously upset. Junior's face falls as if he had just been ambushed by the enemy in a surprise maneuver.

12. *Medium shot.* The room from another angle. Mother quickly comes forward and says:

B. *"Listen, you little Indian, this is a birthday party, not a council of tribes. Now get out of those in a hurry."*

13. *Medium shot.* Mother finishes speaking. Junior moves toward the bed reluctantly and picks up the right clothes. *Fade out.*

This would be inserted at the beginning of the picture, and you would start the first shots of guests arriving with a fade in. Since your lens probably will be pretty well opened for these interior shots, you can manage a fade out by turning the lens diaphragm down to its smallest aperture and then putting your hand over the lens. Reverse the procedure for a fade in.

A parallel sequence for Sister can easily be worked out, not by having her don a different dress, but by showing her at her mother's dressing table, applying rouge and lipstick. As in the boy's case, Mother will enter just in time, as the last dab of powder is being carefully applied.

After this intimate family sequence, you can cut to show the arrival of the guests. Some nice action is involved when the presents are opened. Be sure to get a closeup of each gift as it is unwrapped.

Games at these parties are many and varied. From the cinematic angle, treasure hunts are about the best. This sort of game allows you to picture the hunters collectively dismantling the living room and, in closeups, their individual joyful faces as successive "treasures" are discovered.

Should the party be held out of doors, your task wil be simplified somewhat by the ab-

[Continued on page 125]

Elizabeth R. Hibbs

Make a sequence of blowing out candles and cutting cake

Even shadow areas are illuminated in this interior shot

Black Star

SUCCESSFUL INDOOR LIGHTING

Basic illumination must be enough before spot lighting

NESTOR BARRETT, ACL

THOSE who have made movies with indoor lighting, as well as those who have never tried it, themselves, but have seen their friends' attempts, doubtless have noticed the most common error in lighting.

Think, for a moment, of the last indoor sequence which you saw that was made by a friend. Perhaps it was a group of children seated at the table at a birthday party. It may have been the family at Christmas dinner or it may have been shots of an evening at home. Do you remember clearly just how those scenes looked?

Unless your friends among the cine fraternity are supermen, or above the ordinary run of common mortals, you observed that the persons closest to the camera were brilliantly lighted. They may have been so much so, in fact, that their faces were pasty white, devoid of detail. You were not quite sure whether the youngster in the spotlight was Junior or not, until you saw the big piece of cake in his hand.

In sharp contrast to this flood of foreground light, things got darker toward the rear of the scene, so that the guest of honor blowing out the candles was mercifully, but unintentionally, left to his breezy effort in a hazy zone of twilight which made it difficult to discover him.

This may seem exaggerated, but it is a fair appraisal of what most of us have seen at one time or another. This lack of adequate lighting is disturbing, not only because it makes it difficult to follow the action, but, also, because it affronts two profound psychological truisms, thus upsetting us inwardly.

The first of these disturbing elements is that the scene has violated the great basic rule of all pictorial photography, that *the subject of principal interest must have the highlight of the composition.* The second is that we like to associate parties and, indeed, all happy family gatherings with brilliant, well lighted scenes. When a series of pictures in which happy, laughing children are playing games in the sunlit yard is followed by interior shots, with a few, small, brightly illuminated areas in a sea of black shadows, we are unconsciously annoyed, although we may not be able to analyze our feelings at the moment.

It would be possible to draw up a set of lighting diagrams which would take care of this type of scene, but standardized layouts rarely fit the conditions encountered in particular places. Sometimes, complex examples are slightly confusing.

Another difficulty with fixed plans is that we rarely have them with us when we really have need to use them. We read about them, study them faithfully and resolve firmly to use them next time the occasion arises, but, in the midst of filming, we are rarely in the mood to hunt through our collection of literature to find just what we require.

What we want, therefore, is not so much a series of fixed instructions as a few simple rules to remember as guides when we are placing our lights for our next indoor shots.

The basic rule for all interior photographic lighting is to build up a general level of illumination which will give detail in even the deepest shadows. The reason for this rarely seems to be understood among cine amateurs. But it should be obvious. Consider the illumination out of doors. Even in the shadow areas, there is an abundant supply of reflected light from the sun. The shadows are dark only by comparison with the brightly lighted places. If a cloud momentarily obscures the sun's rays, all of the landscape will be in shadow, but there will still be an abundance of light for photography.

Now, let us move into the house. Where our meters, used outside, gave us a reading of 100 foot candles on even a very cloudy day, the lighting engineers tell us that, in the average home, there is not a total of more than ten or twenty foot candles in its best lighted areas and that this rapidly falls off to nearly zero in the corners and behind furniture.

The remarkable lens system in the human eye can adjust itself to such extremes, but no lens devised by man has ever been capable of approaching such a feat. Similarly, no film can record the wide scale of light and shade which can be perceived by the human retina. Therefore, for the camera, we must give our shadow areas plenty of light, paradoxical as this may seem.

Did you ever study any of the Hollywood "stills" which show how lights are placed on the set? If you have, you could not fail to notice the strings of lamps overhead, on long runways, covering every foot of the set. Before the head cameraman begins to place his principal lights, he floods the set with illumination from above, so that, no matter what lens stop he finally uses, he is certain that every point in the set will register on the sensitive emulsion [Continued on page 126]

PACKAGE GOODS

Decorating your films to make them more pleasing

EPES W. SARGENT

Warren Boyer from Gendreau

Tilt from title on snow bank to scene of snowball fight

"SEEMS to me," pronounced John Doe, as he bent over his projector, "that MOVIE MAKERS is wasting too much space on titling. What does an amateur need titles for? He can tell his audiences what the pictures are. The title is just a label."

"But look what a label did for the soda cracker," reminded his friend, Richard Roe.

"That's different," defended Doe. "You can't go around telling people 'This is a package of soda crackers,' but what difference does it make whether I have a title or just tell you that here's something I made on the Maine coast last summer?"

There was a click of the switch, a dirty smudge on the screen as the leader ran past, then Roe gasped as there appeared on the screen a broad seascape, with a lazy sea washing a long stretch of sandy shore. It was almost breathtakingly beautiful. It was followed by other clips, storm and serenity alternating. Doe was a real photographer, and he had captured Mother Ocean in all of her moods. Considered as photographs, any theatrical cameraman might well be proud of the results, although the arrangement left something to be desired. Roe uttered a regretful sigh as another smudge, oddly at variance with the beauty of the scenes, announced the end.

"Jack," he begged, "let me take this home and title it for you. It's too fine not to have the proper packaging."

"Go ahead," granted Doe, "only don't get it so badly mixed up that I can't get it back where it belongs."

A fortnight later, Roe turned up at the Doe domicile with a film can in his pocket. "You sit down and be audience," he instructed. "I'll run this off."

Doe chuckled as the machine speeded up. Instead of a title, there was the same stretch of beach as before. "Lost your nerve," he jeered, but he paused abruptly as the opening scene shifted to a closer view of the beach, with the spent waves rolling up the strand. A still closer view followed and, as the wave receded, it left, sharply cut in the sand, the familiar line from *Anna Christie*, *"Dat ol' Davyl—Sea,"* with *By John Doe*. The first scene was a rocky shore, with the waves dashing high above the barrier and a chemical fade to the same spot under more benign conditions. From then on, the film built gradually to the storm climaxes, for the material had been edited and the scenes were no longer in the same order in which they happened to have been made. Then came the closeup of the shore again, with "The End" written in the sand, and a wave washed up as the picture ended.

Doe sat silent for a moment, then put out his hand. "You win, Dick," he announced. "Tomorrow night, I'll get out the back copies and study up. It may be just the packaging, but it surely helps. How did you do it?"

It was comparatively simple. Roe has a camera platform which he built as an aid in making a number of simple title tricks. It consists of a twenty four by thirty inch board, which, by the way, is merely a large molding board, such as is used frequently in the kitchen and which can be purchased in any hardware store. Uprights, nailed on either side of the board, support a crosspiece to which the camera may be fastened so that it points vertically downward. (See Fig. 1 on this page.)

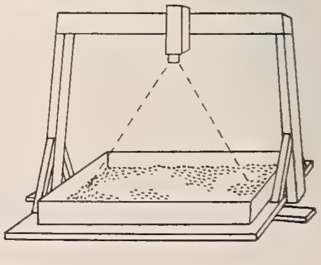
On the board, Roe placed a large baking tin, obtained from a hotel supply store. It was about five inches deep and was covered with a layer of gray sand, about two inches deep. The entire platform was tilted so that the water, which Roe poured in, flowed to one side out of range of the camera field. In the wet sand, he lettered the title with a stylus, in this case an orange stick from a manicure set.

To aid in tilting the whole arrangement, Roe placed a block underneath the bottom of the platform. Then, after the title was lettered in the sand, he strapped the camera to the top crosspiece, placing it upside down in relation to the title lettering. He filmed sufficient footage so that the title could be read and, while the camera was still running, he tilted the platform back so that the water outside the camera field flowed over the sand. When the strip was reversed end for end, it appeared that the wave had receded and had left the lettering in the sand.

The tail piece was simply straight photography. The whole job had taken less than two hours, for Roe had used this arrangement before and knew the exact camera field on the board when his camera had

[Continued on page 130]

Fig. 1. Support for camera in making vertical title shots



Shreveport (La.) Movie Makers film an army air field for reel of city

C. M. Zaenglein

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

New in Illinois Movie makers in the vicinity of Rockford, Ill., now will be served by the Rockford Cinema Association, strong new group in that community. First officers are Edwin L. Melquist, ACL, president; David W. Johnson, vicepresident; Burnell H. Carlson, secretary; Verne Burton, treasurer. Charter members of this new club already have overhauled and equipped, with a screen and built in projection facilities, a basement meeting room, where gatherings are held on the second and fourth Wednesdays of each month. Interested movie makers of the district are invited to drop in at the club rooms on meeting night—located at 2010 South Fifth Street—or to get in touch with any of the officers for further information.

Record critic Members of the Metropolitan Motion Picture Club, in New York City, participated in a unique program actively recently as they combined a clinical screening of *Nite Life*, by J. Kinney Moore, ACL, with a demonstration of the Presto Recorder, by Ralph C. Powell, sales manager of the Presto Recording Corporation. *Nite Life*, laid on the altar of analysis by the club's program committee, was screened first. Then, as each member of the club spoke his mind freely about the film's qualities or lack of them, the recorder grooved their comments in relatively imperishable acetate. The club has forwarded the recording to Mr. Moore, with its compliments.

Club in Calgary In Alberta, Canada, the Calgary Amateur Motion Picture Club was organized early this year and already has ambitious plans for programs, contests and film production. First officers include W. J. Oliver, honorary president; A. F. McKenna, president; A. E. Stephens, vicepresident; Phyllis Hamlin, secretary treasurer. Already appointed are program chairmen: W. Scott, production; Bud Clarke, programs; A. N. Hutchinson, contests; L. G. Darby, ACL, technical; S. E. Andrews, publicity. A club cup, donated by Don Uren, has been set up for the best film of the coming year.

Pittsburgh pushes on Reorganized under a new constitution, the Pittsburgh Amateur Cinema Club now boasts an active membership of more than thirty, meeting twice monthly at the Fort Pitt Hotel. Officers for the current year are Russell Dixon, ACL, president; Barney Rogan, vicepresident; Rose Goldman, recording secretary; Mrs. Carl Brackmann, corresponding secretary; George Asche, treasurer. The club has recently completed its first successful contest, marked by six entries in the 8mm. class and four in the 16mm. group. First awards went, respectively, to Mr. Dixon and Mr. Rogan. *Father's Quiet Evening at Home* is the name of a short film story being produced in meeting, as an experiment and training in interior film work.

Ottawa organizes Twenty five active amateur movie makers cooperated in the recent organization of the Ottawa Cinema Club, ACL, in Illinois, according to the announcement of the temporary president, R. E. Turner, ACL. Serving with him, until first elections, is Mansel B. Leek, ACL, as secretary.

Draculan drama In Toronto, members of the Art Film Guild are busy in the production of *The Strange Diary of Doctor Holsig*, planned as a three reel, 16mm. melodrama of the Draculan vintage. Frank C. Moultrie, ACL, heads the group as cameraman and director.

New in Worcester Meeting in the quarters of the Young Men's Christian Association, movie makers of Worcester, Mass., have recently formed the Worcester Cinema Club, an organization devoted to the arts and crafts of personal filming. Meetings will be carried on in the "Y" on second Thursdays of each month, with programs of technical and production interest, to which movie makers and drama students of the community are invited. The first officers are Roger H. Marble, ACL, president; Merrill W. Wright, vicepresident; George H. Clark, secretary treasurer. H. Winslow serves with them on the board of governors.

In Mount Kisco Meeting in the newly completed home theatre of Robert C. Orr, jr., ACL, members of the Mount Kisco Cine- [Continued on page 131]

Staff of Art-Film Guild of Toronto working on titles

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

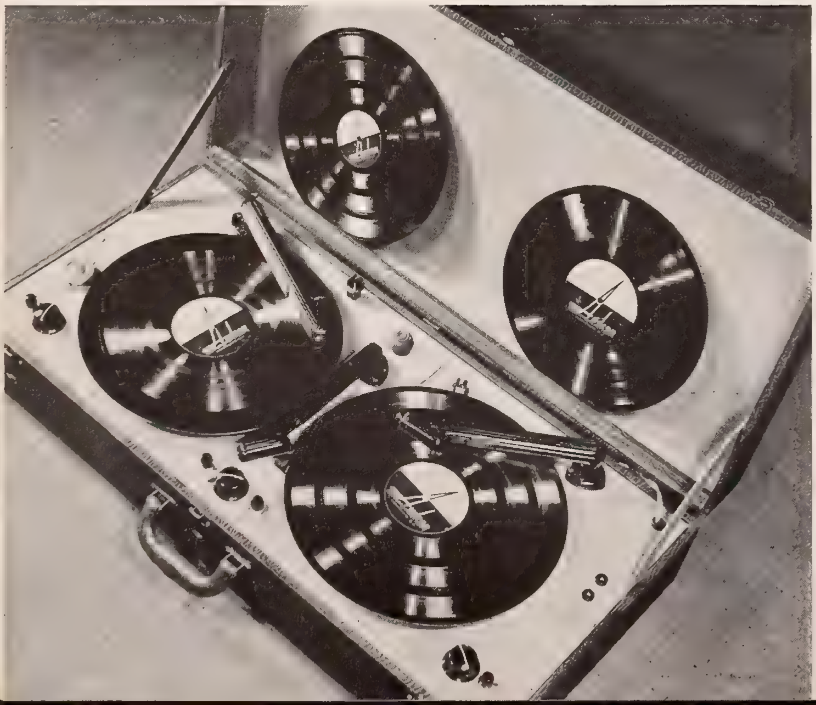
RUSSELL C. HOLSLAG, ACL

New Agfa pan Sensitive to all colors and providing a screen image of excellent clarity, the new Agfa 16mm. Panchromatic Reversible film, announced early in February, attracted immediate attention because of its retail prices of $4.50 for a 100 foot daylight loading spool and $2.75 for fifty feet. The new film is characterized as fast, of exceptionally fine grain and high in anti halation qualities. Processing at any Agfa finishing station is included in the purchase price. Makers are Agfa Ansco Corporation, Binghamton, N. Y. Agfa has published a beautifully illustrated, fifty two page booklet, titled *Selecting Your Miniature Camera Film*, wherein are described the applications, technical characteristics and practical usage of the six miniature camera films manufactured by this company. Copies are obtainable on written request to Agfa in Binghamtom.

Univex 8 A 500 watt, 8mm. projector, that has many new features and is offered at a price lower than fifty dollars, is now announced by its maker, Universal Camera Corporation, 28 West 23rd Street, New York. Its high optical efficiency is said to give a brilliant screen image, comparable to that produced by much higher priced machines. Its constructional features are novel and its design unusual. It has a die cast frame housing with chromium finished trim. Generous lamp house cooling is provided by fan ventilation and large radiating surface. Electrical controls are grouped together, and there are separate switches for lamp and motor. An *f*/1.6 projection lens is standard equipment.

Audeon A portable double turntable, for the purpose of playing disc recorded music or sound effects as a movie accompaniment, is offered by the Audeon Corporation, ACL, of Montclair, N. J. The outfit, available in De Luxe or Standard models, is compact in construction and may be carried in the manner of a suitcase when closed. Opened, the De Luxe model reveals two turntables (each of which will take twelve inch disc records), three crystal pickups with individual volume controls, pilot light and rack for additional records. Each pickup is provided with a tiny lamp so that one may place the needle accurately on the record. The third, or central, pickup arm is so arranged that it will operate from either turntable, giving greater flexibility in mixing sound effects from the same or different records. A new feature is the calibrated cue selector, by means of which the pickup needle may be placed in any predetermined spot on the record, for the reproduction of a particular sound effect occurring at that point. The De Luxe model is equipped with a phono oscillator, so that records may be reproduced through any radio without connecting wires. The Standard model provides only the two turntables and two crystal pickups, for reproduction through any conventional amplifier and loud speaker system.

New portable double turntable made by Audeon Corporation



Presto to music trade A new line of sound recording equipment and discs, made especially by the Presto Recording Corporation, 242 West 55th Street, New York, to fill the needs of the musical profession, will be distributed by the Chicago Musical Instrument Company, 30 East Adams Street, Chicago, Ill. Three new recording machines have been designed for this particular purpose, and those interested in further details should write to the new distributor or to the parent company.

Royal tripod A new "pan" and tilt tripod, well made and offered at a very reasonable price, is marketed by the Albert Specialty Company, 231 South Green Street, Chicago, Ill. Construction is entirely of metal, the legs being made of chrome plated steel and brass. The tripod may be set at any height, up to fifty six inches, as each leg is provided with an adjustable chuck type grip. The top "pans" and tilts by means of a single handle control. Either the tripod, known as the Royal, or the top may be purchased separately. Further information may be had from the maker.

Vulco S-F A new film cement is offered by Fisher Manufacturing Company, 60 State Street, Rochester, N. Y. Said to contain no acid, to flow freely, not to thicken with age and to make dependable splices on all makes of film, the new Fisher Vulco S-F cement is sold especially for use with Fisher Film Cement Pens, the handy brushless applicator.

Flood spot to Brooks Distribution of the well known Photo-Flood-Spot and of the Flex-A-Lite line of adjustable flood lighting units has been undertaken by Burleigh Brooks, Inc., 127 West 42nd Street, New York. The new distributing organization will make these efficient units available through its regular dealer channels and, in particular, will emphasize the advantages of the Photo-Flood-Spot. This unit, pleasing in appearance and efficient in design, provides light emphasis of controlled amount on any part of the scene and uses No. 1 Photoflood or flood type bulbs.

Kangaroo star In an unusual sound film, *Wild Innocence*, distributed by Post Pictures Corporation, 723 Seventh Avenue, New York, a kangaroo takes first acting honors. This subject tells an interesting story which ranges from the Australian bush country to the circus.

Berndt back Eric M. Berndt, president of The Berndt-Maurer Corporation, 117 East 24th Street, New York, recently has returned

[Continued on page 140]

INCIDENT LIGHT MEASURING

F. C. BOBIER

General Electric Company

ANY photoelectric exposure meter is essentially a light meter. However, an exposure meter for measuring reflected light must measure the light coming from a definite direction, that is, from the object to be photographed.

To accomplish this, exposure meters have been equipped with various means for obtaining a directional effect. Since the directional feature eliminates a great deal of unwanted light (correctly so), a very small proportion of the general illumination on the subject is available for actuating the photoelectric cell and instrument. The result has been that, in scenes with even moderate interior illumination, insufficient light strikes the cell to obtain an accurate reading of reflected light. This result is known as lack of sensitivity.

The only reason for measuring reflected light is that it is usually impractical to measure the illumination on the subject in bright light conditions. It is often impossible to get close to the scene being photographed, and, even if one could, the light range which would have to be covered in a small instrument presents a problem almost hopeless without annoying complications.

The measurement of reflected light is a practical means of covering the bright range. Although not scientifically correct in all of the conditions encountered in photography, such measurement, with a properly designed and calibrated exposure meter, gives good results in more than ninety percent of the situations encountered. Rare situations occur where no exposure meter can give correct results. Here, some judgment and experience must be used.

How to use the incident light method.

After covering the bright range as described, the problem of using the exposure meter in dim light presents itself. The General Electric Company has solved this problem by designing its exposure meter so that the directional hood may be removed. Then, the instrument may be used as a light meter to measure incident light. Fortunately, in really dim light conditions, one is usually either indoors close to the subject, or, if outdoors, the illumination is quite uniform.

The instrument without the hood may be used to measure the general illumination *on* the subject. The photocell is pointed away from the subject, measuring the incident light rather than that which is reflected from the subject. The instrument is read in the same manner, and the camera setting is obtained in the same way from the calculator, as is done in measuring reflected light, but, when the lens setting is obtained from the calculator, *ten times this value should be used.*

This method means essentially an increase in sensitivity of approximately ten times in the same exposure meter. Further, it makes possible an accurate determination of the camera setting in almost darkness. General illumination of less than one foot candle can be read very accurately as far as photography is concerned. Especially for color photography is this accuracy important.

Reasons why it will serve a very practical purpose

When using this method for movie work, or wherever a fixed shutter speed is desired, it is only necessary to set the film emulsion speed to one tenth of normal for the film that you are using. Then you can find the correct *f* stop.

One objection to this method has been that it is only approximate and will work only for a subject with a reflection factor of ten percent. Another objection has been that it is a bother to use the factor of ten.

The first objection is based on a wrong assumption. The factor of ten was determined by taking hundreds of pictures in measured light conditions, at varying exposures, and selecting the negatives of proper density. The calculator had already been designed to give correct results when measuring reflected light. From the results of measuring incident light, a factor was determined so that the same calculator could be used from the dimmest to the brightest conditions. It is, of course, very fortunate that the factor came out so near to ten that such a convenient multiplier could be used.

The second objection (that it is a bother to multiply by ten) is admittedly true. But, when it is considered that, no matter how sensitive an exposure meter is made, its sensitivity can be increased ten times by the use of this method, one can see that the simple use of the multiplier is justified.

Why the incident light method works.

Most movie makers believe that the camera setting depends on reflected light and not on incident light. Although this article is not intended as a technical paper on the subject, I hope that this brief explanation will convince even the skeptical reader that he should try the method before condemning it.

If a number of subjects having different reflection factors are illuminated by exactly the same amount of light, one setting of the camera will show them all as they appear to the eye. This camera setting bears a definite relation to the amount of illumination present.

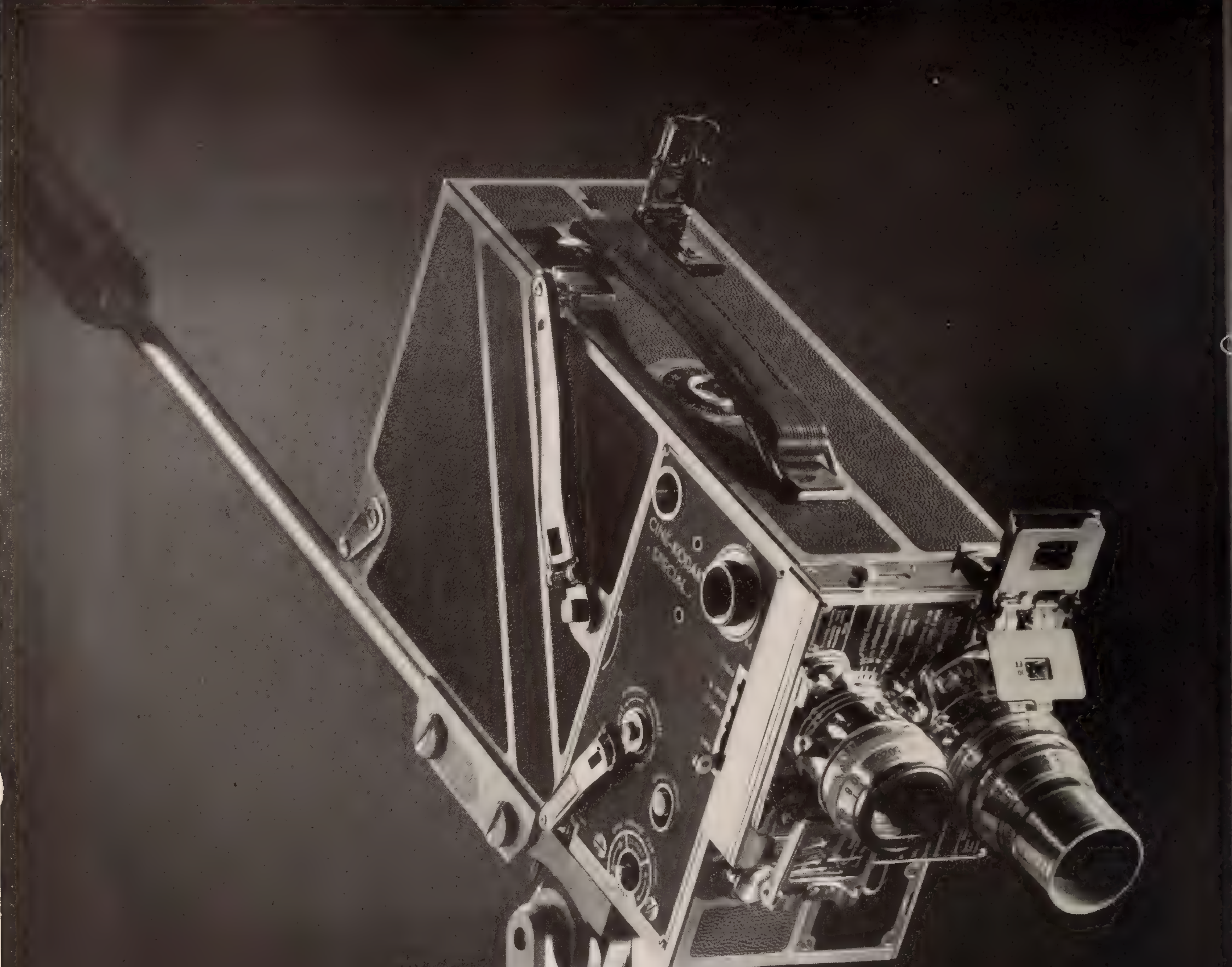
Once this camera setting has been obtained by the measurement of incident light and proper calibration of an exposure meter, let us see what happens.

The darkest subject, having the same amount of light on it as the lightest one, reflects less and therefore is the darkest subject in the final picture. Each other subject, reflecting a different amount of light, appears in its correct relation to all of the others. The lightest object reflects most light to the film and therefore appears light in the picture.

Now, let us assume that we had measured the reflected light from only one subject in the group—the one of average reflection factor—and that our exposure meter was properly calibrated to give the correct camera setting. We then get a correct picture of this subject. Now, if we measure reflected light from the dark subject with the same exposure meter, it calls for a much longer exposure to produce a negative of the same density for this subject as the other one. If we continue this procedure for the others, and print all of the pictures, we shall find that all of the subjects look the same. This is obviously wrong.

The reason that the reflected light method works is that, in most cases, the reflected light measured is an average of that coming from a number of subjects of different reflection factors. Another reason is the wide latitude of black and white film. The use of color film

(Continued on page 134)



The basic model Ciné-Kodak Special, with one extra, the 3-inch *f*.4.5 lens, shown in the taking position on the double lens turret. The standard 1-inch *f*.1.9 lens occupies the other lens seat. For most advantageous use, the Special should be mounted on a good tripod, such as the Ciné-Kodak Tripod shown here.

At the right a 200-ft. film chamber is shown being attached to the basic mechanism. Accurate film footage meters, on film chambers as well as on the camera itself, afford constant check on film exposed and unexposed.

CINÉ-KODAK

Special

MOST serious movie makers share a single ambition—someday to possess a Ciné-Kodak Special. If you have ever seen and handled a Special, you can understand why. It's partly, of course, because Ciné-Kodak Special is such a beautiful piece of design and precision craftsmanship. Technicians find real joy in its smooth, "professional" operation.

But the real achievement of the Special is that it combines the highest technical excellence with operating ease. In other words, it keeps the emphasis where it belongs—on results, not gadgets.

The Special gives its users the means of solving practically any motion picture problem in terms of economical 16 mm. film. Fades, dissolves, animations, slow motion studies, masked shots—all such cinematic procedures the Special takes in its stride.

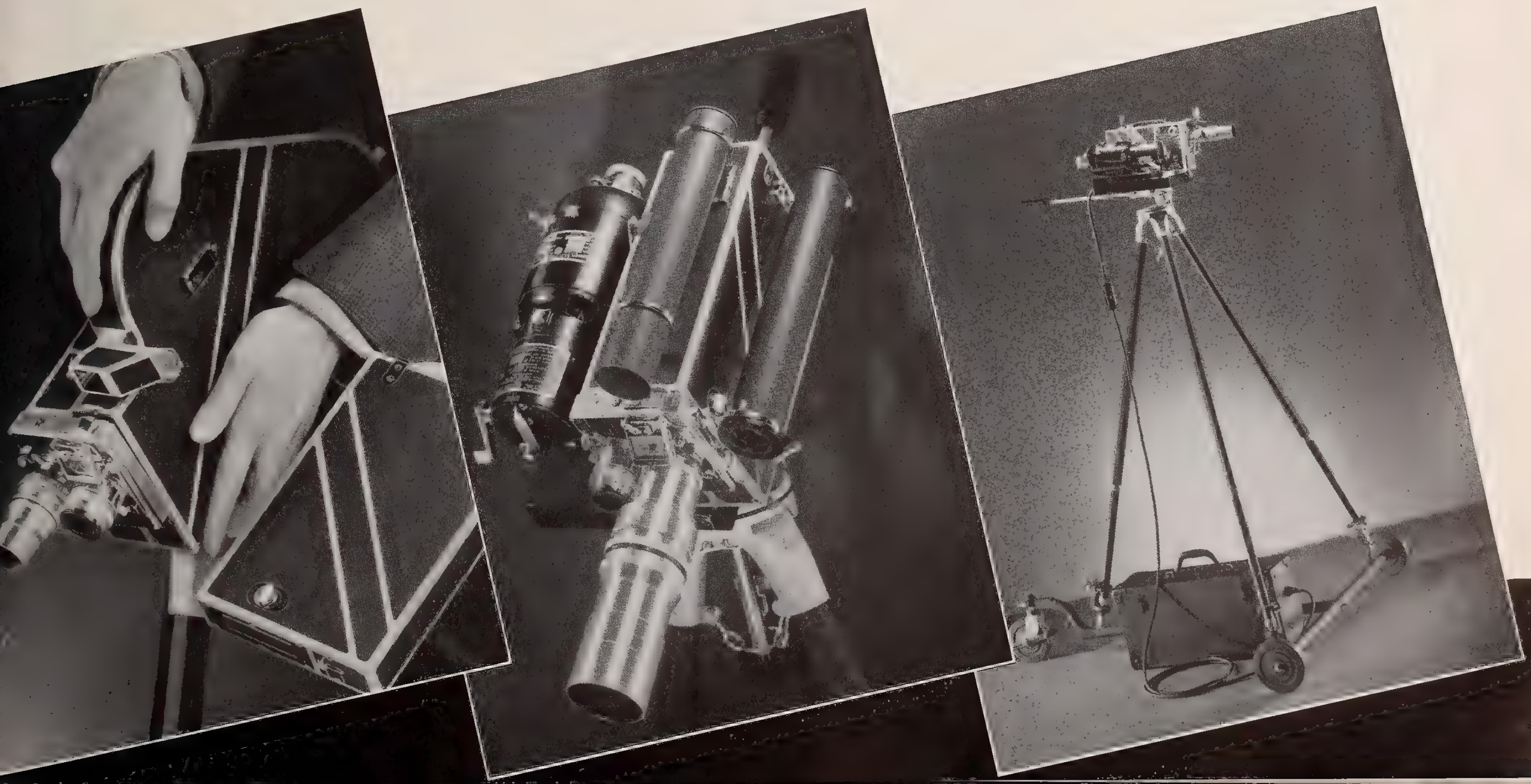
Although the basic model, with the famous 25 mm. *f*.1.9 lens, is itself remarkably versatile, individually specialized equipment is undertaken to adapt the Special for work far afield from any ordinary movie making.

Among the many accessories available are wide-angle and long-focus lenses, motor drives, 200-ft. film chambers, optical finders, and lens extension tube outfits. Full details of the Special and its accessories are given in the book, "The Story of the World's Finest 16 mm. Movie Camera," to be had at your dealer's or from...

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Below, center, the Special is shown with the 4-inch *f*.2.7 lens, in taking position, the Reflex Finder Image Magnifier, the Optical Finder, and one of the three motors available for power drive.

Below, a motor-driven Special is shown on a Ciné-Kodak Tripod, with Tripod Truck. In the case is a battery which permits electrical operation of the Special when regular power lines are not available.

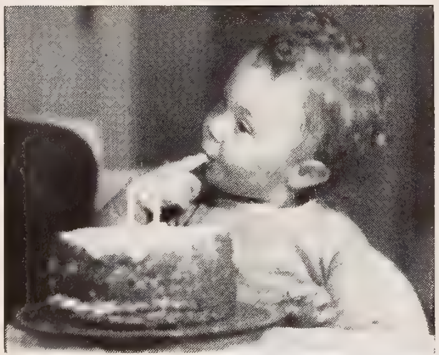


Happy Birthday with INDOOR MOVIES

(They're easy to take with G-E Photofloods)

"Look at these shots from my swell birthday movie," says Mollie. "Daddy's as proud as can be. Says he's going to take lots of indoor scenes now that he knows how easy it is to get such good clear shots with G-E Photofloods."

These are the same high efficiency type bulbs that professional studios use. Their brighter, whiter light gets crisp, clear shots you'll love to show.



Made to fit your needs by the folks who make the lamps Hollywood uses. Simple to operate. Good for hundreds of feet of filming. Two sizes, No. 1 and No. 2, are especially good on home lighting circuits. Buy them where you buy film.

Be sure of better shots . . . be sure your lamps are "G-E"

New low prices

No. 1 20c LIST

No. 2 40c LIST

NOW G-E Reflector Photoflood No. R-2

A No. 2 G-E Photoflood lamp and reflector combined in one unit.

The new G-E MAZDA Photoflood Reflector Lamp No. R-2 provides a smooth beam of light with uniform spread over a 60° angle. The aluminum reflector, hermetically sealed to the glass, is highly efficient and cannot tarnish. Handy for general lighting or special effects . . . . list $1.10

GENERAL ELECTRIC MAZDA PHOTO LAMPS

The garden that failed

EPES W. SARGENT

SCENE 1. *Medium shot.* A porch setting, in early spring, or later if unsuitable foliage is hidden. The family group is gathered around, reading seed catalogs intently.

Scene 2. *Close shot.* Taken over the shoulders of a member of the family, showing the seed catalog as he reads it.

Scene 3. *Close shot.* Same as preceding scene, but from a different angle and with a different person.

Scene 4. *Medium shot.* A view similar to Scene 1, but from a different angle. The family exchanges opinions, one person showing another choice plants in his seed catalog. Very excited, they all leave.

Scene 5. *Medium shot.* A garden plot, preferably small in area. The family, all but Dad, enters and stands around discussing animatedly where the plants shall go. All leave.

Scene 6. *Medium close.* On the porch, where Dad is writing industriously on a sheet of paper. Rest of family enter and offer their suggestions to Dad, who listens and continues writing.

Scene 7. *Closeup.* An insert of the paper, showing that it is an order blank from the seed house. We find that Dad has nearly filled it with a long order.

Scene 8. *Return to 6.* Dad finishes and surveys crowd. They nod approval, and he inserts the order in an envelope as the scene fades out. (If your camera does not have a fading device, the effect can be secured by closing down the diaphragm and placing a hand over the lens at the end of the operation.)

Scene 9. *Medium shot.* The garden plot. All members of the family are digging, hoeing and raking industriously. They get in each other's way, and there is a general appearance of ineptitude. The youngest child is rolling in the dirt, to Mother's distress.

Scene 10. *Medium shot.* Now the plot is raked even and is ready for planting. The family comes in with a huge carton of seeds, unpacks it, and Dad starts planting in nice, straight rows.

Scene 11. *Medium close.* A flash of a nearby flock of chickens.

Scene 12. *Return to 10.* The planting has been finished, and various members of the family are helping to stretch strings, marking the rows. All are tired, dirty but happy. Dad has a lame back. Fade out.

Scene 13. *Medium close.* The same patch, as we discover the chickens scratching industriously in the bare earth. (Grain has been scattered to attract the chickens.) The children rush in to ward off the hens but get tangled in the strings and rip them up as they fall.

Scene 14. *Medium shot.* Another angle of the same scene. The children are putting the tangled stakes and strings back, but it is obvious that they do a poor job of it.

Scene 15. *Closeup.* A stake that has been nearly knocked over is lifted out by small hands and is planted firmly seven or eight inches to one side. Fade out.

Scene 16. *Medium close.* The garden patch, as we discover the family dog digging at a great rate. Dad rushes in to chase him off and is left patting the earth back in place. Fade out. (Bury some meat not too deeply in the loose soil, and the dog will be a willing actor in this scene.)

Scene 17. *Medium shot.* The garden patch. Now some of the growth is visible, and the family is weeding. It is seen that the vegetation marked by present rows of string is being left in place. The family is tired and hot. Dissolve or wipe.

Scene 18. *Medium shot.* The garden patch. There is more growth, and we vary action of the weeding as the family uses hoes as well as hands. Dissolve or wipe.

Scene 19. *Medium shot.* Dad is seen in foreground of scene in a wicker chair as he fans himself with a palm leaf fan. He uses it occasionally to direct the rest of the family, seen still sweating in weed grown garden.

Scene 20. *Semi closeup.* Of Dad seated in his chair, cool and comfortable, reading a seed catalog. He might put this down to pick up a long drink.

Scene 21. *Semi closeup.* Some of the rest of the family pausing at work. They are hot, tired and dirty.

Scene 22. *Medium shot.* Back to the full scene for a moment. Fade out.

Scene 23. *Medium shot.* A man in overalls is discovered watching something intently. He looks as if he knew what was going on. As he moves forward, the camera follows him and picks up the family still working in the overgrown garden. He watches a moment and then shakes his head. Examining a pile of dead weeds at the edge of the bed, he picks one up.

Scene 24. *Closeup.* The "weed" in the man's hand. It is a recognizable garden plant.

Scene 25. *Medium shot. Same as Scene 23.* The man laughs and says:

Title 1. *"You've pulled the plants and left the weeds!"*

Scene 26. *Return to Scene 25.* He is still laughing, as Dad enters, carrying his seed catalog, and examines the plant that the man shows him. Getting the full force of it, Dad suddenly starts tearing up the catalog in disgust. The family joins him in disgusted gestures of "Never again!"

Scene 27. *Medium shot.* The patch is now a riotous growth of weeds. The chickens enjoy full possession. Fade out.

It is not necessary to plant a special garden and to wait for it to grow to produce this film. The shots of planting can be made as you plant your own garden and, on the same day, you can make Scenes 13 to 16 in an area of ground that hasn't yet been planted. Keep the camera angle low so that the audience will not recognize that there actually has been a change in garden area. Scenes 17 and 18 can be made as your garden grows and you weed and hoe it, and then, for the action of the rest of the scenario, which is supposed to take place later in the season, wait until your garden is up pretty well. At that time, if you can persuade yourself to do it, leave part of the garden unweeded for a while. In the subsequent scenes, of course, the members of the family actually are pulling out weeds, but the plant used for Scene 24 is of a standard, recognizable garden vegetable and not a weed. Scene 27 is a shot of a field that could be taken for the garden area later in the summer. Hold the camera downward and exclude any object that would indicate that this is not the same place as that in the previous scenes.

If it is inconvenient to fade or to dissolve, one can get the same effect by swinging the camera down to the soil at the end of the scene and swinging it up from the soil at the beginning of the following shot. Be sure that the rest of the scene, before or after the tilting movement, is perfectly steady, for otherwise the effect that is intended to indicate the passage of time will merely seem to be the result of careless camera handling.

A birthday film plan

[Continued from page 116]

sence of artificial lighting units. On the other hand, to follow active sports will probably require considerable spryness. Almost any game, from blindman's buff to three legged races, will furnish fine material. Other sports may consist of "drop the handkerchief," "farmer in the dell" or the standard "hide and seek." Whatever be the fancies of the party guests, try to steer them away from complicated or inactive games, since those would require titles in your film and would involve detailed sequences.

The party turns to refreshments, and this sequence should prove to be the easiest as well as the most interesting part of the whole film. Flood bulbs in the chandelier over the dining room table will solve the lighting question without getting in the way of the ice cream and cake. Long shots of the general happy confusion should be followed by candid closeups of various youngsters in the act of consuming large helpings of ice cream. A closeup of the candle blowing and cake cutting ritual will be

FILM CABINETS

HUMIDIFIED—DUSTPROOF—FIREPROOF

Why treat your valuable films carelessly? Protect and preserve them in a filing and storage cabinet specially designed for films—the result of Neumade's twenty-five years' experience supplying the motion picture industry. Tightly constructed entirely of steel, they are dustproof, fireproof and last a lifetime. A removable humidor serves the entire cabinet. Complete range of sizes and models for every film storage need in the home, school, library or business. Whether you have ten reels or a thousand, Neumade can provide the cabinet.

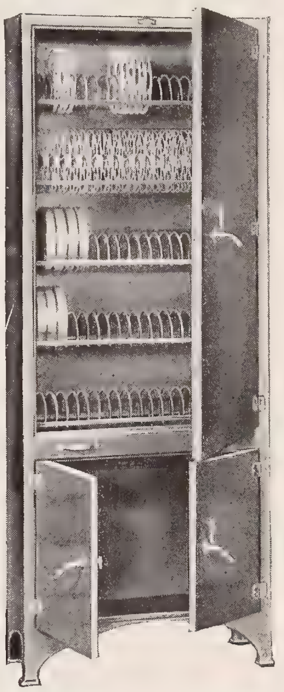
PROJECTOR TILT TABLE

Adjustable top will tilt to any angle up to 10" rise. Sturdily built of heavy gauge steel with two rigid shelves for reels, projector case, etc. Size 30" long, 16" wide, 36" high.

T-133 (cast feet) $49.50

With ball bearing rubber covered casters $6.00 extra.

This type table available in any size on special order.



MM-102 — 100 Reels

(Illustrated)

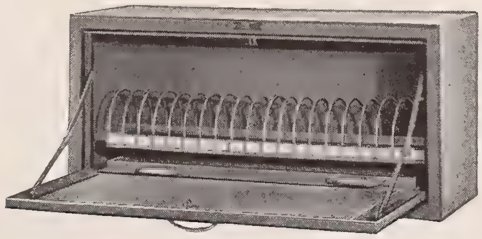
Floor models to provide the maximum storage facilities. Efficient humidor serves entire cabinet. Larger units have generous storage compartment in base for movie equipment. Key locks for all doors.

MM-103 ....140 reels
MM-51 .... 75 reels
MM-50 .... 50 reels
MM-40 .... 40 reels

INNOVATION MODELS

Ideal for growing library. Can be used individually or built up like sectional bookcases. Index card holders for each reel, approved humidor serves entire section.

MM-20 holds 20—400' reels
MM-16 holds 17—1200' or 1600' reels
MM-8 holds 25—200' reels (8mm)



— ALSO —

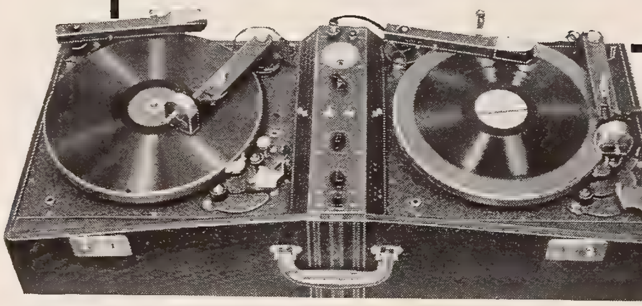
Editing Tables
Reels and Cans
Shipping Cases

Complete line
for
8mm—16mm—35mm

Rewinders
Splicers
Measuring Machines

See your dealer or write direct for catalog

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42nd STREET, NEW YORK, N.Y.



NEW PRESTO RECORDER ADDS SOUND TO HOME MOVIES

With this new Presto Model M Recorder you can record sound as you take your home movies — then reproduce the sound as the picture is projected. Two 12", dual speed (78 and 33⅓ RPM) turntables enable you to record and play-back records continuously, without interruption. The amplifier has a two position mixer to permit recording simultaneously from two microphones or to dub in background music and sound effects with the voice of the commentator. The entire equipment is mounted in a single carrying case which measures 10" x 15" x 35" and weighs 62 lbs.

Write for folder giving full description of the Presto Model M Recorder and its many uses.

PRESTO RECORDING CORPORATION
251 West 55th St., New York, N. Y.

A SPECIAL SALE of BACK NUMBERS of MOVIE MAKERS: 15c each

Beginning March 1st and ending April 29th, these back numbers of MOVIE MAKERS are offered for sale at 15c a copy.

1926: December
1927: January to November, inclusive
1928: April to December, inclusive
1929: all months
1930: February to December, inclusive
1931: all months
1932: all months
1933: all months
1934: January to April, inclusive; June to December, inclusive
1935: all months
1936: all months
1937: June to December, inclusive
1938: July, August

SEND YOUR ORDER EARLY. When the limited supply, set aside for this special sale, is exhausted, these numbers of MOVIE MAKERS again will be available only at their full prices of 25c to 50c each.

Include Cash With Order

MOVIE MAKERS
420 Lexington Avenue
New York, New York

a highlight of this sequence. The finish might be a closeup of the cake plate, showing two hands carefully gathering up the last crumbs.

Now, for an unusual twist at the end of the film, you might film the following sequence at your convenience:

Medium shot. Junior (or Sister) shuts the door. (The preceding section of the film has ended with a shot of the last guest saying goodbye. When Junior shuts the door, it will look as if the episode were continuous, although this scene and those following were made days later.) The child turns toward the living room.

Closeup. Junior peers around the corner, apparently making sure that no guest is left behind.

Medium shot. He wheels about and heads for the kitchen, leaving a rumpled carpet behind his flying feet.

Medium shot. The refrigerator or ice cream freezer. Junior runs into the scene, jamming on his brakes. In another second, he is running his finger around the edge of the pan or bowl when Mother appears. She smiles and goes out of the scene for a moment, returning with a spoon. She nudges Junior's shoulder. He looks up, surprised. Then, seeing the spoon, he grins and uses it to dig in again.

Closeup. Junior's face as the spoon flies back and forth to his mouth from the bowl, hardly giving him time to smile at the camera. When he does manage a smile, *fade out.*

Successful indoor lighting

[Continued from page 117]

of the film, even if only slightly.

Let me repeat the last point. Every inch of the interior which is covered in the field of view must have sufficient light to affect the film at least in small degree. This is the essence of good lighting indoors, and, as soon as it is understood, nearly every other problem is simplified and takes care of itself.

How shall we apply this point in practical use? The answer is simple. Use two or more lights, which will throw out a broad, strong beam of illumination, and place them so that the field to be filmed is well covered. For this purpose, I bought two large dish pans in the hardware store and arranged five sockets in the bottom of each. The ten Photofloods, which can be turned on at once, give ample coverage for an average room when using less than the fastest films. This would be more than enough with the highest speed films.

After you have set up your lights, locate the dimmest shadow area and take a reading with your exposure meter. Some meters have two arrows, one indicating the lowest exposure and the other the highest exposure allowable for a given stop and shutter time. Your reading in the deepest shadow should fall within the space between these arrows, preferably near the low end.

Having established this general level of illumination, you should now proceed to light your characters and important parts of the set just as if there were no other light source in the room. In fact, a good system to use is to turn out your flood lights and then to arrange the others for modeling. Next, when this step is completed to your satisfaction, turn on the flood lights again, and you are ready to shoot.

Another good rule to follow, and one always observed in Hollywood, unless the script specifically indicates otherwise, is to arrange all action so that it will occur as far away from the walls as possible. This does away with the problem of lighting the walls to kill the heavy shadows cast by the players, because most of the lighting comes from the front.

This is an especially good rule for the amateur, since he will not have overhead illumination to kill shadows behind the actors. Homes obviously cannot be equipped with overhead runways. But the flood lights should be mounted on metal stands which can be extended as high as possible. Flood bulbs in overhead chandeliers will help, or, possibly, if the ceiling is light, one could use indirect illumination by turning a powerful unit toward it. One can make movies with less illumination than is advised here, but one can make better movies if he uses plenty of light.

In our study of the problem of amateur movie lighting, we must ignore some of the rules of still photography. The photographic print on paper is viewed by reflected light; hence, it must ordinarily range in scale from the deepest black to the purest white for the most brilliant result. Conversely, movies are viewed by transmitted light, and they will give the most pleasing result when no portion of the film is so dark that light cannot penetrate it, or no portion so thin that the projection lamp blazes through it undiminished. With this thought constantly in mind, we should find little difficulty in balancing our film illumination in the best theatrical movie manner.

How to film your home town

[Continued from page 113]

and you can catch good unposed action shots.

Downtown streets also make fine camera fodder when decorated for the Christmas holidays or special parades and demonstrations. A Shriner's conclave or an Armistice lineup are worthy topics. A good telephoto lens is helpful for parade filming, since the cameraman can vary his shooting from long views to closeups of outstanding sections.

Shots of lofty buildings fit in nicely with the street scenes, but avoid tilting upward to include the whole skyscraper expanse. Instead, go some distance from the high buildings and shoot their outline against an eastern or western sky when the sun is low. Then come in closer to film the individual buildings of unique construction. To save titling, shoot a foot or two of the name plate of each building and cut this in prior to the worm's eye view of the structure. Scenes of building tops sometimes can be framed through windows or by including the darkened portions of overhanging ledges to mask off part of the sky.

It is not always convenient nor possible to set up a tripod for every shot. Lacking a tripod, use the corner of a building for the camera support, or slip your foot in the looped end of a six foot cord, passing the other end over your camera and twice around your wrist. When you hold the camera ready for operation, the string should be taut. By this means, you can eliminate much of the jiggling prevalent in movies made with the hand held camera.

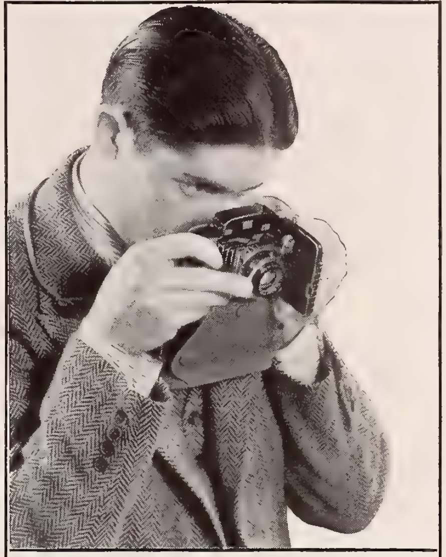
Churches, hotels, hospitals and schools are a part of the city profile. Select two or three of the leading places of worship, and cut from long shots to closer views of persons entering the doors. A closeup of the church bulletin board will reveal the name of the church and will save a title. Next, turn to the more artistic aspects, filming the steeple behind swaying boughs and including a cloud broken sky.

To avoid the commercial angle, footage exposed on hotels should be kept to a minimum. Here, you might show, in rapid succession, closeups of the names on the buildings, climaxing with a near shot of a typical visitor driving up, unloading his bags and entering the revolving doors.

A dramatic way of introducing shots of local hospitals is to film an ambulance screaming over downtown streets and to catch another one, later, as it returns to the hospital entrance.

New schools have sprung up in nearly every locality, and, while these look majestic enough, more often they do not lend themselves to interesting photography. Consequently, keep the structure in the background and concentrate on human interest shots of youngsters playing at recess time. Perhaps you can take your camera indoors and shoot the pupils in an art or manual training class. For a novel fade out, while filming through a doorway, ask one of the students simply to close the door slowly before the camera lens.

Since erection of new buildings usually marks a milestone in city progress, their dedication should be recorded and



Use This Fine Precision Camera for Your
HOME MOVIE "STILLS"

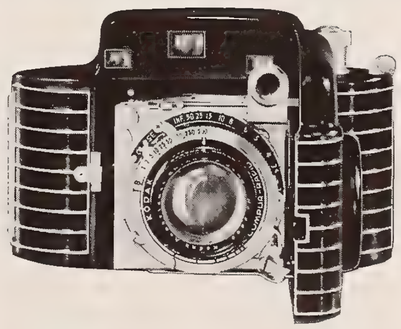
KODAK Bantam Special will handle capably any "still" assignment that you give it. Precision built and splendidly equipped, it's an outstanding miniature camera value at its price of $87.50, with leather field case.

Kodak Bantam Special's lens is the super-corrected, super-speed Kodak Anastigmat EKTAR f.2.0—its shutter, the nine-speed (1 to 1/500-second) Compur-Rapid. Other features include a coupled range finder to eliminate the guesswork of judging distances, and an automatic film-centering device. Uses Kodak Film in 8-exposure rolls.

Takes Kodachrome, Too

With this camera you can take advantage of the most difficult indoor and outdoor black-and-white "still" shots—and enjoy, besides, the greatest thrill in photography ...Kodachrome's lovely full color. See Kodak Bantam Special at your Kodak dealer's.

KODAK BANTAM SPECIAL



Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

GONG
NOW ON THE SCREEN!
MAJOR BOWES'
AMATEUR THEATRE OF THE AIR
NEW FACES!
NEW TALENT!
A NEW IDEA IN ENTERTAINMENT
WITH MAJOR BOWES HIMSELF
AND HIS PRIZE WINNING ENTERTAINERS

Now available for

NON-THEATRICAL RELEASE

MAJOR BOWES'

One and Two Reel

Musical Shorts

See and hear those famous

Amateurs of the Air

in your own home!

★ ★ ★ ★

SPECIAL!

EXPANDING CINEMA COMPANY'S
"SEEING SOUND" Releases
"SYNCHROMY NO. 2"
"RHYTHM IN LIGHT"
ONE REEL EACH

A new and revolutionary technique presents fascinating visual interpretations of moods stimulated by music.

16mm Sound

Exclusive Distributors:

COMMONWEALTH PICTURES CORP.
729 7th Ave. New York
CABLE COMWELPIC

Illustrated Catalogue, listing hundreds of Features and Shorts, with prices, sent on request.

included in the film. Be sure to catch glimpses of notables as they swing the trowel and lay the cornerstone. Such scenes may be preceded by earlier angle shots of construction and followed by an artistic view of the completed building. If you live along the coast, similar ship christenings might also be in order.

Dusk or night shots of the city's theatres and brightly lighted streets will lend a refreshing touch. Shooting may be done with high speed monochrome film or Type A Kodachrome.

Perhaps your place boasts of a flour mill, a knitting works, a pickle factory. A city film without the industrial angle is no city film at all. So get shots of a few of the industries for which your locality is famous.

Transportation should make its bow along about this time. Go down to the station and take some scenes of incoming trains or buses, and make a shot or two from under the canopy of the station to show passengers arriving or leaving. In many small towns, the daily whistle of the streamlined terror roaring down the rails is a call to arms for most of the townfolk, and such a scene should be recorded.

Street cars come in varied colors. Some steer from the front, some from the rear and a few from both ends. All of them make interesting movie material.

If your city boasts of an airport, do not hesitate to shoot some footage there to tie into the municipal reel. Take a worm's eye view of a spinning propellor and frame a few scenes through the wings or the open end of the hangar. If you use black and white film, slip on a heavy yellow filter while filming a banking plane against a cloud dotted background.

Any city that amounts to anything has its municipal parks, its rose gardens, its beautiful lakes and scenic drives. Do not neglect them. They are the features which the motor tourist last forgets. Film when the light is right and the sky is fluffy with clouds. Include human interest in nearly every scene. Have a couple of hikers strolling through a woodsy patch, or shapely bathers in the foreground of beach scenes, or a canoeist paddling out on a sun rippled lake. Show an occasional car moving leisurely over park boulevards, and remember that picturesque highway bridges often make excellent frames for scenic pictures.

A city is also known by its recreation centers, so shoot the golf links, the tennis courts, the soccer, baseball and football fields with plenty of action. Catch a shot of the splash pool for youngsters and the sand boxes in use. Some unusual shots can be obtained by strapping your camera securely to the base of a swing and doing the pushing yourself.

Devote a sequence to the residential districts. Include the average homes as well as the show places of the city. Finish this series of shots with a medium scene of a typical dwelling which expresses the style of architecture of your part of the country.

In a personal film of your city, you may want to include a few highlights from past events of local significance. Perhaps you were on hand to film the last wind storm that leveled a whole section or the river that boiled over its banks. Perhaps a fire destroyed the lumberyard or the local grain elevator. Add spice to your film with these newsreel clips.

Every town has its dog, cat or horse shows, its boat races, ski and skate tourneys or its derbies of one sort or another. As a matter of fact, the amateur movie maker, fearing a dearth of material, may be greatly vexed to know just what to leave out of his reel.

In preparing subtitles for your city film, don't use mere labels. Instead, make your titles express a complete thought in a single grammatical sentence. Include information of interest not found in the scenes themselves.

Filming a winner

[Continued from page 115]

anxious movie maker with an empty camera to pull apart two scrappy kids whose eyes are fastened on championship medals.

On one occasion, I remember that the knockout came, the announcement was made, and both fighters were out of the ring before I had threaded a new roll of film and was ready for action. Since that time, I have kept one camera always loaded and ready.

A film of action, more than any other kind, requires precise editing. Careful cutting from medium or long shots to closeups is needed. Reaction shots of persons watching the fight are important, and they must be inserted to show the excitement of the crowds, thus heightening the excitement of the film audience.

When I came to scoring the film for presentation with dual turntables, it was fascinating to note how rhythmic is the sport of boxing. Especially in the preliminary bouts, where the punches fly fast and there are few attempts at dodging or finesse, the fighters' movements can be matched beautifully with music. The climax and other parts of the film benefited greatly by the addition of music.

There is plenty of excitement in making a prize fight film, and it is not entirely confined to the ring. While making a transitional sequence for *The Glory Road*, I found that the script called for a scene of persons buying tickets at the box office. Since it was at night, I used three No. 4 Photofloods. The camera was set up, and the crowd filed past the ticket window. Everything was lovely until a heavy hand dropped on my shoulder, and a rough voice bellowed, "Who gave you permission to put these here lights in the lobby? Don't you know you're obstructing the rapid exit of people from this theatre?"

I was in the middle of a scene. Without bothering to turn around, I observed that people were going *into* the theatre, not out; that I wouldn't be much longer; that the light cords were all very well insulated. I kept on shooting while making these remarks. A pretty blonde had just come into the picture as she bought her ticket.

The voice behind me rasped with militant indignation, but my lens was following the blonde to the door. Abruptly, and just as I was getting the final foot, a hand lifted my tripod and another hand yanked me around ungently.

"Listen, you! I happen to be the fire marshall in this burg and can arrest you without any trouble at all. Now, do you want a ride in the paddy wagon?"

I politely declined the invitation and managed to get the lighting equipment together for a quick exit. But it was close! You can understand that the subject of prize fighting is likely to be nerve racking all the way around. But don't let anybody ever tell you that it isn't worth it.

A cine guide for the San Francisco World's Fair

[Continued from page 109]

way feature that will be visited by millions who will see "real life" talking pictures made in public. Here, the movie maker can film Hollywood in action.

Many attractions never before shown in an exposition amusement zone are offered for your pleasure. A great Rocket Ship, giving its 250 passengers a thrilling "Trip to Mars," and a giant Aerial Crane, swinging its visitor filled cages fourteen stories above Treasure Island for a panoramic view of the fair and San Francisco Bay, are available as cine material. A Cyclone Coaster makes its first appearance in America and a Deep Sea Diving Bell will take you and your camera to visit the world beneath the water.

Approximately 3000 special events and ceremonies are planned for Treasure Island. Athletic facilities on the fair site will include a coliseum seating 8000 persons, an exposition stadium for 10,000, a yacht harbor and speed boat course. There is plenty of range for sport filming of all types. You can sequence and shoot these subjects as you would handle them anywhere.

You will see 1250 full grown trees, 40,000 shrubs and more than two million plants and a twenty five acre flower car-

Latest Home Movies

SEA-GOING THRILLS

Startling camera record of Capt. Warwick M. Tompkins' daring adventure cruise around Cape Horn on the 85-foot sloop 'Wanderbird'... brave exploits of his 4-year-old son and 7-year-old daughter...SEA-GOING THRILLS aboard a tiny craft... hurricane winds and angry waters... startling close-ups of sharks and whales... vivid scenes of deep-sea fishing for marlin... first motion picture ever made of the treacherous voyage around Cape Horn... you will sense the tang of the sea ... the bite of salt spray.

SAN FRANCISCO WORLD'S FAIR

The dream of a decade! A complete News Parade featuring best professional shots of the Golden Gate International Exposition on San Francisco Bay... a man-made fairy-land magnificently pictured by day and by night. Every 8 and 16mm home movie enthusiast will prize this living, lasting souvenir of the West's greatest 1939 event. A movie parade of modern wonders... the Arc of Triumph... the Hall of Western States... the Portals of the Pacific...the Gay Way... Court of the Hemispheres ...the Tower of the Sun.

Buy NOW at Your Photo Dealers: 8mm: $1.75 (50'), $5.50 (180') 16mm: $3.50 (100') $8.75 (360') Sound-on-film: $17.50 (350')

CASTLE FILMS

30 ROCKEFELLER PLAZA
NEW YORK

WRIGLEY BUILDING
CHICAGO

RUSS BUILDING
SAN FRANCISCO

JUST OFF THE PRESS!

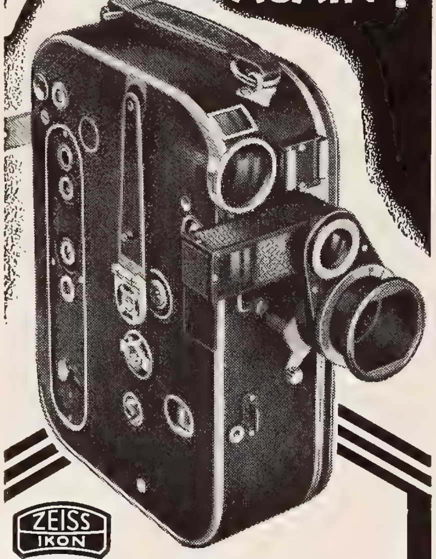
This coupon will bring the NEW Castle Films 1939 catalogue describing 50 new home movies. Send for your copy today!

*Name*______________________________

*Address*____________________________

*City*____________________*State*__________

Bass SCOOPS AGAIN!



with a sensational offer for those who want the best.

Movikon "16"

- Direct-vision view finder with automatic parallax compensation.
- Automatic coupled range finder "Contax type" unusually large size.
- Choice of 7 lenses available . . . from 1" to 7⅛" . . . all automatic focussing.
- Delayed action release.
- Built-in angle finder.
- Shutter section has variable opening from 20 degrees to 180 degrees. Shutter speeds are 12, 16, 24 and 64 frames per second.
- 26 available controls.
- Direct focussing on film.
- Speed control while camera is running.
- Control knob for single pictures.
- Spindle for rewind when making mixes.

BASS through a fortunate purchase brings you ZEISS at its best—the MOVIKON 16—the miracle camera of the 20th century.

Its refinements and innovations beggar description — and the jeweled protection of its mechanism leaves nothing to be desired. Free illustrated literature available on request. Your present equipment has a liberal trade-in value toward the Movikon 16.

Movikon 16 with Sonnar F:1.4 lens coupled optical range finder with fine leather case.

$385.00

Write Dept. CK

Bass
CAMERA CO.
179 W. Madison St.
CHICAGO, ILL.

SCENARIOS!
"Shooting" scripts for Home Movie Camera Owners. Each script an exciting, original story, technically accurate, scene footage indicated. *Not synopses.* Group of five widely varied scripts, each designed for less than 100 feet of film, mailed promptly upon receipt of only $1.00.
"Only PLOT makes ALL movies interesting."
HOME MOVIE SCREEN PLAYS
944 Little Building Boston, Mass.

2 New 16 mm s-o-f Rentals:
"PEARLS OF THE CROWN"
(French and English dialogue)
"WILD INNOCENCE"
6 reel nature film
Send for free list of talkies
LEWIS FILM SERVICE
105 East First St., Wichita, Kansas.

pet of pink, yellow and lavender blossoms. Here are color closeups aplenty!

Treasure Island has the greatest display of Holland bulbs ever shown in America. One will think of the exposition grounds as a huge garden. Actually, it is a series of seven flower decked courts connecting the exhibit palaces with the Magic Gardens, but each has its planting theme and color scheme.

If you are a guest of the West in 1939, you will find plenty to see and plenty to film.

Package goods

[Continued from page 118]

been placed at a certain spot on the crosspiece above. On a first attempt, it might require more experimentation. Had it taken two nights instead of the same number of hours, it still would have been worth while, for it lent distinction to a distinguished subject.

Not all titles should be similarly elaborate. In many instances, a too elaborate title will detract from, rather than enhance, the effect. It will give the subject an apparent importance it cannot live up to. For ordinary pictures, a straight lettered or printed title would be better. But it helps any program to have one, or not more than two, trick titled subjects, placed toward the end of the show. And they are often surprisingly simple to make, requiring little apparatus.

That same baking pan, for example, figured in another very effective trick title. A title had been arranged with thick wooden letters inside the pan, and a hole that could be temporarily plugged was made in the side of the pan next to the bottom. The pan was partly filled with milk. Just before the camera started to roll, the plug was removed and the milk started draining off. The effect was that of the title emerging from the "sea" instead of the recession of the covering fluid. The advertising pages of Movie Makers will show a variety of alphabets which can be worked for this or similar trick titles, or fairly small alphabets may be had from the toy stores.

If the title maker can use clay modeling tools, a diversity of effects can be obtained with modeling clay. Even plain dough can be made to serve at a pinch, or putty can be employed, if it is dusted over to remove the reflections caused by the oily surface.

The cleaning units of a vacuum cleaner can often be put to good use. For example, one clay title was dusted over with flour to slightly more than the height of the letters. The blower unit removed the excess flour (care being taken to point the nozzle *away* from the camera), giving the effect of a dust storm which leaves the letters in relief.

A sheet of plate glass suggests the possibility of plenty of good ideas. For example, the letters are outlined in fine sand. With the camera photographing the title upside down in relation to the lettering, to produce reverse motion, stroke the edge of the glass with a violin bow or touch it with a heavy tuning fork. This will induce a vibration which will cause the sand letters to separate into geometrical patterns. With reverse motion, it will appear that the sand formed itself into letters. It takes a little practice to get the desired effect, but it is worth the trouble. The glass plate also serves as a light trap for lighting effects. The lights should not be so placed that they will show through. The best plan is to use a silver paper reflector, placed a little distance behind the glass, with the lamps throwing their illumination on the paper from a point out of the camera field. You can arrange block letters on the glass, illuminated in this manner, and they will look as if they were suspended on a beam of light.

An interesting title for a fire picture was made by cutting the letters out of blotting paper, soaking them with muriatic acid and then, with an ordinary atomizer, blowing a fine spray of stronger water of ammonia across (not on) the title. The ammonia combines with the acid to form muriate of ammonia vapor, very similar to smoke. A simpler form would be to coat the letters in saltpeter and to touch them off just before shooting. A very mild air current will carry off the excess smoke. The advantage of the acid ammonia process is in that the lettering is clear at the start, making the title more easily read.

Another title was made by cutting the letters out of sheet gelatine (your local movie theatre manager will know it as "medium"). It may be necessary to moisten slightly the plate on which the letters are placed. Heat applied from below will cause the letters to curl up. Better experiment with a few letters at first, to determine the degree of heat and the time to start the camera, held upside down.

An effect, derived from a stage quick sketching act, has the lettering made on glass, after which the entire surface is smoked by a burning candle. The soot forms an even coating over the whole glass. A camel's hair brush, about an inch wide, is used to remove the soot, leaving the lettering untouched. The average spectator will not be able to understand how merely passing the brush across the surface will form the lettering. In this case, the brush and the hand of the operator are shown in the picture.

One title that never fails to elicit appreciation was used for a collection of spring scenes, titled *April Weather*. The title was painted on an enlargement of a spring landscape and set upright. In front of this and above was a baking pan in which perforations had been punched with a small nail. After the title was started, water was allowed to flow from the pan in simulation of rain. Side lighting made the drops of water stand out.

A foreground snow storm for another title was contrived with fine tissue paper, cut as small as possible and sifted from a box having a slit covered with wire screening. The slit should be about half an inch wide and slightly longer than the width of the title.

You can also make trick titles out of doors in the course of filming. For example, you could introduce a picture of snow sports with a shot of a title formed by molding the letters in the snow. Make a small snow bank with a snow shovel and mold the title wording, in large letters, on the side of the bank. Then, film it in near shot and slowly tilt the camera upward to reveal the scene—possibly a shot of the youngsters having a snow fight in the back yard. You will need strong side lighting, else the snow letters will not stand out.

It is well to remember that, in all effects, the best results are obtained from light lettering against a darker ground and that trick effects practically never should be used for subtitles. Once the main title is passed, the lettering all should be conventional, or it will detract too much from the photographic matter it is supposed merely to interpret.

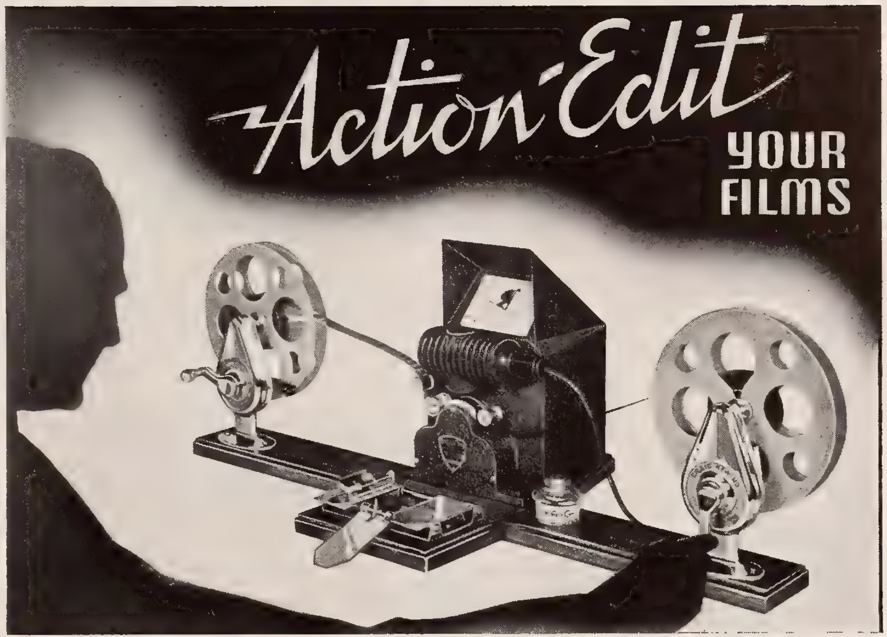
This all sounds like a lot of work and some of it is. But it is fun, as well.

Amateur clubs

[Continued from page 119]

mats, in Westchester County, N. Y., heard recently from Dr. Nelson W. Lockwood, ACL, president of the Cinema Club of the Oranges, on that group's experiences in the production of *Redesigned for Living* and *The Volunteer*. The films, which were screened at the meeting, are the work of the New Jersey club in cooperating with civic agencies in its community. On the same program, there were presented *Entitled to Success*, Ten Best award winner by Charles J. Carbonaro, ACL; a special lead title by Mr. Orr, for Halstead Park's *Smoke Eaters;* unedited Kodachrome rushes, by Dr. K. Wallace Fish, ACL.

Brooklyn grows The clinical screening of members' films has been a featured activity of the recently organized Brooklyn Amateur Cine Club, ACL, at its semi monthly meetings held in the Hotel Bossert. Among the pictures presented have been *Pete and Kookie*, by Charles Benjamin; *Fishing*, by Horace Guthman; *Safety First*, by David Sheren, as well as *Art and Architecture*, Mr.



WITH *ACTUAL* MOTION PICTURES
on the **CRAIG PROJECTO-EDITOR**

ACTION-EDIT your films the way the Hollywood Studios do, with ***actual*** motion pictures. The studios have found that films could not be edited properly by looking through a magnifying glass at a still picture.

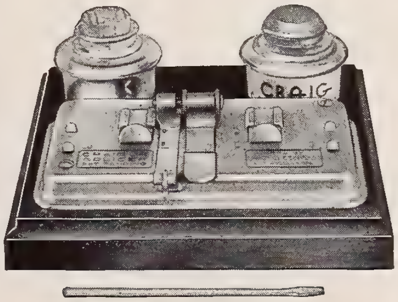
Brilliant, flickerless pictures at any speed of motion you desire, easy insertion and removal of the film, no dark flashes . . . make ACTION-EDITING simple and a pleasure on the PROJECTO-EDITOR. You can find any scene, sequence, or even single frame instantly on the 2¼x3¼ inch screen.

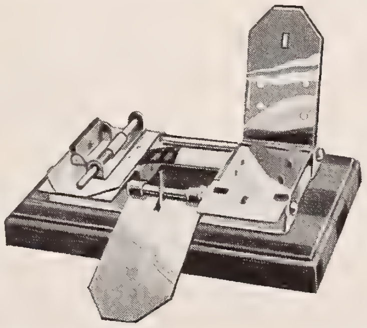
See the CRAIG PROJECTO-EDITOR at your dealer today. See its ***revolutionary, shutterless action.*** Learn how ACTION EDITING, the Hollywood Studio way, will improve your films.

Complete as illustrated with a CRAIG 16mm Senior Splicer (Sound or Silent) and Rewind Combination, the PROJECTO-EDITOR is priced at $49.50. PROJECTO-EDITOR Alone: $35.00.

• • •

CRAIG SPLICERS ARE STILL THE BEST
For Color. Black and White. 8-16mm





Junior Splicer—For 8-16mm film **$2.50**
Jr. Splicer with Rewinds on Board **$7.25**
Senior Splicer—Sound or Silent **$10.00**
Sr. Splicer with Rewinds...... **$19.50**

CRAIG MOVIE SUPPLY CO.
1053 SOUTH OLIVE STREET
LOS ANGELES, CALIFORNIA
149 NEW MONTGOMERY STREET
SAN FRANCISCO, CALIFORNIA

1 OF THESE 3 FOR *better Movies*

KIN-O-LUX No. 1
KIN-O-LUX No. 2
KIN-O-LUX No. 3

16 MM REVERSAL FILM

For outdoor use, Kin-O-Lux No. 1 and No. 2 are recommended. Both possess wide exposure latitude, brilliancy, and accurate gradation from deep blacks to purest whites. No. 2 is a little faster than No. 1.

For perfect *indoor or outdoor movies, under the most difficult conditions,* use *KIN-O-LUX No. 3,* the extremely high speed, anti-halo, panchromatic film with *fine grain.* Buy a roll of Kin-O-Lux No. 3 and test it against *any* fast panchromatic film. You will be pleasantly surprised by the extraordinary clarity and brilliancy of Kin-O-Lux images.

Kin-O-Lux 16mm Reversal Films

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft....	**$3.00**	**$3.50**	**$6.00**
50 ft....	**2.00**	**2.50**	**3.50**

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

SPEEDS	Scheiner		Weston	
	Day	Mazda	Day	Mazda
No. 1........	16°	....	6	....
No. 2........	18°	....	12	....
No. 3........	26°	24°	50	40

Write for booklet M-31 describing the three Kin-O-Lux films.

MARKS POLARIZATION PLATES

Eliminate Unwanted Reflection

Easily attached to any still or movie camera by means of the Marks Polarator, *these plates have made possible prize-winning photographs* that would otherwise have been spoiled by troublesome, unwanted surface glare and reflection.

Write for description booklet M-32 giving prices and details.

	Plate Unmounted	Polarator Alone	Combined Plate and Polarator
15mm	——	——	**$5.00**
19mm	**$3.75**	**$3.00**	**6.75**
25mm	**4.75**	**3.25**	**8.00**
31mm	**5.50**	**3.50**	**9.00**
39mm	**5.75**	**4.00**	**9.75**
51mm	**6.25**	**6.00**	**12.25**

The 15mm unit is intended for 8mm and 16mm cameras with f/3.5 lenses.

KIN-O-LUX, INC.
105 West 40th Street, New York

KIN-O-LUX

Atlanta (Ga.) Movie Club on occasion of a recent dinner

Motorboat's Last Stand and *Entitled to Success,* from the League's Club Library. There is still opportunity for five Brooklyn movie makers (either 8 or 16mm.) to join before the membership rolls close. Application should be made to Irving Pollack, ACL, president, 913 St. Marks Avenue, Brooklyn.

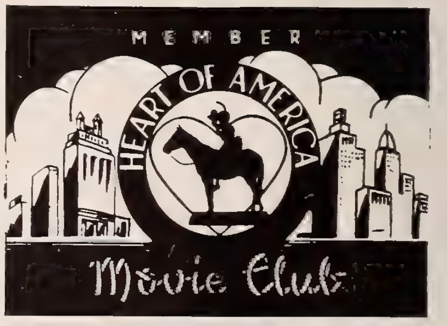
Boston blazes Guns blazed and blood flowed, in the basement game room of John A. Olsen, ACL, as the Boston Cinamateur Club got under way in 1939 with its production of *I Got A Date With Lefty,* an original melodrama scenarized and directed by Mr. Olsen. Since the final, climactic scenes seemed the hardest, the club elected to shoot these first, a practice often recommended by pundits of the theatrical screen. William Casey plays the lead rôle of the gambler, Lefty, with Stanley Cowperthwaite, Harold Clough, ACL, and Herbert Worthley, ACL, collaborating behind the cameras. The picture will be filmed in both 8 and 16mm. widths.

Second for Seattle New officers were elected and installed by members of the Seattle 8mm. Club, meeting recently for their second annual dinner in that city's Edmond Meany Hotel. On the slate are Dr. D. F. Bourassa, president; Miss L. M. Smart, vicepresident; W. N. Chance, secretary treasurer. Screened on the dinner program were *Youth,* a 400 foot color film by A. O. Jensen, which was awarded the Film of the Year prize; *Random Shots,* a compilation of members' footage, and *Williamsburg,* a one reel, 8 mm. color study by O. S. Granducci, ACL, made available to the Seattle club by the Washington 8mm. Movie Club on the currently popular 8mm. club film exchange plan.

Trade in Toronto Members of the Toronto Amateur Movie Club, in Canada, gave Santa a helping hand with the presentation, just before the Christmas holidays, of a thoroughgoing exhibit of photographic and motion picture equipment. Designated as Trade Night, the exhibition was staged in the club's quarters by twelve of the city's leading camera dealers. Earlier programs have featured screenings of *Across Canada,* by Harry Chrisholm; *Woman in White,* a film of nursing, by Dr. A. I. Willinsky, ACL; *Coronation and Great Britain,* by Dr. D. M. Campbell, ACL. The Toronto club has in prospect the production of a monthly or quarterly newsreel, to be compiled from members' clips of local events and carried on under the direction of F. C. Moultrie.

More for Milwaukee Fourth amateur movie club to be formed in Milwaukee within a twelve month, the Globe Movie Makers has announced its organization early in last December. First officers include Ray E. Smith, president; Paul Barkhausen, secretary; Sol Stern, treasurer. On the program committee are William Parsons and Everett Schwartz. Early programs have featured 8mm. films of England and a camping trip in Canada. Interested amateurs may address the secretary at Box 436, Bradley and Navajo, Milwaukee, Wisc.

Sky shots for Shreveport At a joint meeting preceding the Christmas holidays, members and guests of the Shreveport Camera Club and the Shreveport Movie Makers, in Louisiana, heard a lecture on aerial photography by Lieut. Willard Shephard, A. C., of the 6th Photo Section of the Army's Barksdale Field. Lieut. Shephard brought to the meeting an elaborate collection of photographic equipment for air work and illustrated the results with suitable prints and films. A feature of the demonstration was the pres-



A frame from club leader of Kansas City, Mo., cine group entation to each person present of an eight by ten inch print of Shreveport taken from a height of 10,000 feet. Other items on a full program were a screening of *Mistaken Identity*, a simple plot film produced by the Movie Makers on a club outing, and members' reels submitted by Tom Graves, ACL, Aaron Katzenstein and Dr. E. L. Ford.

Ballots in S. F. Members of the Cinema Club of San Francisco met in mid December at the Women's City Club Building for their annual dinner and election of officers for the new year. Chosen on the board are Denis Donohoe, III, ACL, president; Herbert T. Kelley, vicepresident; L. M. Parrin, ACL, secretary; R. E. Pettengill, treasurer. Serving with them on the board of directors are Vernon Hallett, E. G. Petherick, ACL, and R. S. McCollister. Featured on the screen at this dinner meeting was the four reel *Islam Goes to Hawaii*, filmed by Allen L. Sutter and presented by Mr. McCollister. At an earlier gathering, the club heard from Clifford Nelson on the subject of color filming, illustrated with his own pictures.

Torrington triumph From a modest beginning of three organizing enthusiasts, the Torrington Cinema Club, ACL, in Connecticut, has grown in its first year of activity to a full fifty members. Forced into a larger meeting place, the club now gathers in the auditorium of the Torrington High School under the sponsorship of the Adult Education program. Officers for the second year include Raymond Bennett, ACL, president; Richard Pinney, vicepresident; Elizabeth Doyle, treasurer; Bertha Halberstam, corresponding secretary; Margaret Graham, recording secretary.

Lebanon Valley In Pennsylvania, the Lebanon Valley Camera Club joins the ranks of dual purpose groups serving both still and cine photographers. Dr. T. P. Culhane is first president, aided by P. L. Steffenson as treasurer and W. C. Graeff as secretary. Edward P. Mack has been appointed chairman of the still section, with Richard Green in charge of the projection group, which includes the users of film transparencies as well as the movie makers. Club headquarters have been established at 20 South 8th Street, in Lebanon, where the club has a meeting hall, dark room and studio.

Dallas is host In Texas, members of the Dallas Cine Club rounded out the year just past with a burst of activity which included eight entries in the club's annual winter contest and the presentation to the public, at an Open House meeting, of six of

For Better Home Movies—

THE Bee Bee Photo-Flood-Spot

Provides the brilliant, concentrated lighting necessary to accentuate or highlight one part of the picture—whether used with movie or still cameras. Puts a professional touch in the amateur's work. Projects the light through an accurately ground condenser lens. Substantially made of die-drawn steel and neatly finished in black crackle, with chrome fittings. May be used with either flood or flash bulbs.

At a small additional cost, Photo-Flood-Spot may be equipped with a *reflector* for open flood work, to interchange with the condenser front. Both reflector and Flood-Spot may be focused as desired.

Photo-Flood-Spot, complete with a sturdy tripod extending from 2½ to 7½ feet, with 10-foot rubber cord, switch and rubber plug	**$18.50**
Interchangeable Open Flood Aluminum Reflector, 10" in diameter	**$2.50**

Also Foco-Flood lights in three sizes as follows:

No. 1, with 10-inch reflector, for No. 1 Photoflood	**$12.50**
No. 2, with 16-inch reflector, for No. 2 Photoflood	**$17.50**
No. 4, with 19-inch reflector, Mogul socket	**$22.50**

BURLEIGH BROOKS, INC.
127 WEST 42ND STREET, NEW YORK CITY

VISUAL *Education Service*
131 CLARENDON ST. BOSTON, MASS.

INVENTORY CLEARANCE SALE

Each item guaranteed as represented
and offered subject to prior sale.

16MM SOUND PROJECTORS

Model	Lamp	Description	Condition	List Price	Sale Price
Victor 25 AC	750 watt	Standard Factory Equipment	Like New	$455.00	$225.00
Victor 25 AC	750 watt	Standard Factory Equipment	Good	455.00	200.00
Victor 12 B	500 watt	Standard Factory Equipment	Fair	595.00	145.00
Victor 25 AC-DC	500 watt	Standard Factory Equipment	Very Good	395.00	150.00

16MM SILENT PROJECTORS

Victor 11	750 watt	Standard Factory Equipment	Very Good	148.80	70.00
Victor 11	750 watt	Standard Factory Equipment	Good	148.80	65.00
Ampro K	750 watt	Standard Factory Equipment	Like New	150.00	75.00
Ampro K	750 watt	Standard Factory Equipment	Good	150.00	70.00

SOUND EQUIPMENT

Victor Mike and Phono Pre-Amplifier	For Models 25 AC & 38 Tubes and Case	Like New	42.50	19.50
Victor Mike and Phono Pre-Amplifier	For Model 24 B only Tubes and Case	Like New	42.50	19.50
Victor 12" Dynamic Speaker	For Models 25 AC or 24 B Case & 50′ Cord	Good	45.00	19.75
Jensen Model A-12 Speaker	110-145 DC Field No Case	Like New	18.00	9.75
Jensen Model KM-15 Speaker	Peri-Dynamic with Reproducer 50′ Cord	Like New	60.00	29.75
Amperite Microphone Model RBM	Plug and 25′ cable 200 ohm	Very Good	42.50	19.75
Operadio Sound Amplifier	12" Speaker, 50′ Cable Tubes & Case	Fair	200.00	20.50
Presto Junior Recorder, Type 5-J	Mike and Desk Stand	Like New	149.00	105.00
Illustravox Junior Projector	For Sound Film Slides 100 watt lamp	Like New	70.00	47.50

MISCELLANEOUS

39" x 52" Da-Lite Screen	Challenger Model Beaded Surface	Good	25.00	10.50
45" x 60" Da-Lite Screen	Challenger Model Beaded Surface	Good	35.00	14.50
52" x 70" Da-Lite Screen	Challenger Model De Luxe Beaded Surface	Fair	50.00	17.50
B & L Slide Lantern	Model BDT-15, Carrying Case 500 watt lamp	Very Good	70.00	55.00
Spencer Color Plate Projector	Motor Blower, Slide Carriers 500 watt lamp	Very Good	125.00	75.00
Victor Model 3 16mm Camera	1" F2.7 Wollensak UF lens 5 Speeds	Like New	94.50	55.00

f1.5
FOR
INDOOR
MOVIES

WHEN lighting conditions are below normal—dimly lighted interiors, evening scenes, woodland shots, etc.—here's the ultra-rapid lens that yields properly timed negatives. Fine optical corrections—ideal for color movies. Made in 1″ and 2″ focus for 16*mm* and ½″ focus *f*1.9 for 8*mm* movies.

WRITE FOR FREE BOOK!

WOLLENSAK OPTICAL COMPANY
501 Hudson Avenue · · · Rochester, N. Y.

WOLLENSAK

SILVER PROJECTION SCREENS

Complete with Roller & Brackets. 36″ x 48″
Mail Orders Filled
Any size made to order
$2.98

CHAUNCY SHADE & BLIND CO.
82 Chauncy St. Boston, Mass.

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

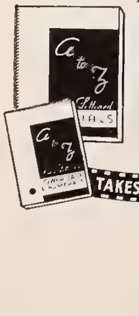
THE PERFECT **TITLING OUTFIT** ONLY **$2.00**

•EASY AS A-B-C . . . In less than five minutes a complete PROFESSIONAL looking title may be traced from **"A to Z" Movie Titling Charts.**
•Curves, angles, interlocked titles never before possible are yours with this easy titler. Tricks . . . Fades, Wipes, Dissolves, Direct Positive titles can be produced. Send today for the only **Script Titler** on the market.

Complete titling outfit consists of:—
Volume of Initials—over 1600, all sizes.
Chart of the word "The"—over 80 styles.
Volume of Lower Case—12 alphabets.
6 Charts of hand-designed numerals.
4 Charts background decorative ideas.
Special Soft Black Tracing Pencil.
Tracing paper, complete instructions.

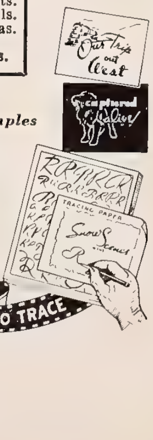
•ALL FOR $2.00 POSTPAID

Request Free Samples



JACOB STEIN
Box V-10
175 Fifth Avenue
New York City

Dealers Write
Raygram Corp.



the club's representative films. Winners in the contest were Stan Everman, with *Sea of Dreams;* Roy Jenkins, ACL, with *Color Travelog;* E. Moss Brown, with *American Working Girl.* The judges were P. J. Johnston, Fairfax Nisbett and James Lovell, local professionals in the motion picture and newspaper fields. Included on the Open House program, held in the Dallas Gas Company auditorium, were *The Boss and the Burglars,* a club project; *A Dog's Life,* by Mr. Brown; *Spring is in the Air,* by Dr. W. D. Jones, ACL; *Dallas, City of the Hour,* a club project; as well as the award winning films mentioned above, by the Messrs. Everman and Brown.

Chicago carries on In the Windy City, newly elected president E. J. Hamme of the veteran Chicago Cinema Club, ACL, has announced the following committee chairmen for the ensuing year: S. F. Warner, ACL, programs; A. Lubin, membership; Warren Sandage, ACL, projection; H. G. Aschoff, ACL, music; P. Bezek, ACL, house; Charles Wyman, film analysis; Sherman Arpp, ACL, sergeant at arms. Mr. Warner also will continue as editor of the club's bulletin, *News Flashes.* Officers and members of this group are pointing every effort toward the club's five hundredth consecutive meeting, a notable milestone which will come up during the next month.

Milwaukee elects New officers for the current year of club activity have been elected and announced by the Amateur Movie Society of Milwaukee, as follows: Howard M. Steller, ACL, president; Eugene Millmann, first vicepresident; Richard E. Krug, second vicepresident; Manford C. Galby, treasurer; Mrs. Erma Niedermeyer, secretary. Serving with them on the board of directors are Dr. Frederick Hadley, Jerry Biesen, ACL, Hugo S. Merker and Harold Last. At a late meeting, the society inspected the facilities of the Film Arts Corporation, under the guidance of Harold W. Detzer, president of the company.

Incident light measuring

[Continued from page 121]

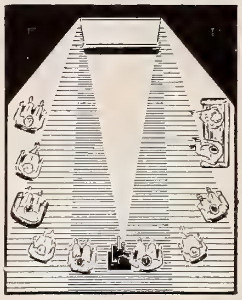
will soon convince anybody that a greater percentage of correct exposures is obtained by measurement of incident light than by measurement of reflected light.

Conclusion.

It is my opinion, based on conversations with many camera enthusiasts having varying amounts of technical knowledge, that the somewhat popular conception that a dark object should have longer exposure than a light one

"Sit comfortably where you are and enjoy clear, undistorted movies . . ."

NU-MATIC Britelite-Truvision WIDE-ANGLE Beaded SCREEN



17.50(30″x40″)
(Other sizes priced in proportion.)

Light reflected from ordinary screen.

Light reflected from NU-MATIC screen.

Spectators sit comfortably—right, left or center—and enjoy clear, undistorted pictures. The NU-MATIC Wide Angle Crystal Beaded Fabric Screen is the answer. Made on an entirely new principle, the NU-MATIC has a greater all-over brilliance . . . assuring brighter images from practically any angle. Box-type model. 4-point suspension makes for an even surface. At your dealer, or write for Catalog MM-21.

Motion Picture
SCREEN & ACCESSORIES CO., INC.
351 WEST 52nd STREET NEW YORK CITY

Become an expert photographer

Train under world-famous experts. For pleasure or career. Big money-making opportunities! **Commercial, News, Portrait, Advertising, Natural Color, Motion Picture** and other branches of photography. Personal Attendance and Home Study courses. 29th year. Free booklet.
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 St. (Dept. 105) New York City

Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

Judge Light and Shade as Professionals do!
MONOTONE VIEWING FILTER
ORTHO VIEWING FILTER
Show contrast as it will appear on negative—helps you grade shadows. Try them!
Each **$1.50** with case and neckcord.
Optical Development Corp.
1560 Broadway Dept. K. N. Y.

The COLONIAL NATIONAL HISTORICAL PARK

Jamestown - Williamsburg - Yorktown

Being a brief chronicle of the nation's founding and struggle for independence, in which the actors are invoked to move again through the stages and halls of yesteryear.

3-reels (1200 ft.) Sound....... $90.00
Silent versions in color and black-and-white to follow soon.

WALDO E. AUSTIN, Yorktown, Va.

in the same illumination is erroneous. It is due to a tendency to confuse the term "dark object," with an object which *looks* dark because it is in shadow. In the case of an object in the shadow, it is not a matter of reflection factor but of lack of *illumination*, and, if the incident light method were used, there should be a longer exposure than if the object were in brighter illumination.

In conclusion, it may be well to mention that the workability of the method has been conclusively proved by photographers ranging from novices to professionals. Many of these users were not convinced until they had taken numerous pictures with uniform success.

The third dimension

[Continued from page 110]

dimensional illusion has been supplied.

The most common way of achieving this result is by the use of a detached foreground. The familiar framing which is so widely recommended for scenic shots is effective, not only because it improves the composition, but also because it accomplishes this purpose. Foreground frames may be of numerous types, but they generally take the form of archways or overhanging branches.

The detached foreground may be placed at the bottom of the picture just as effectively as at the top. Some object, perhaps a boulder in a scenic shot or a piece of furniture in an interior shot, may be included in the foreground of the picture to give a plane so clearly separated from the main part of the subject that the illusion of depth is increased.

While the detached foreground is the most effective way to separate the planes in a picture, it is by no means the only way. Always provided that it is not distracting to the composition, any object standing clearly alone in the middle distance will serve the purpose. For example, a tree or house projecting above a mountain range horizon will do admirably.

Different planes of action produce the most convincing illusion of depth. If the scene includes a stationary foreground and action in the middle distance against a stationary background, the shot on the screen will have amazing depth. When you are filming a ship moving away from the dock, include pilings in the foreground and get a background of a wharf or shore behind the vessel.

Street scenes have considerable depth because of the various planes of action. Shots of cars passing each other against a stationary mass in the background—for example, the corner of a building—are especially effective for this reason.

All of these methods of giving your scenes an illusion of depth can be applied singly or in combination, for they

Travelogue When movies are records of pleasant travels no effort should be spared to capture the atmosphere of visited scenes. Camera equipment and Gevaert Reversal Films achieve the perfect record. Three types permit selection of right film for each occasion—16mm PANCHRO SUPER REVERSAL 50 ft. $3.25, 100 ft. $6.00, 16mm PANCHRO MICROGRAN REVERSAL 50 ft. $2.50, 100 ft. $4.50, 16mm ORTHO REVERSAL 50 ft. $2.50, 100 ft. $4.50. Convenient processing stations all over the world insure prompt reversal. No additional charge for processing. Return postage prepaid.

Gevaert

The GEVAERT COMPANY of AMERICA Inc
423 West 55th Street, New York
Boston · Philadelphia · Chicago · Los Angeles · San Francisco
Toronto · Montreal · Winnipeg

ADD SOUND easily and economically to SILENT FILM

The Audeon

DUAL TURNTABLE

plays records through your radio with its full tone and volume. AUDEON operates anywhere without connection between turntable and radio—hence—no floor wires to trip your audience.

Calibrated stops, *exclusive with AUDEON*, permit placing of pickups at predetermined points on records while running.

Other important features include:

- Self-starting, constant speed motors.
- Three crystal pickups, with individual guide lights. Cue sheet light.
- Balanced, three channel, input mixer.
- ON and OFF switch and volume control for each pickup.

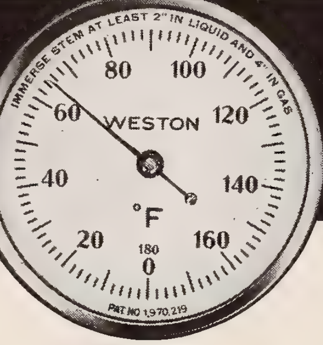
Also wired for conventional amplifier use.

DE LUXE MODEL

Both "Standard" and "De Luxe" Models are compactly built in 30"x14"x7" carrying cases weighing only 25 lbs. For complete information, see your MOVIE MAKERS dealer, or write us direct.

Audeon CORPORATION
MONTCLAIR, N. J.

new!
FOR YOUR DARKROOM



An Accurate... Easy-to-Read
THERMOMETER

Dial type scale makes it easier to read in darkroom . . . all-metal construction eliminates frequent breakage . . . stainless steel stem resists photographic chemicals . . . accuracy guaranteed within ½ of 1%. On sale at dealers, or write for details. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

WESTON THERMOMETERS

CAMERAS ON CREDIT
HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.
CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

OUR TRIP
THRU
YELLOWSTONE

MAKE YOUR OWN MOVIE TITLES
Kramark's wood-letter title set—100 letters 1⅞" high and ⅜" thick; 1 center guide and directions. Complete kit $2.50; 25c more west of Miss. Send for free title-kit catalog.
KRAMARK, INC.
22 W. 19 St., N.Y.C.

SPECIAL OFFER!
ENTERTAINMENT 16MM SOUND ON FILM EDUCATIONAL
FOR DEALERS—LIBRARIES
16mm. Sound-on-Film
Acquaint yourself with Gutlohn pictures at an unusually low price! A wealth of material including Features, Shorts, Musicals, Cartoons, etc.
Per Reel $17.00
1200 subjects available for rental or sale to home users. Send for catalog.
WALTER O. GUTLOHN, Inc.
35 W. 45th St., Dept. M-3, New York

are not mutually exclusive. The simple rule for the average movie maker is to remember to include a foreground in every shot, to help out the illusion of depth as well as the composition of the scene.

The clinic

[Continued from page 111]

still color transparency also. Dr. Wendell L. Hughes, ACL, solved the problem very neatly by mounting a single 16mm. color frame in the standard two by two inch glass slides used for showing 35mm. color transparencies. He made special masks for the purpose and finds that, although the picture is small, it is quite satisfactory when projected by a 35mm. still projector. The ease with which a really candid pose may be selected from a strip of 16mm. film and the large number of compositions from which to choose are great advantages.

Stock shots When splicing scenes from professionally made pictures into reels of ordinary reversal film, it should be remembered that, often, the emulsion will be on the side opposite that of normal. This means that shiny side will be placed against shiny side and that it will not be necessary to scrape off emulsion in making the splice. It is necessary to check, before splicing, by looking at a title or at printing in a scene to see from which side one can read it. If it can be read by looking at the shiny side of the film, it is the same as reversal; but, if it is necessary to view the dull side in order to read a title, the emulsion is on the opposite side from that of reversal film.

Film clips Few things in movie projection are more annoying than fishing for a rubber band which has slipped between the film and the sides of a 400 foot reel. In place of rubber bands, try metal film clips or use a small piece of Scotch Photographic Tape to fasten the end of the film in place so that it will not unwind.

Enough light Recently, during the production of an industrial film, it was necessary to make shots in a large machine shop where there was but little daylight. The cameraman had assembled a number of lighting units but was lamenting the fact that he could not obtain enough light to get a reading on the scene with his photoelectric exposure meter. Since it was to be a scene of several men working on large machinery, and it was not necessary to show much detail in the general background, it was suggested to the movie maker that the best method would be to take a meter reading on the faces of the workers and then to allow about one stop over that to take care of the less important darker areas. This method indicated an exposure that was within the range of the lens and film, and so the scene was shot. The results showed quite plainly that the method was a practical one for such large dark areas, for it gave satisfactory exposure on the faces and adequate detail on the rest of the scene. It was impossible to get a meter reading on the entire scene because of the many heavy shadows in large areas of black machinery, which were really unimportant in the scene except as general background atmosphere.

Speed change Occasionally, a movie maker finds that he gets consistent under or overexposure with his particular exposure meter. In such cases, it is not unlikely that the film speed factor should be changed for his particular equipment. Sometimes a camera will be operating at a little off the correct speed, a particular lens will not be quite up to its rated speed or the technique of handling the meter will vary from the standard. If the error seems to be constant, the easiest method of correcting it is to alter the film speed rating. Film speed ratings are given as an average correct figure, but it is not uncommon to find that they must be changed slightly to work properly with certain combinations of equipment.

Projector speed Although few movie makers will need to check the speed of their projectors within close limits, everybody should know some general rule by which to gauge the speed. A good procedure consists of starting the loaded projector slowly and gradually increasing the speed until the flicker of the image on the screen disappears. At this point, the projector is running at normal speed. The speed adjustment should be done with film in the machine, for, without film, the projected light will appear to flicker even at fairly high projector speeds.

Fuses The matter of determining if one is about to overload a household electrical circuit, when planning a movie lighting setup, is not always clearly understood by movie makers. Every electric lamp draws a certain amount of current, and those of the flood type draw considerably more than the bulbs ordinarily used in home lighting fixtures. Lighting circuits always include fuses, which are really safety valves to protect the wiring and to avoid the danger of fire. When the total load, or the total amount, of current consumed by all of the lamps on one circuit is too great for safety, the fuse will melt or "blow out." So it is desirable to avoid exceeding the capacity of the fuse when adding lamps to a circuit, for, while no

NEW! UniveX 8mm
500 WATT
PROJECTOR
$42.50
THE ONLY HIGH-POWERED 8mm. PROJECTOR AT A PRICE BELOW $50!

Brilliant illumination to give lifelike color-film projection, to liven up underexposed film. High speed *f*1.6 lens; polished reflector. Automatic cooling. Variable speeds. Projects perfectly to 5 x 7 feet. Many other important features. Completely die-cast frame, handsome brown crackled finish. The low price is as exciting a surprise as the projector itself! Free booklet, Dept. P2, **Universal Camera Corp., N. Y. C.**

BE SMART! BUY UNIVEX!

"SEA OF STRIFE"

A history of the MEDITERRANEAN SEA from the Roman Empire to the present. Here is the dramatic conflict among the nations of Europe for control of the most vital waterway in the world.

2 reels....16mm sound....$45.00

PICTORIAL FILM LIBRARY, INC.
130 West 46th St. New York City

Beautiful Pictorial Background End Titles in Full Color

16 M M.—50¢ 8 M M.—30¢

An Assortment of 6 Different Backgrounds in 16 mm. for $2.50 or in 8 mm. for $1.50

All Hand Lettered, Genuine Kodachrome Film, Fade-Outs.

CHROMART TITLES
88 PLEASANT ST. PAWTUCKET, R. I.

SERVICE & REPAIR

On All Movie
CAMERAS—PROJECTORS
SOUND SILENT
Call Circle 6-0445

World Film Enterprises 630 Ninth Avenue New York, N. Y.

BARGAINS

write for FREE CATALOG

We have what you want in 8 or 16mm. cameras and projectors — miniature and "still" cameras.

Modernize—Trade In Your Equipment

SUNNY SCHICK
National Brokers
405 W. WASHINGTON BLVD.
FORT WAYNE INDIANA

damage is done by blowing a fuse, it is often inconvenient to replace it.

Ordinary No. 1 flood bulbs draw about two and one half amperes, the No. 2 size about four and one half amperes and the No. 4 bulb about eight and one half amperes. Fuses on household circuits run from ten to twenty five amperes, fifteen amperes being the average, and it is an easy matter to look in the fuse box and determine the capacity of the circuit on which you want to use the flood bulbs. Then add up the total amperages of the flood bulbs that you want to work with and see that it is under the capacity of your fuse. It is a bad practice to substitute a heavier fuse so that you can overload the circuit.

San Francisco Fair film plans

[Continued from page 112]

Pacific. From this entrance, the fair widens out to encompass almost all of the nations bordering on the Pacific Ocean—and a number in the lands beyond.

The first subject of the sequence might be the exhibits and pavilions of the United States, in which could be included the model farm, the agricultural exhibits, the assembly lines for motor cars and airplanes and some of the more typically domestic concessions on the midway—here called the Gayway. From the States, one could travel cinematically to Hawaii—although, of course, remaining within the boundaries of Treasure Island—and, in succession, to the exhibits of Japan, with Nippon's ancient Samurai feudal castle; across the China Sea to the Chinese City, with its pagoda, its Willow Teahouse, its bazaars and theatres; down China to the Netherlands East Indies, with its Borobudur temple; then to New Zealand at the bottom of the South Sea, with its Maori dwellings and carved Polynesian gods. And, if one is minded to continue the journey from the Pacific, westward around the world, there is an exhibit known as the Streets of the World, in which eight foreign quarters have been recreated.

To end this treatment effectively, one might return to the architecture of the fair buildings, themselves, then to a medium shot of the island shore, with its waters lapping about, to a longer shot of Golden Gate and, at last, to a full view of the Pacific Ocean, going away monstrously under thunder clouds to the lands beyond its rim.

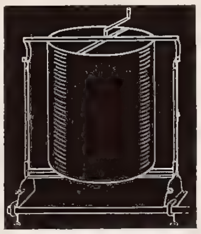
To return to more casual themes, perhaps the simplest continuity plan of all is the one that has been utilized by Lew Lehr in editing the *Magic Carpet of Movietone* series. Mr. Lehr merely groups subjects under general headings, four headings usually comprising a film, as: Commerce—People—Cities—

All the professional tricks of theatrical movies are yours with the brand new . . .

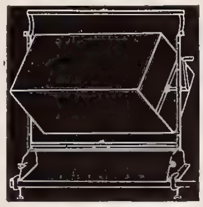
BESBEE PRO-TRIK TITLE FRAME

$18.50 Complete with 14 Accessories and Instruction Book

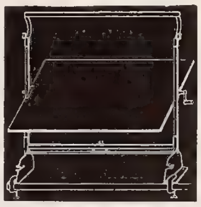
Makes Scroll Titles with Upward and Downward Motion



Makes Vertical and Horizontal Revolving Drum Titles



Makes Vertical and Horizontal Revolving Block Titles



Makes "Turn-Over" Titles

Makes "Turn-Around" Titles

Makes "Flop-Up" and "Flop-Down" Titles

The BESBEE PRO-TRIK is one of the most complete outfits in the world. Its fourteen accessories make it possible for you to achieve effects in your personal films of the kind never before obtainable.

•

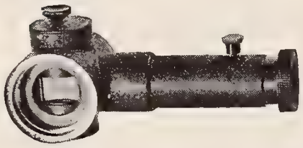
For good titles, remember Besbee . . . because Besbee has everything to answer every titling need. See the complete Besbee line at your dealer, or write to Bill Besbee, Trenton, N. J., for interesting and informative literature. Besbee products are made in the U. S. A.

BESBEE
PRODUCTS CORP.
TRENTON, N. J.

GOERZ

KINO-HYPAR LENSES
F2.7 and F3
for undistorted microscopic definition and clear-cut, crisp brilliance. Focal lengths 15mm to 100mm—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

REFLEX FOCUSER



A BOON to 16mm Movie Camera Users
ELIMINATES PARALLAX
BETWEEN FINDER AND LENS — PROVIDES FULL-SIZE
GROUNDLESS IMAGE
MAGNIFIED 10 TIMES
Adaptable to Lenses 3" and up
Also useful as Extension Tube for shorter focus lenses for close-ups
Extensively used in shooting surgical operations, small animal life, etc.
Address Dept. M.M. 3

C.P.GOERZ AMERICAN OPTICAL Co.
317 EAST 34TH ST. NEW YORK CITY
American Lens Makers Since 1899

FADES, WIPES, CAN BE ADDED TO YOUR REELS
WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. CINETINTS for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.
DYE RESEARCH LABORATORIES
318 Jackson Street Los Angeles, Calif.

MAGNIFICENT FRENCH TALKIE
CARNIVAL IN FLANDERS
Now on 16mm. Sound Film!
GARRISON FILMS 1600 BROADWAY N. Y. C.

EXPOSITION
TITLE BACKGROUNDS
Black & White — Tinted — Color
We suggest you take advantage of our professional and personalized service
HORNE MOVIE SERVICE
342 MADISON AVE. NEW YORK, N. Y.

Salt Lake City headquarters
for BELL & HOWELL FILMO products
DA-LITE SCREENS
SPENCER LENS COMPANY & SOCIETY FOR VISUAL EDUCATION Projectors and LAMPS for all types of Projectors.
You are invited to visit with us in SALT LAKE CITY and let us help you with your photographic needs.
DESERET BOOK COMPANY
44 East South Temple Salt Lake City, Utah

Landscape, and ending with the one, as a rule, which can summarize, by its generality, those subjects preceding it. Strictly speaking, this is not continuity, but its effect is one of neatness and pattern, giving the whole film an agreeable orderliness. To adopt the idea to the Golden Gate Exposition would not be difficult, as for example: Approach—Architecture—Visitors—the Gayway.

In any case, no matter what theme or treatment one adopts in filming this exposition, an intelligent cameraman will keep always in mind that its exhibits are scarcely more important than the people viewing them. Here, as with so many other motion picture subjects, it is human interest which counts. All you need do to convince yourself of this statement is to try to imagine such a vast show playing to empty streets and untenanted buses. A spectacle without spectators makes neither sense nor cinematics. It is the people which give the whole thing life, color and significance, and, if their trials and troubles, their desires and delights are not included in your film of the fair, the picture will be lacking much of its potential appeal.

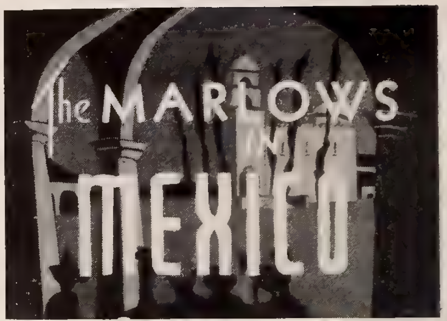
Show them arriving at the island by bus, car and ferry. Flash, briefly, a dozen or so license plates from as many States or foreign lands. Try, if you can, to suggest that the great exposition not only mirrors the accomplishments of a half a hundred peoples, but that it is being visited and studied by them as well. Catch, in closeups, as many different faces and races as you see. Look for the color of Oriental costumes mingling brilliantly against the drab background of western civilization—and then contrast the exuberance of the American throngs with the restraint and reserve of the Far Eastern visitor. Show people —young and old, yellow or white or brown or black—as they react to the verve and the drama of this vast pageant. Show them feeling thrills or thirst, awe or boredom, fun or just plain aching feet. Tie them in with the beauty of the backgrounds—and there is your real Pageant of the Pacific!

Practical films

[Continued from page 114]

transoceanic telephone conversations will not be understood by chance radio listeners. This film is being screened at civic, social and business club meetings in Quebec and Ontario.

■ The port of Liverpool, England, with its many facilities as a shipping center, is being filmed for promotion purposes by Frank W. Irving, ACL, of that city, whose company handles the importation of products from all over the world. The production is to be recorded on both monochrome and color stock and will include footage on the landing,



Distinctive main titles, hand-lettered by Title-Craft—the final touch to that winter-vacation epic of yours. Backgrounds appropriate for Mexico, California, Florida, or Honolulu films. Professional titles, made to your order, start at 20c for 8mm., 25c for 16mm. Fades, lap-dissolves, wipes, and two-color titles also available. Write now for the Title-Craft circular which illustrates 79 backgrounds and gives complete information and prices.

BELL & HOWELL COMPANY
1843 Larchmont Avenue Chicago

"SAN FRANCISCO"

A beautiful, brand-new 16mm. picture of the City by the Golden Gate.
400 feet, 16mm...$24.00 200 feet, 16mm...$12.00
200 feet, 8mm.....$9.00 100 feet, 8mm.....$4.50
This Travelette may be purchased from the leading dealers of San Francisco when you visit the Golden Gate International Exposition, or direct from
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

Now! CAMERAS ON CREDIT
• Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.
Financed through Commercial Credit Co.
KLEIN & GOODMAN
18 S. 10th Street, Phila., Pa.

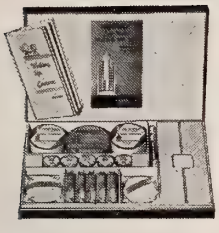
REDUCTIONS
ENLARGEMENTS ●
DUPLICATES ●
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

USE METAL LETTERS FOR MAKING TITLES
Ask for samples of the most beautiful Capital and Lower Case Letters Made

....our CRUISE
through—
The Caribbean

Assortment 222 pieces in wood case. $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box. $4.28.
YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.
H. W. Knight & Son, Inc., Seneca Falls, N.Y

NEWS FLASH FOR "Shutterbugs"!



NOW it's easy to obtain **Pictures THAT Please** with

MINER'S Foto-Matic MAKE-UP KIT
for Black and White Photography

No trick to apply make-up! Goes on in a jiffy! Improves results 100%! Gives professional results without retouching!

The Kit contains 17 assorted make-up items and complete simple instruction booklet "Making Up For The Camera"

$2.00 at all Eastman Kodak Stores—your regular Camera Shop—or direct.

MINER'S, 12 E. 12th St., Dept. K, New York, N.Y.
I enclose $2. Send postpaid Foto-Matic Make-up Kit.
Name
Address
Send C. O. D. $2 plus P. O. charges. Check here ( )

VAPORATE PEERLESS FILM TREATMENT

WATER

The printing dept. of a great motion picture company writes its Cincinnati Exchange about Vaporated film caught in the Ohio flood (Letter 3/4/37) ". . . the film was wet through its entirety . . . the print is in perfect condition, the emulsion is not peeled off . . ."

$1.50 protects 400 feet of your film against scratches, climate, stains and finger marks.

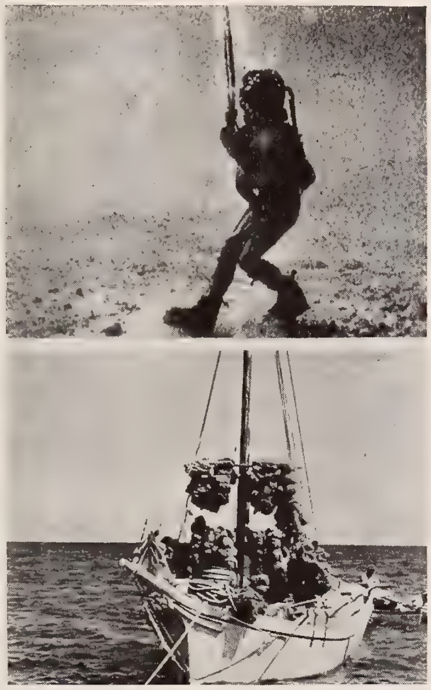
NEW YORK	CHICAGO	LOS ANGELES
Vaporate Co. Inc. 130 W. 46th St.	Bell & Howell Co. 1801 Larchmont	Craig Movie Co. 1053 S. Olive St.

Movie Fans: Now available, new complete catalogs of Castle and Cine Art Films. Write for your copy today. Drop in to see us on your way to the N. Y. World's Fair. Prompt mail-order service anywhere. Free literature on cameras, projectors, etc. WRITE TODAY.
JAMES A. PETERS
Commercial Motion Picture Service
456 Turner Street Dept. W Allentown, Penna.

NEWEST KODACHROME COLOR - TYPE - TITLES
Hand set in all colors on scenic backgrounds
Use your own 16 or 35 millimeter color frames as backgrounds.
Up to 10 words—$1.50.
Additional words—.08c each.
Special titles and color maps made to order.
Write
NEWS REEL LABORATORY
1707 Sansom Street
Philadelphia, Pa.
Complete editing service

warehousing and (to some extent) the distribution of imports. It is to be shown, when completed, to interested groups in order to encourage commodity shipments to Liverpool.

■ *Sponge Fishing* is the title of an unusual 16mm. industrial film produced by the James H. Rhodes Company, of Chicago, Ill. It is used in connection with publicity work to illustrate the methods employed to obtain, clean and pack sponges at Tarpon Springs, Fla., location of the principal sponge fisheries in the world. Also produced, to publicize another part of their industry, is the film, *Manufacture of Steel Wool*, which gives a historical background of its development and depicts the processes by which it is made. Both films are distributed for group screenings and are used at sales conventions.



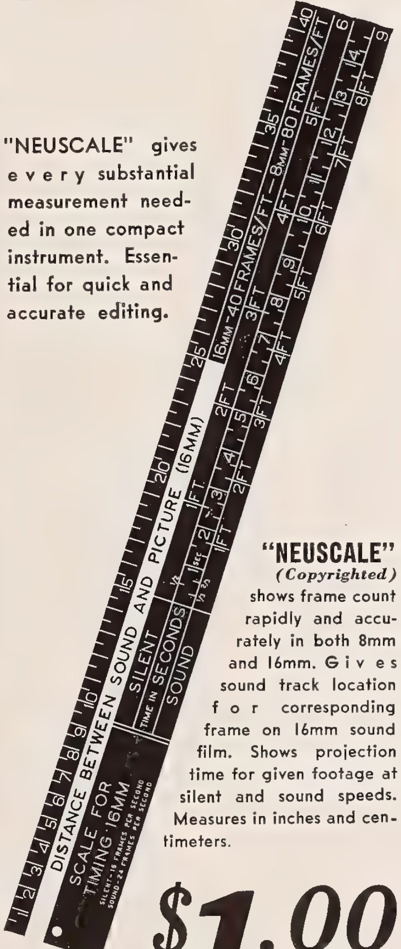
Frames from "Sponge Fishing" made by James H. Rhodes Co.

■ Latest release of McLarty Business Films, Buffalo, N. Y., is a 1700 foot, 16mm. sound production, *A Date with Dates*. The film follows a customer on an inspection tour through the Dates Laundry, and, as a climax, the final sequence is reproduced in color. The production is to be used for publicity and good will purposes, being distributed to various business and social groups.

■ Looking forward to increased tourist trade, the Sarasota County Chamber of Commerce has produced an 800 foot, 16mm. sound film, entitled *Sarasota, Florida—the Air Conditioned City*. It is designed as an entertainment feature and includes such subjects as the Pageant of Sara de Sota; the winter quarters of Ringling Bros. Circus; a reptile farm, reputed to be America's largest;

A NEW AID
EVERY MOVIE MAKER
NEEDS!
'NEUSCALE'

First handy cinescale ever made — exclusively for substandard use.


16MM—40 FRAMES/FT—8MM—80 FRAMES/FT
DISTANCE BETWEEN SOUND AND PICTURE (16MM)
SCALE FOR TIMING 16MM
SILENT
TIME IN SECONDS
SOUND

"NEUSCALE" gives every substantial measurement needed in one compact instrument. Essential for quick and accurate editing.

"NEUSCALE"
(Copyrighted)
shows frame count rapidly and accurately in both 8mm and 16mm. Gives sound track location for corresponding frame on 16mm sound film. Shows projection time for given footage at silent and sound speeds. Measures in inches and centimeters.

SIZE:
12" LONG
1¼" WIDE

$1.00

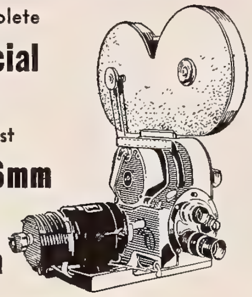
SPECIALISTS IN FILM EQUIPMENT
SEE OUR AD ON PAGE 125

USE HANDY COUPON NOW

Neumade Products Corp.
MANUFACTURERS
427 W. 42ND ST. NEW YORK, N. Y.

Gentlemen:
Attached is One Dollar. Send my "NEUSCALE" prepaid to:
Name
Address
City State

Bass Sound Engineers
offer a complete
Commercial Unit
in the latest
R C A 16mm S-O-F Camera



now includes:

- 400 ft. Capacity turret front camera
- Three stage high gain amplifier, 110 volt with crystal microphone
- 110 volt A.C. permanently attached motor, vibrationless, steady
- 400 ft. Bell & Howell Duplex magazine
- 1" Wollensak F:3.5 lens
- RCA Studio recording Galvanometer
- Lowest priced complete equipment at Bass . . .(USA only)________$935

Or equipped for 12 volt battery operation, incl. batteries___________ $960

Each instrument film-tested before shipped . . and guaranteed by Bass.

Write Dept. C

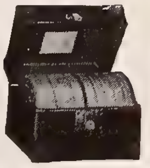
Bass CAMERA CO.
179 W. Madison St., Chicago, Ill.

TITLES *by PARK CINE*
Artistic . . . professionally perfect, brilliantly photographed titles used by prize-winning films year after year. Costs so little, EVERY film should have them. Send for Free Catalog.
PARK CINE LABORATORY
120 West 41st St. New York

"Life in a Benedictine Monastery"
A beautifully simple film of great dignity on the life in a Benedictine monastery. Original Gregorian chants, religious prayers, various occupations unchanged since Medieval times and rituals of the monks, make this an outstanding production for all audiences. Highly recommended by International Federation of Catholic Alumnae.
8 reels.........16mm sound.........**$94.50**
PICTORIAL FILM LIBRARY, INC.
130 West 46th St. New York City

MOVIE CAMERAS AND EQUIPMENT
RabSons EST. 1905
STILL CAMERAS AND EQUIPMENT
AGENT FOR ALL STANDARD MAKES
TIME PAYMENTS
1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY
TRADES ACCEPTED

8MM **FIBERBILT** 16MM
SHIPPING & STORAGE CASES for FILMS



In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*
FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York

Shot in "Sarasota, Florida—the Air Conditioned City"

the Boston Red Sox in action at their spring training camp; bathing on white sand beaches. Distribution is to be made on a free loan basis to large groups.

News of the industry

[Continued from page 120]

from an extensive trip in Europe, which served the two fold purpose of visiting friends and relatives and making a survey of the developments in substandard sound recording abroad. He says that, at the present time, 16mm. film sound recording is more fully developed in America than in Europe.

New Castle films The timely subject of the San Francisco World's Fair forms the content of one of the latest releases, issued by Castle Films, Inc., 30 Rockefeller Plaza, New York, N. Y. It contains scenes of all of the principal objects of interest—the architectural features and the Gayway. This subject, an excellent souvenir for all who visit the fair, is available, at regular Castle prices, in 8mm. and in 16mm. sound and silent. Offered also is a stirring film, *Seagoing Thrills*, presenting the adventures of a sailing ship in its cruise around the Horn.

Ciné-Kodak prices reduced

On March 1, 1939, prices of the following popular items of Kodak apparatus will be reduced: Ciné-Kodak, Model K, to $88.00; Ciné-Kodak Eight, Model 20, to $29.50; Kodascope Eight, Model 20, to $24.00.

Daylight floods Regular Kodachrome film, made for outdoor light (or indoor use with a filter and incandescent light) may now be exposed with a combination of daylight and artificial light if the new Daylight-Type Photoflood bulbs are employed. These new bulbs, made by the General Electric Company, of Cleveland, Ohio, are similar in size and shape to regular No. 1 and No. 2 Photofloods. They are made of a special filter glass

ELECTROPHOT
photo-electric EXPOSURE METER HAS EVERY QUALITY FEATURE

costs only $10

Only the new 1939 Model 12 vest-pocket ELECTROPHOT photo-electric Exposure Meter gives you: Instant, direct f-stop dial readings for black and white stills: instant finger-tip conversions for all stills, movies and color, and shutter speeds from 1/1000 to 2 secs.; jeweled bearings for guaranteed accuracy; exclusive zero-screw dial needle adjustment—all for only $10.00 at your dealer's! For Perfect Pictures . . . ELECTROPHOT.

At Your Dealer's!
See ELECTROPHOT today. In 3 fine Bakelite cases: Black, Ivory, Mahogany. Write for free folder!

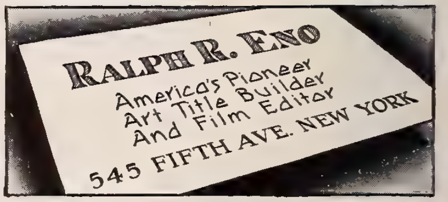
J. THOS. RHAMSTINE★, 303 BEAUBIEN ST., DETROIT

AMAZING PRICES
On All Our Photographic Equipment

SAMPLE BARGAINS	Compare these prices:
Custom-Built carrying case for Keystone Projector (8 or 16)	$3.50
GENUINE COWHIDE leather case for Keystone Camera (8 mm)	2.50
GENUINE COWHIDE leather case for Keystone Camera (16 mm)	3.25
Automatic Glass Beaded Screen in portable wood case—30 x 40	6.50
Glass Beaded Screen—Hang Type—30 x 40 with case—unusual buy	3.50
Rubber Screen (suitable for color) 30 x 40	2.50
Reflex Camera F 4.5 self-focusing—up to 1/100—sensational bargain	$12.50
New Reflex cameras. F 3.5, Compur, self-focusing, speeds up to 1/300	22.50

This should give you an idea of the saving possible through us as manufacturers and importers.
MONEY BACK GUARANTEE
BUY DIRECT AND SAVE
WHOLESALE CAMERA SUPPLY CO.
41 Union Sq., Box 17, N. Y. C.

16 MM. SOUND FILM PRODUCERS and DISTRIBUTORS
J.H.H.
J.H.HOFFBERG CO., INC.
PRODUCTIONS
729 SEVENTH AVENUE, NEW YORK



RALPH R. ENO
America's Pioneer
Art Title Builder
And Film Editor
545 FIFTH AVE. NEW YORK

MOVIE MAKERS
offers
An attractive, black fabrikoid, gold lettered binder for your copies of the magazine.
Price $1.50
(30c additional for Canadian and foreign postage)
Send your order accompanied by remittance to
MOVIE MAKERS
420 Lexington Ave. New York, N. Y.

TITLING TIPS

By Bill Besbee

The other night, some friends dropped in at our house unexpectedly, just as I had finished making a roll of titles. Naturally, I was using the Besbee Title Maker, so I proudly showed off all the things it could do. "Oh, that's all very fine!" said Jim (who is the Official Belittler) "But you've got to have a movie before you can put titles in it!" That called for a snappy comeback, and I had it. "All right," I said, "We'll make a movie right now and I'll show you how my Title Maker can help!" I took the Besbee Title Illuminator off bodily and clamped it on top of my movie tripod. Now, I'm not trying to offer any substitutes for the regular movie lighting units, because I have plenty of them myself. But I needed a comeback, and this was it! The Title Illuminator holds two No. 1 flood bulbs in good reflectors, and will give plenty of light for a group shot in the living room, using pan film. The idea worked out so well that I've decided to have a hole drilled to fit the tripod screw on every Title Illuminator we put out. So, if you want a lighting unit for quick action, just slip the base of the Besbee Title Illuminator over your tripod screw, tighten down on a small nut—and there you are! You can even put the camera on the same tripod, too, if you wish. The reflectors can be pointed in any direction.

Bill Besbee

BESBEE UNIVERSAL TITLE MAKER solves every problem of title making and fits any movie camera; has an adjustable support and titling easel; controlled illumination and closeup lenses as accessories; opal backgrounds for rear projection; clear glass panel and many other features $14.50

TITLE ILLUMINATOR Fits on Besbee Universal Title Maker; may be removed for other purposes; has two adjustable arms with swivel reflectors and two independent light switches; may be turned in any direction $6.50

BESBEE PRODUCTS Corp.
TRENTON NEW JERSEY

PROFESSIONAL
16MM. PRINTERS
Developing Machines Lite Testers
Laboratories Write for Details
FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

MOVIE CAMERAS PROJECTORS 10¢ A DAY

Nationally Advertised! 10-Day Trial! Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. MONEY BACK 10-DAY TRIAL on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS 10c A DAY. FREE details, write: DON ELDER'S HOME MOVIES, 739 BOYLSTON ST., Dept. E-3 BOSTON, MASS.

Print Your Own Film Titles

Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules furnished. Junior Outfits $8.25 up. Senior $17 up. Print for Others, Big Profits. Sold direct from factory only. Write for free catalog and all details. Kelsey Presses, W-48, Meriden, Conn.

SIMPLEX FILM CLEANING DEVICE

Clean your films as you rewind. Remove dust, grit, oil & finger marks. For 16mm. and 8mm. film. Outfit consists of:—Film Cleaning Device with cleaning pads, extra pads and 8 oz. can of cleaning fluid. Price $3.50 Postpaid in U. S. A.

SIMPLEX FADING GLASS

Makes fade-in and fade-out effects. In carrying case, with instructions. Price $2.00

16mm. Sound Recording

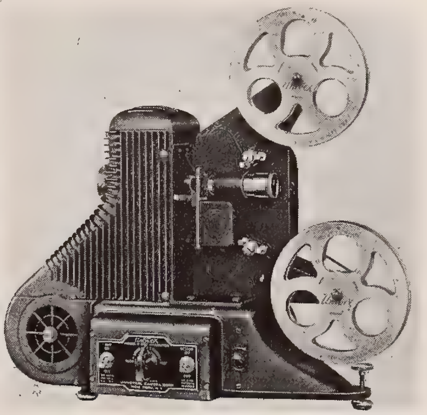
ERNEST M. REYNOLDS
165 E. 191 ST. CLEVELAND, OHIO

which provides illumination of a type suitable for use with regular daylight Kodachrome, without filters.

Commonwealth shorts A series of 16mm. sound film shorts, depicting the well known Major Bowes in action, making professionals from talented amateurs, has been released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York. This firm has also made available, in 16mm. sound, two interesting novelties, entitled *Synchromy No. 2* and *Rhythm in Light.*

Agfa safelight A new and most convenient safelight outfit, for use under all conditions which involve handling still or movie sensitive material in dark rooms, is now offered by Agfa Ansco Corporation, Binghamton, N. Y. The set includes a black enameled safelight lamp, which fits any standard electric outlet, a ten watt yellow bulb and two interchangeable safelight filters. The price is low. As a further convenience to dark room workers, a new and more economical one gallon size of Agfa Acid Hypo has been made available, providing a "ready to use" fixing solution when dissolved in water.

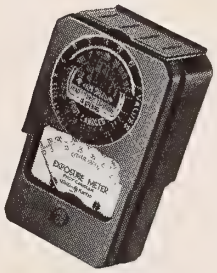
Football film Vaporated After some of the most ambitious preparations ever devised for filming a football picture, Dr. E. B. Perkins, head of the Rutgers department of biophotography, produced a complete movie record of the Rutgers Princeton football game in 16mm. color. The arrangements included placing cameramen on the field, in and atop the stands, with telephoto lenses, and in an airplane. Naturally, the resultant film, shot on November 5, 1938, is now considered to have great historical value, especially in view of the fact that Rutgers was victorious. This unique film was treated for preservation by the Vaporate Company of



The new Univex 500 watt 8mm. projector is low in price

CORRECT
EXPOSURE
for Your
MOVIES

WITH THE G-E METER



YOU'VE a new treat in store when you show your first movies made with the help of the G-E exposure meter. Their uniform, correct exposure will give a screen brilliance and clarity that will be more pleasing scene by scene. And friends, too, will enjoy your shows more when your movies are correctly exposed.

Here's one reason why the G-E exposure meter gives you correct exposure. The hood excludes stray light, admits only the light from the scene. Check this feature by noting the sharp cutoff—indicated by the needle movement—as you turn the meter from dim to bright light. This effectively narrow viewing angle of the G-E meter is particularly important in motion-picture work.

Your dealer will be glad to explain the many other features of the G-E exposure meter. Why not stop today and let him show you this valuable aid to better movies? Or mail the coupon for descriptive literature. General Electric, Schenectady, New York.

GENERAL ELECTRIC

General Electric Co.
Dept. 6G-201, Schenectady, N. Y.

Please send me a copy of Bulletin GED-678A entitled, "How to Use the General Electric Exposure Meter."

Name..

Address...

City.................................State.......................

430-186

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Mobile: Cliff Harris, 203 Dauphin St.
Montgomery: Powell Radio & Camera Shop, 430 Hull St.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: J & L Camera Supply, 125 E. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Culver City: Rex Film Co., 9357 W. Washington Blvd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 314 N. Van Ness Ave.
Photo Service Co., 1121 Fulton St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Moreton's, Inc., 7561 Sunset Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store, 5331 Foothill Blvd.
Palo Alto: Camera Shop, 309 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Center, 233 Post St.
Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kaufmann's Camera Mart, 356 Sutter St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: Murane's, 323 N. Broadway.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 256½ Farmington Ave.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Palm Beach: Studio Shop, 326 County Rd.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans, Photo Finisher, 1953 E. 71st St.
Union News Co., 37 W. Monroe St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
Mid-West Photo Supply Co., 20 S. Capitol Ave.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.
Waterloo: Mack's Photo Shop, 615 Commercial St.

(Continued on page 144)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

New York, which reports the circumstances.

Source book The seventh edition of *Victor Directory of 16mm. Film Sources* has now made its appearance. Published by the Victor Animatograph Corporation, Davenport, Iowa, this film source book has long proved its worth, both in the sound and silent substandard fields. The *Victor Directory* this year has been completely revised; it contains an improved indexing system, besides informative editorial matter. It is now priced at fifty cents a copy.

Early movies Blasé audiences of the present may once again capture thrills, hiss the villain and cheer the hero of the strong, silent movies of other days. In fifty and one hundred foot lengths, 8mm. and 16mm., these old time movie scenes, selected for their amusing and historical value, take us back to nickelodeon days. A complete catalog of subjects, featuring William S. Hart, Mack Sennett, Mary Pickford and the others, may be had from Stone Film Library, Inc., 201 West 89th Street, New York.

Flashgard A small transparent envelope, which fits over a flash bulb, has recently been introduced by the Wholesale Photographic Supply Company, 145 East 60th Street, New York. It is called the Flashgard, and its function is to protect the photographer should the bulb burst accidentally.

Rubber Spectip for spectacle wearers is used on Filmo 141

Open in 6939 A ceremony to be held at the opening of the New York World's Fair 1939 will feature the interment of a "time capsule," an airtight cylinder seven feet long and eight inches in diameter which, it is hoped, will withstand the ravages of time and come to be opened five thousand years hence. It will contain records of our own life and times, including 16mm. motion pictures to show archeologists of the future how we look and act. A 35mm. microfilm, 1050 feet long, will also contain reduction photographs of 23,000 printed pages. The film used for this purpose was Eastman Micro-File Safety film.

New slide projector Compact and individual in design is the Eastman Kodaslide Projector, Model 2, recently introduced. With its efficient optical system, 100 watt bulb and five inch, *f*/3.7 lens, it is capable of giving brilliant, clear screen images from two by two inch glass slides in color or black and white. It has a pressed steel slide carrier, tilting device and a special, heat absorbing glass to protect slides during projection.

A further improvement in still projection facilities is the new Kodaslide Ready-Mount, a two by two inch square of tough, smooth finish composition, which separates like the halves of a sandwich to take double frame film transparencies. Die cut openings with smooth edges properly mask the picture.

All miniature still Kodachrome film, No. 828 or No. 135, sent in for processing after April 1, will be returned to the owner with each picture clipped and mounted in a Kodaslide Ready-Mount and may be projected immediately, without further mounting or binding. A handy indication on the Ready-Mount is a red border at the front, showing the side which should face the screen on projection. Ready-Mount Metal Frames are also available, which enable Ready-Mounts to be used with Kodaslide projector, Model A.

Sound in Holland N. V. Klank-Film Studio Van Wouw, of Amsterdam, Holland, has issued an interesting catalog featuring 16mm. sound film recording in black and white and color. The equipment used, made in the United States, is the product of The Berndt-Maurer Corporation.

Wipe for Bolex The Du Morr Wipe, an ingenious device long familiar to 16mm. cameramen, now has been adapted for use with the Bolex 16mm. camera. By means of this device, it is possible to produce the effect, sometimes seen on the theatrical screen, of displacing one action scene with another. Further details may be had from the maker, J. D. Cochrane, ACL, 734 Brooks Avenue, Wyoming, Cincinnati, Ohio.

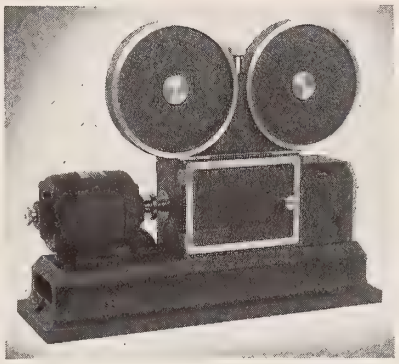
B & H insures employees By a special, new cooperative plan, 1100 employees in the Chicago and domestic branch offices of the Bell & Howell Company have been provided with life and total disability insurance, accident and health benefits and indemnity for hospital confinements and surgical operations.

TWO STEPS
--- toward THEATRE QUALITY sound movies

● For professional results, use equipment that records high quality sound directly on 16mm film.

● Then, be sure your sound films are given careful processing, to preserve and bring out the high quality recorded by the apparatus.

BERNDT-MAURER
provides both



Recorder of the B-M Model D System

All over the world professional producers use Berndt-Maurer equipment to record sound on film. It gives them the fidelity of sound they demand, and operates with unequalled convenience and economy.

● For your sound-on-film activity, join the professionals who use B-M units for 16mm work. Like them, you will probably find the B-M Model D System the outfit that gives most gratifying results.

● Then send your films to Precision Film Laboratories at 21 West 46th Street, New York. This division of The Berndt-Maurer Corporation maintains in the processing of films the same high standards of quality for which B-M equipment is known.

Write for complete information on B-M professional sound-on-film outfits and services. Ask for Booklet 339.

THE BERNDT-MAURER CORP.
117 EAST 24th STREET • NEW YORK CITY

(Continued from page 142)

KANSAS

Hays: Jeffs Camera Shop.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.
Winfield: Kemp Sales Co., 1010 Main St.

KENTUCKY

Covington: Home Movie Camera Exchange, 29 W. 6th St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Lovers Lane.
Stroube Drug Co., 105 Third St.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 234 Clarendon St.
Cinema, Inc., 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
VISUAL EDUCATION SERVICE, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 91 Union St.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: Buffington's, Inc., 8 Sudbury St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Sound Amplifying Co., 212 W. Huron St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's, 301 Genesee.
Sault Ste. Marie: Eddy Picture Service, 119 Peck St.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Milton Mendelwager, 182 W. 49th St.
Nichols' Photo Supply Service, 350 Ave. C.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 1265 Broadway.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
Ford~~ham-Electric Co., Inc., 2563~~ Webster Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Shop, 264 Canal St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.

RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
England Drug Co., 70 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Monroeville: Corner Drug Store.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.
Wewoka: Chaney Drug Co., Box 560.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS,*** 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1622—11th Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Erie Dry Goods Co., Camera Dept.
Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
NEWS REEL LABORATORY, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Popular Dry Goods Co., Dept. 26.
Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: ***DESERET BOOK CO.,*** 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Hill City Movie Supply Co., 210 Seventh St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Chewelah: Richard Drug Co., P. O. Box 17.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. Rhodesia: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.

Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Mariahilferstr. 117.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 383.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Wm. F. McCutcheon Co., 46 Carlton St. (Maple Leaf Gardens).
Roher's Bookshop, 9 Bloor St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O., Biskupsky dvur 8.
Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 52 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Coventry: Messrs. Green's (Hertford St.) Ltd., 49 Hertford St.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Shrewsbury: B. Salter & Son, 34 Castle St.
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159.
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

Printed by WNU, New York

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Bass says, Help yourself at these interesting prices. Used guaranteed camera bargains: Cine-Kodak Model B, 100 ft., *f*/6.5 lens, $15.00; Cine-Kodak Model B, 100 ft., *f*/3.5 lens, $23.50; Cine-Kodak Model B, 100 ft., *f*/1.9 lens, $45.00; Cine-Kodak Model M, 100 ft., *f*/3.5 fixed focus lens, $24.50; Keystone Model A-3, *f*/3.5 lens, $22.50; 16mm. Zeiss Kinamo, *f*/2.7 Tessar, special at $22.50; Victor Model 3, three lens turret, 1″ *f*/2.7, 2″ *f*/3.5 Dallmeyer, 4″ *f*/4.5 Wollensak, hand crank, three speeds, $115.00; Victor Model 4, with Wollensak 1″ *f*/3.5, 1″ *f*/1.5, 3″ *f*/4, new condition, $137.50; Simplex Pockette, magazine type, 16mm., with 1″ *f*/1.9 Kodak Anastigmat lens in focusing mount, $67.50; Filmo Model 121, magazine type, Cooke *f*/1.8 lens, $72.00; Filmo 70D, 1″ Wollensak *f*/1.5, 2″ Wollensak *f*/3.5, 4″ Wollensak *f*/4.5, with Mayfair case, $182.50; same, but with 1″ *f*/3.5 in focusing mount, Cooke 1″ *f*/1.8 and Cooke 3¾″ *f*/3.3, Mayfair case and Leitz range finder, $192.50; Bolex 16mm. camera, new condition, three lens turret, with 1″ *f*/1.4 Leitz Hektor, in case, list $320.00, special, $240.00. 35mm. Zeiss Kinamo with *f*/3.5 Tessar, hand crank, $20.00. Used lens bargains: ¾″ *f*/1.5 Hugo Meyer Kino-Plasmat, focusing mount, $45.00; 1″ *f*/1.9 Bausch & Lomb, focusing C mount, $22.50; 1″ *f*/1.8 Cooke, focusing mount, $39.50; 2″ *f*/3.5 Wollensak Verito, focusing mount, $12.50; 2″ *f*/3.5 Dallmeyer, focusing mount, $22.50; 2″ *f*/3.5 Cooke, focusing mount, $44.50; 3″ *f*/4 Cooke, $54.50. 16mm. used silent projectors: Ampro Model GS, 500 watt, with case, reconditioned, $67.50; Bell & Howell 57A, rebuilt, 400 watt lamp, $47.50; Keystone Model A-81, 750 watt, like new, $47.50; Kodascope Model A, 400 ft. capacity, motor driven, $24.50. 16mm. used sound on film projectors: Amprosound Model S, 750 watt, reconditioned, $350.00; Wenzel Ace, 750 watt bulb, cases, 1600 ft. reel arms, $225.00; Bell & Howell Special ST, 750 watt, with Calvin sound head, $165.00; 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; How to Make Good Movies, $2.00. Be sure to send for the Bass Cine Bargaingram; new price reductions. Supplement mailed to owners of this Bargaingram, free on request. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case $2.00. Simplex Film Cleaner $3.50. Sold direct or through your dealer. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ EDITOLA — the 16mm. PROFESSIONAL EDITING MACHINE; new model ready, hand operated, $45.00. Motor driven, $70.00. EDITOLA CO., 894 Woodland Ave., Oradell, N. J.

■ SELECTED 16mm. silent library films, in excellent condition, at 20 to 60% discount from list prices; also bargains in moving picture equipment J. B. HADAWAY, Swampscott, Mass.

■ USED bargains in 8mm. cameras: Eastman Kodak, *f*/2.7, $30.00; Ditmar built-in optical exposure meter, *f*/2.5, $60.00; Laack lenses for 16mm. cameras, focusing mount 1″ *f*/1.9, $28.00; and in *f*/1.3, $36.00. HANS UNFRIED, 24 Camp St., Buffalo, N. Y.

■ FULL list price allowed for your present Bell & Howell ST projector on new Academy Model Filmosound; full list price for Eastman E or EE or G on any Bell & Howell sound projector; list prices allowed for your 134-G or H Bell & Howell camera to apply on new turret 8mm. Send for catalog and write for our very liberal allowances on your present equipment. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

■ FILMO double 8mm., four speeds, *f*/2.5, only $59.50; Cine-Kodak B 16mm., *f*/1.9, bargain, $52.50. Both excellent. Bargain list. FROMADERS, Davenport, Iowa.

■ USED: Cine-Kodak "8", *f*/3.5, $19.50; Cine-Kodak, Model 60, *f*/1.9, case, $62.50. Cameras, screens, lights, accessories, projectors, lenses, time payments, trades. CAMERA MART, Inc., 70 W. 45th St., New York.

■ CINE-KODAK Special, *f*/1.9 lens; frame counter; completely overhauled by factory, $245.00. Booster amplifier for Bell & Howell 138, $47.00. COOPER JENKINS, 31 W. 70th Terrace, Kansas City, Mo.

■ USED BARGAINS. Cameras: Cine-Kodak Model M, *f*/3.5, $29.50; Cine-Kodak Model B, *f*/1.9, $51.50; Simplex (magazine loading), *f*/3.5, $25.00; Zeiss Kinamo S 10, *f*/2.7 Tessar, $25.00; Bell & Howell Filmo 121, Cooke *f*/2.7, $46.50; Bell & Howell Filmo 70A, Cooke *f*/3.5, $35.00; Bell & Howell Filmo 70D, Cooke *f*/3.5, $125.00; Bell & Howell Filmo 75, Cooke *f*/3.5, $37.50. Projectors: Keystone A81, 750 watt, $48.50; Keystone D62, 100 watt, $17.50; Bell & Howell 200 watt, $39.50; Bell & Howell 500 watt, Model S, $90.00; Bell & Howell 500 watt, all gear Model LL, $159.50; Ampro Model K, 750 watt, $100.00; Standard Model S, 750 watt, $59.50; Kodascope self threading, 250 watt, $47.50; Kodascope Model L, 750 watt, $130.00; Kodascope 8mm., Model 20, $15.00; Kodascope 8mm., Model 40, 200 watt, $21.50; 20mm. Meyer Trioplan, *f*/2.9, foc. mt., $19.50; 1 inch Cooke *f*/3.5, fix. foc., $9.50; 1 inch Cooke *f*/1.8, old model, foc. mt., $17.50; 2 inch Wollensak *f*/3.3, foc. mt., $25.00; 2 inch Cooke *f*/3.5, foc. mt., $35.00; 2 inch Carl Zeiss Tessar, *f*/3.5, foc. mt., $39.50; 95mm. Bausch & Lomb *f*/3.5, foc. mt., $37.50; 4 inch Dallmeyer *f*/4, foc. mt., $27.50. Miscellaneous: Bell & Howell Character Title Writer, $29.95; Thalhammer Midget pan & tilt head, $5.50; General Electric meter, new dial, $12.50; Weston Meter 819, movie model, $15.00; all metal humidor for six 200 ft. Eight mm. reels, $1.50; Willo box type bead screen in box, 30 x 40, $10.00; Willo box type bead screen in box, 36 x 48, $12.50; projector case for 8mm. Keystone projector, $3.25; projector case for 16mm. Keystone projector, $3.25; Simplex film cleaning kit, $2.60. WILLOUGHBYS, 110 W. 32nd St., New York.

It's not too early
to plan your entry
for

MOVIE MAKERS
Ten Best Non Theatrical Films of 1939
and the
Hiram Percy Maxim Memorial Award!

This Award is bestowed on the maker of the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films, and it carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of

$100.00

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it this year, it is only necessary to submit a film for consideration for

MOVIE MAKERS
Ten Best Non Theatrical Films of 1939

the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

October 16 is the Closing date for the 1939 Ten Best and Maxim Award

MOVIE MAKERS
420 Lexington Ave., New York, N. Y.

■ BARGAIN sheet—spring and summer catalog, 16mm., 8mm. movie equipment and still equipment. VICTOR FILM SERVICE, Litchfield, Minn.

■ BURKE & JAMES, Inc., leads the bargain parade with these real money-savers. Every item guaranteed. Slightly used, reconditioned items and demonstrators, all warranted in perfect condition. Filmo 16mm. camera, Model 75, with *f*/3.5 Cooke lens (new), $49.50; Stewart-Warner 16mm. four speed camera with *f*/3.5 lens, $29.50; Paragon 16mm. camera with *f*/3.5 Wollensak lens, $29.50; Eyemo 35mm. sound speed camera with 47mm. *f*/2.5 Cooke lens, $144.50; Standard Universal 35mm. camera for professional work with 2 inch *f*/3.5, B. & L. Tessar, forward and reverse mechanism, direct visual focus, only $69.50; DeVry turret front 35mm. camera, four speeds, with 2 inch *f*/3.5 Wollensak and 6 inch *f*/4.5 Dallmeyer telephoto, $174.50; Ditmar 500 watt projector for both 8 and 16mm., $129.50; Pekescope 16mm. projector, $14.75; Acme 35mm., 400 watt portable projector, $49.50. Specials in cine lenses: Wollensak 2 inch, *f*/3.5 telephoto, $24.50; Wollensak 1 inch *f*/1.5, only $39.50; Laack ½ inch *f*/1.3, only $49.50; Wollensak ½ inch *f*/1.9, only $34.50. Send for complete list. Universal titler, complete with lights, etc., $21.00. Hundreds of additional values in screens, accessories, etc., for the movie or still camera fan. Send today for catalog No. MM1138. BURKE & JAMES, Inc., 223 W. Madison St., Chicago, Ill.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

FILMS FOR RENTAL OR SALE

■ "THE World's Greatest of all Passion Plays"; specify sound or silent; 8 reels; 16mm. and 35mm., rent or purchase. Superior to Oberammergau stage play. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

■ 16MM. films—S.O.F. Clearance sale, shorts & features, $5.00 up. SAMSON'S, 35 Portland St., Providence, R. I.

■ FREE humidor with purchase complete edition, Castle Films. Extra! New Beacon Films now available! RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ NICKELODEONS, 16mm., $6.75; 8mm., $5.40, complete. Mabel Normand, Mack Sennett, Ford Sterling in "Beach Flirt," 1912 laughs. "Great Train Robbery"; Chaplins. MEGIFILMS, 340 W. 29th St., New York.

■ EXCELLENT health films, educational and entertaining. Used by schools, Health Depts., and homes. Silent and sound. DR. DAVID B. HILL, Salem, Oregon.

TRADING OFFERS

■ SHOTGUNS, rifles, target pistols and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

PERSONAL OPPORTUNITIES

■ SALESMAN for eastern or western territory for well established photographic goods manufacturer. Salary or commission, preferably one now employed with good earning capacity in the photographic line. Need not have road experience. Consideration given to letters stating details of experience. BOX 222, MOVIE MAKERS.

MISCELLANEOUS

■ DISC recordings for your silent films; 8 or 16mm., narrative with music; reasonable. PICTURES, Inc., Box 1655, Charleston, W. Va.

■ TITLES—printed, eight words or less; 8mm., 15c; 16mm., 20c. Minimum order $1.00. Samples and complete hand lettered "The End," 10c. MIDWEST SERVICE, 1024 Quincy, Topeka, Kans.

■ 16MM. Frame enlargements; new service for movie makers at low prices; 2¼″ x 3¼″, $.25 each. GARTH CINEMA, 1766 Gleason, Bronx, N. Y. C.

Printed by WNU, New York

LENGTH 100 FEET (30.48 meters)
WIDTH 16 MM. No. 365
CINÉ-KODAK
KODACHROME
SAFETY
COLOR
FILM
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
TRADE MARKS REG. U.S. PATENT OFFICE
No. 365 CINÉ-KODAK
KODA ROME
SAFETY R FILM
DO NOT ACCEPT FILM IF THIS SEAL IS BROKEN.

The whole world of Color is yours with

KODACHROME

LOAD your movie camera with Kodachrome, and the world of color is yours. You will find in your Kodachrome movies not merely the brilliant, obvious colors, but also the quiet, subtle tones which are all-important in good color work.

Kodachrome is available in two types—regular and Type A. Regular Kodachrome is color-balanced for daylight, Type A for Photoflood light. Either type can be adapted for use in the other's special field.

Because the Kodachrome process practically eliminates film grain, the projected movies are exceptionally clear. Add its technical excellence to its ease of use and capacity for great beauty—and it is easy to understand why Kodachrome has put new zest into movie making, indoors and out, winter and summer.

Both types of Kodachrome are the same price. Available for 8 mm. and 16 mm. cameras in all standard rolls and magazines. Processing and return of the film, within the same country, at no extra charge.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

APRIL
1939

25c

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word — Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Bass says, Big News! See our Movikon ad elsewhere in this issue, and for bargains, read carefully. Used guaranteed camera bargains: Cine-Kodak Model B, 100 ft., *f*/6.5 lens, $15.00; Keystone Model A-3, *f*/3.5 lens, $22.50; Cine-Kodak Model B, 100 ft., *f*/3.5 lens, $23.50; Cine-Kodak Model M, 100 ft., *f*/3.5 fixed focus lens, $24.50; Filmo 70-A, Cooke *f*/3.5 lens and carrying case, $42.50; Cine-Kodak Model B, 100 ft., *f*/1.9 lens, $45.00; Filmo 70-A with 1″ Zeiss *f*/2.7 in focusing mount, with case, $47.50; Cine-Kodak Model 60, Kodak *f*/1.9 lens, complete with case, new condition, $52.50; Simplex Pockette, magazine type, 16mm., with 1″ *f*/1.9 Kodak anastigmat lens in focusing mount, $67.50; Filmo Model 121 magazine type, Cooke *f*/1.8 lens, $72.00; Victor Model 5, 1″ Wollensak *f*/3.5 fixed focus, 1″ Wollensak *f*/1.5 in focusing mount, 3″ Wollensak telephoto *f*/3.5 in focusing mount, $177.50; Filmo 70-D, 1″ Wollensak *f*/1.5, 2″ Wollensak *f*/3.5, 4″ Wollensak *f*/4.5, with Mayfair case, $182.50. Used lens bargains: ¾″ *f*/1.5 Hugo Meyer Kino-Plasmat, focusing mount, $45.00; 1″ *f*/1.9 Bausch & Lomb, focusing C mount, $22.50; 1″ *f*/1.8 Cooke, focusing mount, $34.50; 1½″ Kodak *f*/3.5 to fit Cine 60, $25.00; 2″ *f*/3.5 Dallmeyer, focusing mount, $22.50; 2″ *f*/3.5 Cooke, focusing mount, $44.50; 3″ *f*/4 Cooke, $54.50; 3″ Kodak *f*/3.5 for Cine K, $30.00; better than ever, the Wollensak improved Cine Velostigmats; 15mm. *f*/2.7 Wollensak Cine Velostigmat in focusing mount, $22.50; 1″ critically sharp Wollensak Cine Velostigmat *f*/1.5 in focusing mount, A or C, $32.50; 2″ telephoto *f*/3.5 in focusing mount, $22.50; 3″ Wollensak Cine Velostigmat *f*/3.5 in focusing mount, $32.50; 4″ Wollensak Cine telephoto *f*/4 in focusing mount, $42.50. 16mm. used silent projectors: Kodascope Model A, 400 ft. capacity, motor driven, $24.50; Standard 16mm. projector with 750 watt bulb, forward and reverse, $46.50; Bell & Howell 57A, rebuilt, 400 watt lamp, $47.50; Keystone Model A-81, 750 watt, like new, $47.50; Ampro Model A, 400 watt, reconditioned, with case, $57.50; Ampro Model GS, 500 watt, with case, reconditioned, $67.50; Bell & Howell Model JJ, 750 watt, beltless, complete with case, $147.50. 16mm. used sound on film projectors: Bell & Howell Special ST, 750 watt, with Calvin sound head, $147.50; RCA PG-71, 750 watt lamp, 1600 ft. reel arms, undistorted, $150.00; Victor Model 33, like new, $199.50. 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; Kodak's new book "How To Make Good Movies," a classic, $2.00; Home Processing by Harris, authentic treatise on processing your own cine film, $2.00. In preparation—a new Bass Cine Bargaingram No. 240. Better send your name in for a copy. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. silent library films, in excellent condition, at 20 to 60% discount from list prices; also bargains in moving picture equipment J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case $2.00. Simplex Film Cleaner $3.50. Sold direct or through your dealer. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ EDITOLA — the 16mm. PROFESSIONAL EDITING MACHINE; new model ready, hand operated, $45.00. Motor driven, $70.00. EDITOLA CO., 894 Woodland Ave., Oradell, N. J.

■ BELL & HOWELL Model 70D, turret head camera and four lenses (*f*/3.5, *f*/1.8 Cooke, 4″ telephoto and color); Filmo projector No. 57; beaded screen, enlarger and B & H Photometer; slightly used. perfect condition, $300.00. ROBERT A. HAAG, 38 Murray St., New York, N. Y.

■ BARGAINS on trade in projectors: B. & H. 57GG, 375 watt, case, completely overhauled, $50.00; Victor 200 watt, fair condition, case, $20.00; Kodascope D, 400 watt, no case, $18.00; Filmosound 138J, A1 condition. $275.00. HEBERT STUDIOS, Inc., 55 Allyn St., Hartford, Conn.

■ FULL list price allowed for your present Bell & Howell ST projector on new Academy Model Filmosound; full list price for Eastman E or EE or G on any Bell & Howell sound projector; list prices allowed for your 134-G or H Bell & Howell camera to apply on new turret 8mm. Send for catalog and write for our very liberal allowances on your present equipment. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

■ BOLEX G—8mm.-16mm. projector, with two lenses and carrying case, new demonstrator, guaranteed; list $265.00; sale, $185.00. Other real bargains. MOVIE MAKERS MART, 1771 East 12th, Cleveland, Ohio.

■ EASTMAN Model A, *f*/1.9 lens and *f*/4.5 lens with case and single frame attachment and motor, excellent condition, $60.00; Bell & Howell Model 129 with case, 750 watt, good condition, $125.00; 30 x 40 Raven screens, list price $16.50, like new, $9.95 each; 750 watt Ampro Sound machine, originally cost $600.00, good condition, $149.50; Eastman Model K, *f*/1.9 lens, excellent condition, $57.50; Eastman Model B, *f*/1.9 lens, excellent condition, $45.00; Victor Model 5, late type bronze finish, as new, *f*/1.5 lens, $115.00; Eastman Magazine Cine, new condition, *f*/1.9 lens, $79.50. Sale of still cameras of all descriptions at unusually low prices. Write us what you want. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

■ ALL 8-16-35mm. motion picture cameras, projectors, lenses, lights, accessories bought for cash, sold, traded, time payments. CAMERA MART, INC., 70 WEST 45th ST., NEW YORK.

■ USED BARGAINS. 16mm.: Cine-Kodak K with *f*/1.9 lens & case, $62.50; Cine-Kodak BB with *f*/3.5 lens, $22.50; DeVry camera with *f*/3.5 Graf lens, $17.50; Keystone Model A camera with *f*/3.5 lens, $15.00; Kinamo S-10 camera with *f*/2.7 Zeiss Tessar lens, $27.50; Simplex camera with *f*/3.5 lens, $22.50; Victor Model 3 (turret) with *f*/2.7 Wollensak lens, $65.00; Bell & Howell Filmo 70A with *f*/3.5 Cooke lens, $35.00; Bell & Howell Filmo 70D with *f*/3.5 Cooke lens, $125.00; Bell & Howell Filmo 75 with *f*/3.5 Cooke lens, $37.50. 8mm.: Cine-Kodak 8 Model 20 with *f*/3.5 lens, $20.00; Keystone K8 camera with *f*/3.5 lens, $18.50. 16mm. projectors: Bell & Howell Model S with 500 watt bulb, $88.50; Bell & Howell Model ST with 750 watt bulb, $98.50; Bell & Howell Model LL with 500 watt bulb (all geared), $132.50; Bell & Howell Model 57 with 200 watt bulb, $39.50; Standard DeLuxe Model, 750 watt bulb, $59.50; Standard Model S, 500 watt bulb. $42.50; Kodascope Model L, 500 watt bulb, $129.50; Kodascope Model B, self threading, 250 watt, $49.50; Keystone Model A-72, 300 watt bulb. $29.50; DeVry Model G, 200 watt bulb, $17.50. 8mm. projectors: Kodascope 8, Model 20, $14.50; Kodascope 8, Model 25, 100 watt, $20.00. Lenses: 15mm. Wollensak *f*/2.7, fixed focus, $17.50; 1″ Wirgin Gewironer *f*/1.8, focusing mount, $25.00; 2″ Cooke tele *f*/3.5, focusing mount, $30.00; 2″ Meyer Trioplan *f*/2.9, focusing mount, $30.00; 95mm. Bausch & Lomb *f*/3.5, focusing mount, $37.50. Miscellaneous: Mini-Photoscop meter & case, $9.00; General Electric meter, old model, $9.00; Tempiphot meter, $8.00; Leitz rangefinder, $6.75; Thalhammer Midget tripod with pan and tilt, $12.00; Willo title board, 100 letters, $2.50; Simplex film cleaning kit, $2.60; Victor titler for Filmo 70 camera, $4.95. WILLOUGHBYS, 110 W. 32nd St., New York.

Keep abreast of the amateur movie parade by subscribing to

MOVIE MAKERS

Helpful, clearly written technical articles
The latest news of the field
Filming ideas and cine stunts
Entertaining stories about movie making
Natural color reproductions

$3.00 a year

(Canada $3.25; Foreign $3.50)

MOVIE MAKERS
420 Lexington Avenue New York, N. Y.

■ VICTOR ANIMATOPHONE SOUND PROJECTOR. complete with amplifier, Model 25 A.C.-D.C.; used as demonstrator only, otherwise new; fully guaranteed; costs over $400.00; bargain price, $195.00; examination allowed. SOUTHERN VISUAL EQUIPMENT CO., 494 S. Second St., Memphis, Tenn.

■ VICTOR 12B SOUND PROJECTOR, 750 watt, excellent condition; any reasonable offer. CITY COLLEGE ART DEPARTMENT, 139th Street & Convent Avenue, N. Y. C.

■ VICTOR Model 4 camera with *f*/2.9 lens and case, $95.00; Filmo 8 with *f*/3.5 lens, $39.50; Bell & Howell Model S projector, $95.00; Keystone 300 watt projector, $29.50; Eastman 8mm. Model 20T Kodascope, $19.00; all equipment guaranteed like new. REX HARRISON, Indianola, Iowa.

EQUIPMENT WANTED

■ WANTED: 8mm. camera, projector, screen, exposure meter & cases; prefer Filmo *f*/1.5 or *f*/2.7; Cine No. 60. Must be bargain for cash. JOHN H. WRIGHT, 5502 Richmond, Dallas, Texas.

FILMS FOR RENTAL OR SALE

■ EXCELLENT health films, educational and entertaining. Used by schools, Health Depts., and homes. Silent and sound. DR. DAVID B. HILL, Salem, Oregon.

■ REVIVALS, Villains, Chaplins, "Train Robbery," 16mm., new, $6.40; 8mm., $5.25; Disney's "Merry Dwarfs"; mail order only. MEGIFILMS, 340 W. 29th St., New York.

■ HEADQUARTERS for Castle and Beacon Films. Free humidor with purchase Complete Edition. Sales, exchanges, trade-ins. 16mm. silent rental service within 300 mile radius. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ CLOSING OUT NEW PRINTS, 16mm. silent cartoon, comedy, novelty film subjects. Real bargains. SOUTHERN VISUAL EQUIPMENT CO., 494 S. Second St., Memphis, Tenn.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ EXCHANGE your old silent, sound, 400 ft. 16mm. films; we have the subjects you want. Films bought, sold; comedies, features, educationals. Silver projection screens, size 36″ x 42″, complete with roller brackets, $2.79. ASHA FILM EXCHANGE, 785 St. Johns Pl., Brooklyn, N. Y.

FILMS WANTED

■ WANTED: 16mm. Kodachrome shots of fires in industrial plants. Do not send film but write us giving complete description. INSPECTION DEPARTMENT, Associated Factory Mutual Fire Insurance Companies, 184 High St., Boston, Mass.

TRADING OFFERS

■ SHOTGUNS, rifles, target pistols and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ DISC recordings for your silent films; 8 or 16mm., narrative with music; reasonable. PICTURES, Inc., Box 1655, Charleston, W. Va.

■ 16MM. Frame enlargements; new service for movie makers at low prices; 2¼″ x 3¼″, 25c. each. GARTH CINEMA, 1766 Gleason, Bronx, N. Y. C.

■ "PORTRAITS that please" now made easy! Follow modern make-up methods. Get professional results without retouching. Complete instruction booklet "Making Up For The Camera" with Miner's Foto-Matic Make-up Kit—$2.00 postpaid —or C.O.D. plus charges. MINER'S, 14-D E. 12th St., New York.

Printed by WNU, New York

Show Boat! A glorious film. Edna Ferber wrote it. Ziegfeld staged it. Universal made a movie of it. And now the Filmosound Library offers it on 16 mm. sound film for showing in your own home!

My Man Godfrey! William Powell and Carole Lombard are at their laughingest in this gay, sparkling, madcap, romantic comedy. Would your friends and family like to see it in your living room? Just ask them!

Ten More Big Universal Sound Films

FOR HOME SHOWINGS

GREAT NEWS for users of 16 mm. sound film projectors! Ten more outstanding Universal feature films, bringing the total to forty, are now available exclusively from the Filmosound Library, for showing to your family and friends in your own home. You can rent these films at reasonable rates through your Filmo dealer. Here are the new ten. Notice that the casts include many of Hollywood's most popular stars.

MAGNIFICENT OBSESSION	*Irene Dunne, Robert Taylor*
DIAMOND JIM	*Edward Arnold, Jean Arthur*
MY PAL, THE KING	*Tom Mix, Mickey Rooney*
ONCE IN A LIFETIME	*Jack Oakie, Louise Fazenda*
HIS NIGHT OUT	*Edward Horton, Irene Hervey*
IMITATION OF LIFE	*Claudette Colbert, Warren William*
THREE KIDS AND A QUEEN	*May Robson and three swell kids*
THE GOOD FAIRY	*Margaret Sullavan, Herbert Marshall*
SHOW BOAT	*Irene Dunne, Alan Jones*
MY MAN GODFREY	*William Powell, Carole Lombard*

Thousands of Fine Sound Films at Your Disposal

The newly added Universal sound films are typical of hundreds of desirable feature films, the product of major studios, now offered by Filmosound Library. And new subjects are *constantly* being made available. With a 16 mm. sound film projector in your home, you and your friends can enjoy such films as *Sutter's Gold, Heaven on Earth, Lady Tubbs, The Road Back, There's Always Tomorrow, Abraham Lincoln, Doctor Syn, Don Quixote,* and *William Tell.*

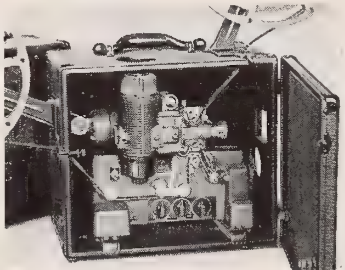
Sound Films in Color, Too!

Your programs can be given variety with your selections from thousands of short subjects—comedies, cartoons, travel and adventure films, nature studies, musicals, newsreels, and sports films. Even cartoons in color, with sound, can appear on your home movie screen, for Filmosound Library now offers six Universal "Cartune Classics," the first color prints to be released in 16 mm. size by Technicolor. These are particularly enjoyed by children.

The new 72-page Filmosound Library Catalog contains reviews of more than 1000 desirable sound films, all available at moderate rentals. We'll gladly send you a copy if you now use a 16 mm. sound-on-film projector (price to others, 25c). Or we'll send you an 8-page list of the same films, to answer your question "Does today's sound film supply justify my getting a Filmosound for home entertainment?" Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

A Fine 16 mm. Sound Film Projector for Your Personal Use

Filmosound "Academy" offers theater-quality sound and picture reproduction in your living room or in a moderate-sized auditorium. It projects both sound and silent films. Has provision for adding a public address microphone and a phonograph turntable. Is as easy to operate as your silent projector plus your radio, and is built by the makers of preferred Hollywood equipment to give lastingly dependable service. Complete in two compact cases, $298.
Other Bell & Howell sound and silent projectors for every need.



PRECISION-MADE BY

BELL & HOWELL

Mail Coupon for FREE Film Catalog

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill. MM 4-39
Send ( ) Filmosound Library Catalog of over 1000 sound films. I have a sound-on-film projector, make ....Serial No.................
( ) Send 8-page Sound Film List.
( ) Send information on Filmosound Projectors for home use.
Name..
Address..
City.............................*State*.............

Glorious Achievement!

CORONATION OF POPE PIUS XII

First Authentic Motion Pictures!

NOW YOU can own a home movie of this ancient, awe-inspiring ceremonial at historic St. Peter's . . . the Coronation of a Pope *never before photographed!*

Pope Pius XII . . . intimate glimpses of his life as Cardinal Pacelli . . . his visit to the United States . . . remarkable modern photography of the Vatican . . . and the actual Coronation with the triple crown, held outdoors on the balcony of St. Peter's for the first time since 1870. Every 8 or 16mm home movie collector should own this historical record. An ideal Easter gift for your family and friends . . . a priceless heritage for your children.

ORDER YOUR COPY TODAY

8mm: $1.75 (50'), $5.50 (180'). 16mm: $3.50 (100'), $8.75 (360'). Sound-on-film: $17.50 (350')

CASTLE FILMS

NEW YORK, RCA Building · CHICAGO, Wrigley Building · SAN FRANCISCO, Russ Building
TORONTO and MONTREAL, Associated Screen News, Ltd. · LONDON, Bell & Howell Co., Ltd.

Send me today latest bulletin describing Coronation of Pope Pius XII, and other Castle Films News Parades and World Parades.

*Name*____________________

*Street*____________________

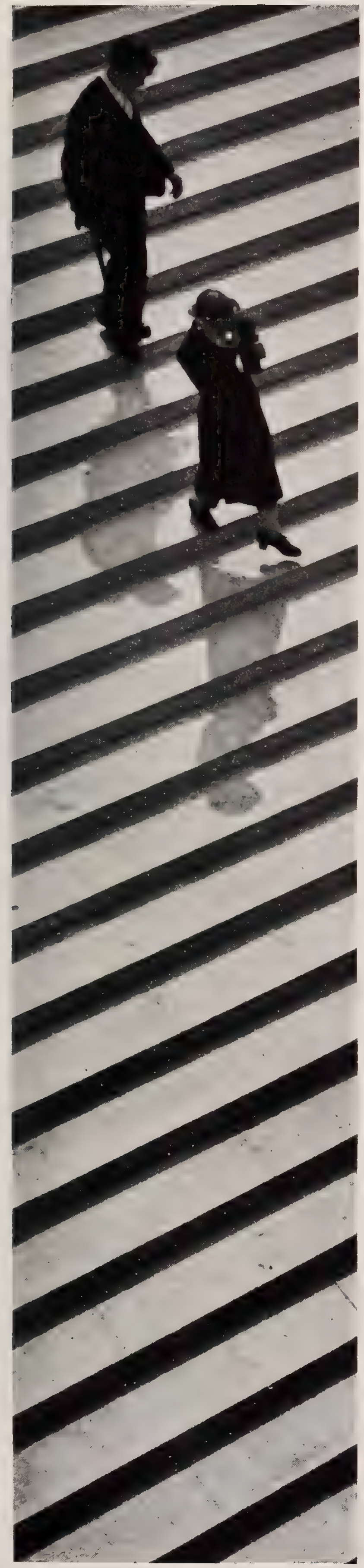
*City*____________________

*State*____________________

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

F. S. Lincoln



CONTENTS

Volume 14 April, 1939 Number 4

Cover design . . . . *A. Kronengold*

Free films 154

Closeups 156

A public service, *editorial* 159

Art title background, *photograph* . . . . . *William M. Rittase* 160

What does spring mean? . . . . *James W. Moore, ACL* 161

Under bright skies . . . . *Alice I. Wright, ACL* 163

Follow the action . . . . *Earl Theisen* 164

Ladies and gents . . . . *Beth Brown, ACL* 166

Shoot sound on sixteen . . . . *Lloyd Thompson* 167

A new method for color titles . . . . . . *Howard C. Colton* 168

The clinic . . . . *Frederick G. Beach, ACL* 169

We spent three cents . . . . *T. J. Courtney, ACL* 170

Practical films . . . . *Benjamin F. Farber, jr.* 171

Screen rhetoric . . . . *Paul D. Hugon* 172

Building "bookcases" for your films . . . . . *William H. Fetz* 173

News of the industry . . . . *Russell C. Holslag, ACL* 176

Amateur clubs . . . . *James W. Moore, ACL* 177

First dealer trade show . . . . *Laurence S. Critchell, jr., ACL* 182

Around the world with MOVIE MAKERS 194, 196, 197, 198

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

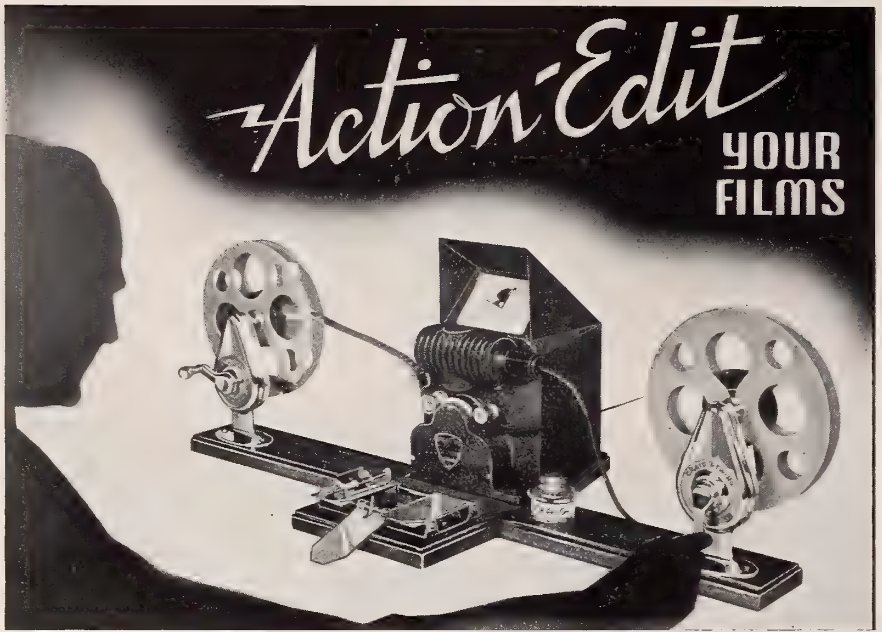
ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.



WITH *ACTUAL* MOTION PICTURES
on the **CRAIG PROJECTO-EDITOR**

ACTION-EDIT your films the way the Hollywood Studios do, with *actual* motion pictures. The studios have found that films could not be edited properly by looking through a magnifying glass at a still picture.

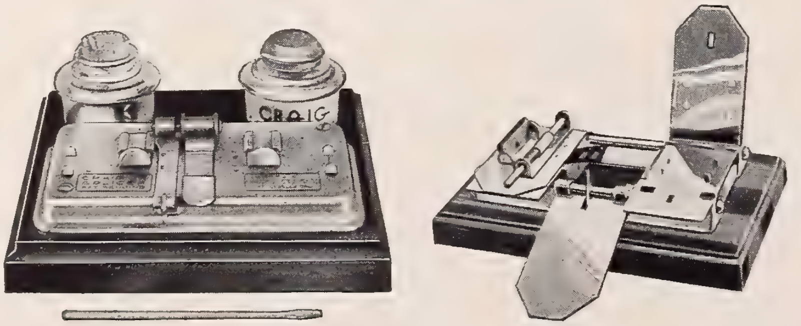
Brilliant, flickerless pictures at any speed of motion you desire, easy insertion and removal of the film, no dark flashes . . . make ACTION-EDITING simple and a pleasure on the PROJECTO-EDITOR. You can find any scene, sequence, or even single frame instantly on the 2¼x3¼ inch screen.

See the CRAIG PROJECTO-EDITOR at your dealer today. See its ***revolutionary, shutterless action.*** Learn how ACTION EDITING, the Hollywood Studio way, will improve your films.

Complete as illustrated with a CRAIG 16mm Senior Splicer (Sound or Silent) and Rewind Combination, the PROJECTO-EDITOR is priced at $49.50. PROJECTO-EDITOR Alone: $35.00.

• • •

CRAIG SPLICERS ARE STILL THE BEST
For Color. Black and White. 8-16mm



Junior Splicer—For 8-16mm film **$2.50**
Jr. Splicer with Rewinds on Board **$7.25**
Senior Splicer—Sound or Silent **$10.00**
Sr. Splicer with Rewinds______ **$19.50**

CRAIG MOVIE SUPPLY CO.
1053 SOUTH OLIVE STREET
LOS ANGELES, CALIFORNIA
149 NEW MONTGOMERY STREET
SAN FRANCISCO, CALIFORNIA

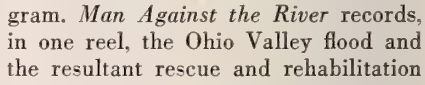
Free films

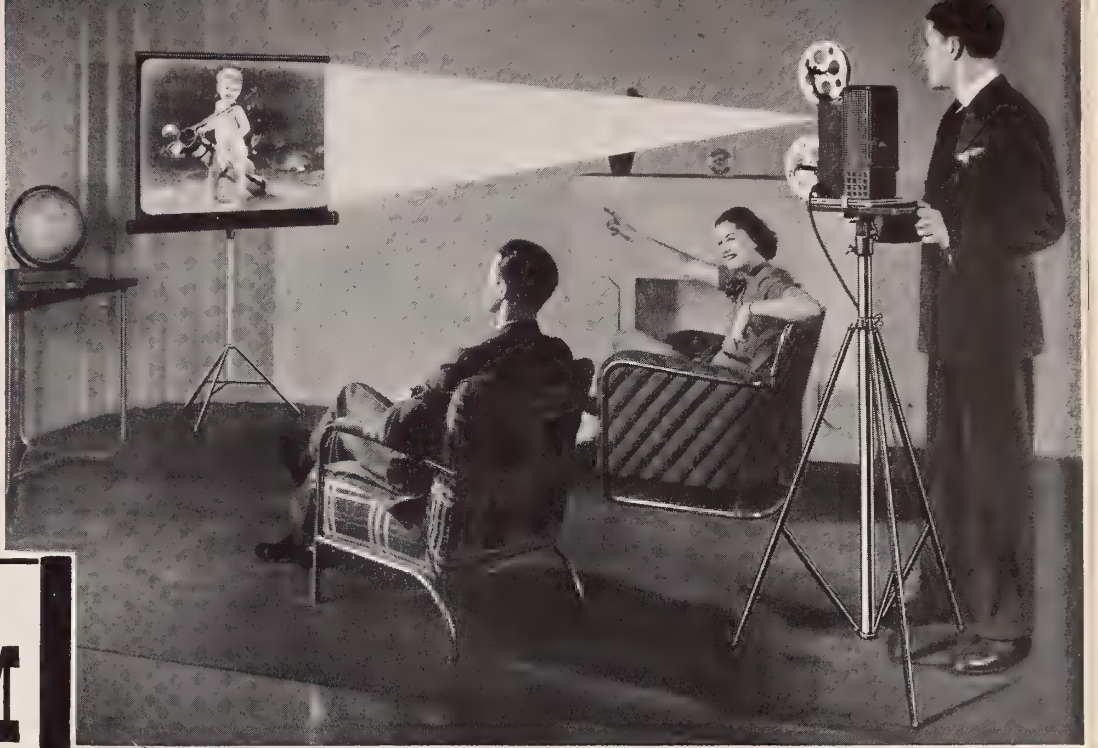
■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 420 Lexington Ave., New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free, except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members. However, these films are not available outside the United States.*

■ *Richmond Under Three Flags,* a Ten Best winner of 1937, is offered by the Virginia Conservation Commission in one and a half reels of silent 16mm. film. It presents a modern Richmond, capital of Virginia, against the colorful backdrop of historical and cultural prestige under the banners of Great Britain, the Southern Confederacy and the United States. Historical shrines identified with the early eras are pictured, followed by scenes of the present day spots of charm and beauty. The film was taken by Waldo Austin, ACL, of Yorktown, Va.

■ To publicize their activities, the Works Progress Administration has produced five 16mm. films which are distributed on a free loan basis. All in sound, the first dramatizes, in five reels, the nation wide activity of the government employment program and is entitled *Work Pays America.* A one reel film, called *Hands,* represents symbolically the problems of the depression and the Federal means of combatting it. *We Work Again* is a two reel production picturing the Negro activities under the government work program. *Man Against the River* records, in one reel, the Ohio Valley flood and the resultant rescue and rehabilitation work of WPA employees. Finally, a two reel résumé, entitled *Rain for the Earth,* pictures the drought disasters on the great plains and the gigantic task of reclamation undertaken by several Federal agencies.

■ A six reel sound film, *Bill Howard, R.F.D.,* dramatically presents the advantages in comfort and profit which result from rural electrification. Produced by the General Electric Company, this film details the mechanical processes of installing electric equipment in the various buildings on a farm. Also included in the story is an exposition of the means by which electricity aids with the operations common to a farm, such as milking, water pumping and filling a silo. The film can be obtained only for group showings and is available in both 35mm. and 16mm.





The Da-Lite Challenger Screen can be set up instantly anywhere and adjusted in height to meet any requirements. The Da-Lite Projector Stand provides a rigid, convenient support for the projector. It also is adjustable in height. You need both accessories for utmost convenience in showing pictures.

FAMILY ALBUM *Modern Style* —*Movies or Stills* *on a* DA-LITE *Glass-Beaded Screen*

REG. U. S. PAT OFF.

MAKESHIFT screens won't do if you want your loved ones to appear at their best! For true-to-life brilliance and faithful reproduction of all gradations of colors, your movies and stills should be projected on a Da-Lite Glass-Beaded Screen. It reflects the maximum light yet there is no sparkling or glare. Its minute glass beads, evenly superimposed on the surface, are guaranteed not to shatter off. The fabric stays white longer than any other white surface and remains pliable indefinitely.

The Da-Lite Glass-Beaded Screen is the result of 30 years of leadership in screen manufacture. It is available in many types of mountings including the convenient Challenger (shown above with tripod attached). It is the only screen with square tubing in the center rod of the tripod and the extension support. Square instead of round, this tubing holds the screen in perfect alignment. For utmost convenience, there is no substitute for the Challenger Screen and the Da-Lite Projector Stand shown above. Insist on genuine Da-Lite features! Write for literature and name of nearest dealer now.

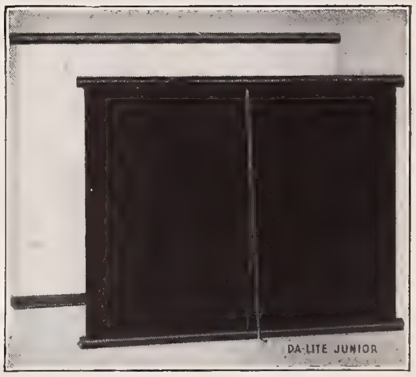
DA-LITE SCREEN COMPANY, INC.

Manufacturers of Theatrical And Non-Professional
Screens With All Types of Surfaces And Mountings

Dept. 4 M.M., 2723 North Crawford Avenue, Chicago, Ill.

DA-LITE JUNIOR MODEL

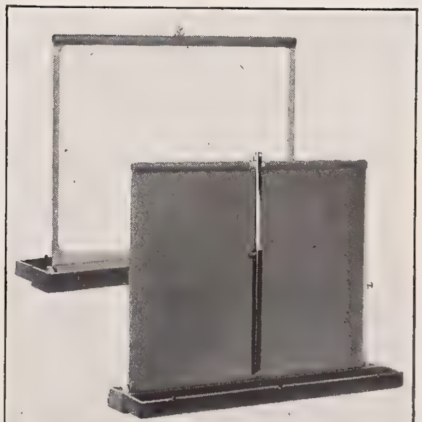
Table or Hanging Model



This moderately priced screen has the same high quality Glass-Beaded surface as the highest priced models in the Da-Lite line. It can be quickly set up on a table by means of the convenient spring wire support or it can be hung against the wall. 4 sizes from 13" x 18" to 30" x 40". From $2.50 up.

DA-LITE MODEL D SCREEN

Box Screen



This unit houses the Da-Lite Glass-Beaded surface in a handsome leatherette covered box. The screen is spring-roller-mounted and is placed in operating position by lifting from the case and hanging on the rigid collapsible rear support. 10 sizes. 22" x 30" to 72" x 96". From $15.00 up.

DA-LITE SCREENS AND MOVIE ACCESSORIES

Make Better Movies with these 3 Films!

KIN-O-LUX
No. 1 No. 2 No. 3
16MM. REVERSAL FILM

Kin-O-Lux Nos. 1 and 2, made especially for outdoor use, enable you to take crisp, brilliant movies at low cost. Both have the advantages of maximum tonal gradation and wide exposure latitude. No. 2 is faster than No. 1.

Kin-O-Lux No. 3, designed for use indoors or out under the most difficult conditions, is an extremely sensitive, anti-halo, panchromatic film. Its high speed, its extraordinary fine grain and its sensitivity to all the colors of the visible spectrum have made it the favorite of movie makers who have tested it against other fast panchromatic films.

Write today for booklet M-41 giving complete information about Kin-O-Lux films.

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft...	$3.00	$3.50	$6.00
50 ft...	2.00	2.50	3.50

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

SPEEDS	Scheiner Day	Scheiner Mazda	Weston Day	Weston Mazda
No. 1	16°	....	6	....
No. 2	18°	....	12	....
No. 3	26°	24°	50	40

Highlights Are Often Desirable, BUT—
unwanted glare and reflection which destroy detail are the bane of a photographer's life. Eliminate them by a simple adjustment of a

MARKS POLARIZATION PLATE

which can be easily attached to any still or movie camera lens by means of the Marks Polarator. Write today for booklet describing how you can control unwanted glare and reflection—how you can get sharper, clearer color movies by using Marks Polarization Plates.

	Plate Unmounted	Polarator Alone	Combined Plate and Polarator
15mm	——	——	$5.00
19mm	$3.75	$3.00	6.75
25mm	4.75	3.25	8.00
31mm	5.50	3.50	9.00
39mm	5.75	4.00	9.75
51mm	6.25	6.00	12.25

The 15mm unit is intended for 8mm and 16mm cameras with *f*/3.5 lenses.

Ask for booklet M-42.

KIN-O-LUX, INC.
105 W. 40TH STREET NEW YORK

Closeups—What filmers are doing

Duncan MacD. Little, ACL, and Mrs. Little will give their Tenth Annual Movie Party this year on Friday evening, April 14, in the theatre of New York's Barbizon Plaza Hotel. Films from seven foreign countries and from many parts of the United States have been selected for screening by a board of judges which comprises Dan C. Anderson, feature writer of the *New York Sun;* Wladyslaw T. Benda, artist; Eileen Creelman, film critic for the *Sun;* Mack C. Gorham, of the Museum of Modern Art Film Library; Charles R. McLendon, ACL, city editor of the *New York Herald Tribune;* Frank S. Nugent, film critic of *The New York Times.* This year, the movie party will be thrown open to the public, by subscription. All seats are to be reserved, with tickets obtainable on application to Mr. Little, at 33 West Sixty Seventh Street, New York City. Proceeds from the seat sale, beyond actual expenses, will be donated by the Littles to the Peabody Home for Aged Women, of New York.

Dr. Clifford Decker, ACL, of Binghamton, N. Y., walked in the other day with some film for review and left in his wake a tale we know you'll understand. In his home town, he serves as president of the local movie club, while a demon movie maker, named Albert Schmidt, ACL, is club secretary. Well, it seems the latter went to the hospital for an operation, but, the night before it, called his friend Decker on the 'phone and asked for a favor. "Sure," said Dr. Decker, who is a dentist and not a medico. "They're operating," replied movie maker Schmidt, "at eight in the morning, but I've refused to sign a release unless you can be there." Touched, Dr. Decker, assured his friend of his prompt presence and moral support. "Never mind that stuff," cracked Mr. Schmidt. "What *I* want is you, your camera and some flood lights. Furthermore, I'm insisting on a local anesthetic so I can help you work!" Just to make it perfect, Dr. John Bowen, the operating surgeon, was a movie fan too, so everything went like clockwork. "The best tonsilectomy I ever did!" remarked Dr. Bowen calmly after the show. "Have you seen my operation?" now queries Mr. Schmidt, hopefully.

Wide World
Sir Malcolm Campbell takes cine record of motor racing

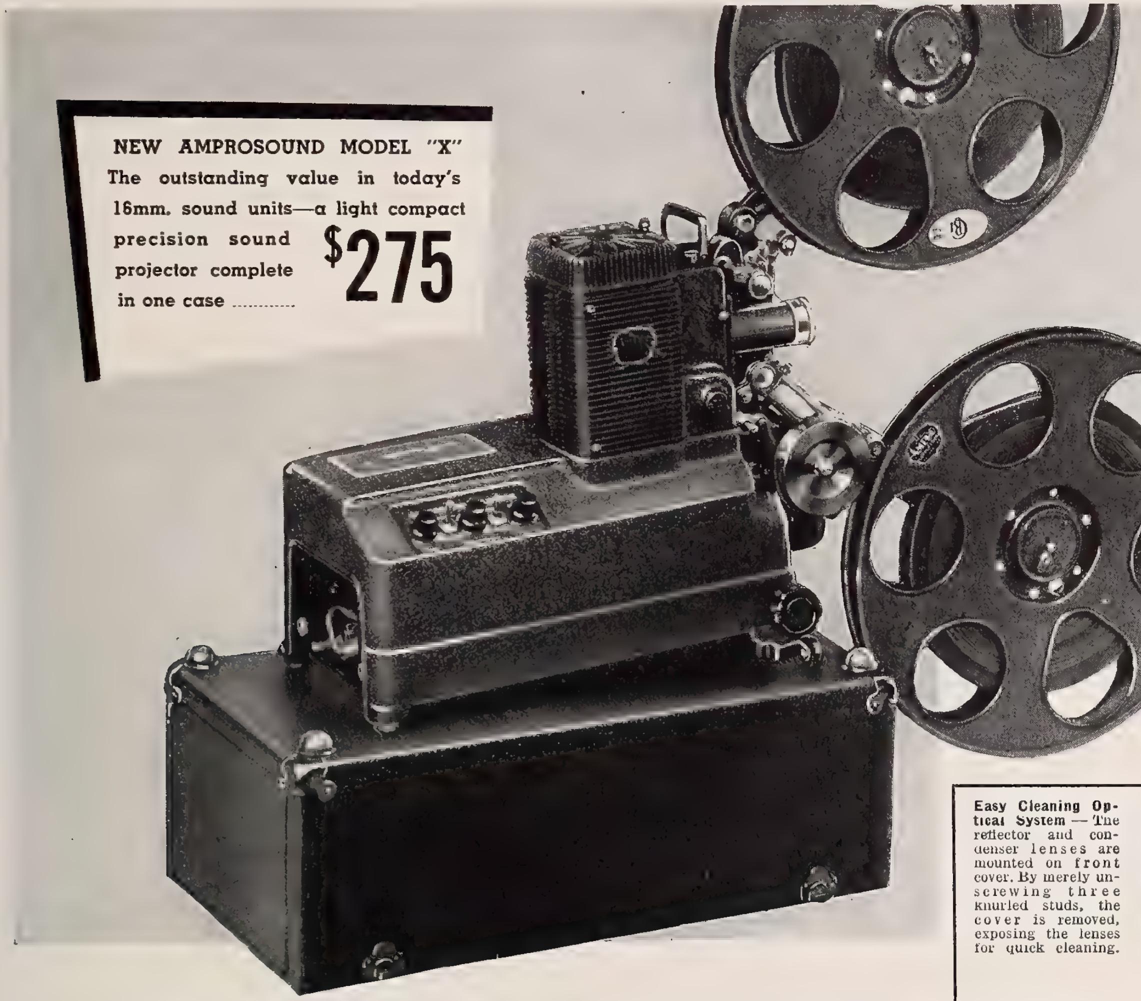
Then, there was the movie club meeting at which a new member had on exhibit his 1600 foot, 16mm. record of a trip around the world. This member, it seems, was somewhat of an amateur walking champion, and the film was to have added interest because many of the countries pictured had been traversed on foot. But, from its first frame to its silently welcomed last, the picture wobbled, wiggled and jiggled its way around the globe. As the lights came up, the club president, hard put for comment, managed at last to murmur in appreciation, "Thank you very much. I'm quite sure these are the pictures you took while walking."

J. H. Jones, of San Francisco, has reminded us that the Golden Gate International Exposition was conceived primarily in celebration of the two great new bridges—the San Francisco-Oakland Bay Bridge and the Golden Gate Bridge. Remarking that no film of the fair would be complete without studies of these graceful giants, he helpfully reveals his own discoveries of ideal camera positions. For the Bay Bridge, try the top of the Pacific Telephone Building. For the Gate Bridge, Mr. Jones claims that a truly third dimentional effect may be had from the grounds immediately in front of the Palace of the Legion of Honor. Both buildings are in San Francisco itself, not on Treasure Island.

Calling recently in the British isle of Trinidad, LeRoy Segall, ACL, of Milwaukee, planned to go ashore for a few days' stay in the course of a cruise through the Leeward and Windward Islands. A firm believer in carying adequate film footage with him, Mr. Segall found the customs officers just a bit dubious about the non commercial status of his imposing supply of 16mm. color and black and white film. He explained simply that he disliked running short of stock and that he was in all truth a bona fide amateur. In conclusion, he showed them his card of membership in the ACL. "Oh, well . . . In that case, of course," murmured the officials soothingly. "Come right in!"

Archery is a sport ideally adapted to amateur filming, if one is to judge by *Arrowhead*, an attractive 8mm. color film produced by G. C. Sparks, jr., of Hialeah, Florida. Beginning with a brief historical introduction, the film combines both the fun and fine points of long bow lore.

Outstanding Value



NEW AMPROSOUND MODEL "X"
The outstanding value in today's 16mm. sound units—a light compact precision sound projector complete in one case $275

Incorporating Many Unusual Features!

For school use—the remarkable new Ampro Sound Projectors now give you sound pictures inexpensively—anywhere and at a moment's notice! You simply set up the machine, plug it in and turn it on. All controls are centralized on one convenient illuminated panel. Threading has been simplified so that it is as easy as on the ordinary silent projector.

Another important feature is the EXTREME QUIETNESS of operation. There is none of the customary objectionable loud hum. When you are right next to the projector itself you are scarcely conscious of its operation. No case or "blimp" is required to cover the projector when it is being operated.

Convenient portability is another characteristic of the new Ampro sound models. These machines can be packed in a few moments time—they swing into operation as easily and as quickly as a portable typewriter!

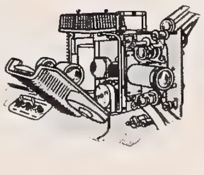
Model "X"—equipped with 60 cycle A.C. motor including 1,600 foot reel, 8" dynamic speaker, complete accessories and cords, comes in one case all weighing only 49 lbs. ________________________________ **$275**

Model "Y"—equipped with Universal A.C.-D.C. motor for both silent and sound film speeds, including complete accessories and cords, with 12" dynamic speaker, comes in 2 compact cases ____________________ **$295**

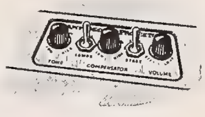
(Model "Y" also is available in one case, complete accessories, with 8" speaker).

Send coupon for full details

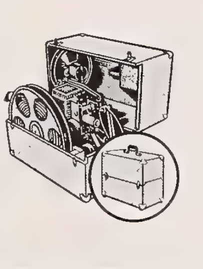
Easy Cleaning Optical System — The reflector and condenser lenses are mounted on front cover. By merely unscrewing three knurled studs, the cover is removed, exposing the lenses for quick cleaning.



Centralized Control Panel—All switches and controls mounted on one illuminated panel to facilitate operation in darkened room. The compensator knob on this panel controls photo-cell hiss and exciter lamp voltage so there is surplus reserve amplification even at low line voltage.



Compactness and Light Weight—Model "X" projector and all accessories pack easily and quickly into one case weighing only 49 lbs. **Simplified Threading** — Threading is as simple as threading silent projector with exception that film also loops around sound drum, eliminating locking film over a third sprocket. Film guides assure correct, easy threading.



AMPRO
PRECISION CINE EQUIPMENT
Ampro Corporation, 2839 N. Western Ave. Chicago, Ill.

Please send me the new 1939 Ampro Catalog. I am particularly interested in:
- ☐ New Amprosound Models "X" and "Y"
- ☐ Ampro 16 mm. Silent and Convertible to Sound Projectors
- ☐ All Ampro 16 mm. Sound Projectors including Ampro-Arc
- ☐ Ampro 16 mm. Continuous Projectors (for Displays — World's Fair and Convention Exhibits)

Name____________________
Address____________________
City____________________ State____________________

MM439

Specially designed for outdoor use!

If you are planning to take outdoor movies this spring, why not load your camera with the film that is *specially* designed for *outdoor* use?

WE MEAN HYPAN!

Agfa 16 mm. Hypan Reversible film is made for just one purpose . . . to give you outdoor movies of unusual brilliance. It is fine grained, sensitive to all colors, and extremely fast in daylight.

Hypan brings you sparkling screen results with added snap and luster. Get some Hypan today . . . it comes in 100-foot rolls at $6.00, and in 50-foot rolls at $3.25. Prices include processing and return postage.

• • •

Made by Agfa Ansco Corporation in Binghamton, New York, U.S.A.

AGFA **16 MM. HYPAN FILM**

Agfa

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

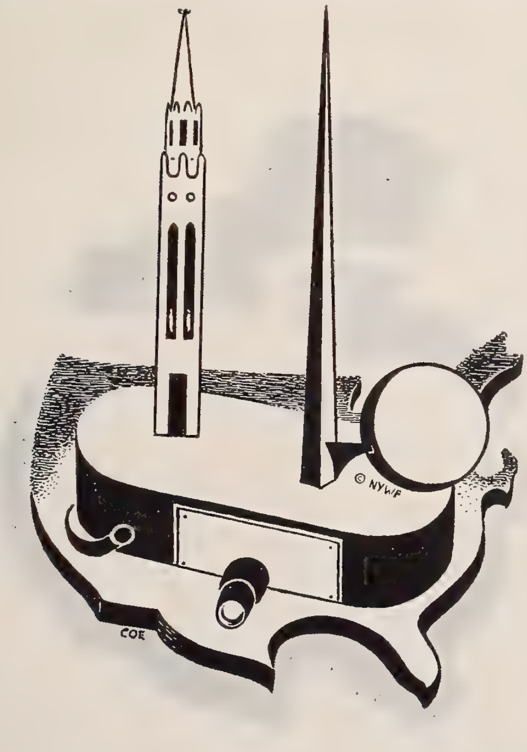
Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.



A public service

THE special San Francisco World's Fair number of this magazine in March and the special New York World's Fair number to appear in June are examples of the wider educational service of the Amateur Cinema League.

While the great part of the League's effort is devoted to training its members in better movie making and in supplying them with the information they require in the diverse filming enterprises they undertake, the field of Movie Makers may properly be broader, because it is available to everybody, whether he is a League member or not. Therefore, through its magazine, the League can offer to the general filming public help that it could not get otherwise.

In preparing the two special editions for the two World's Fairs now current, or soon to be, in the United States, there has been a recognition of the fact that thousands of persons will make one or both of these expositions a major filming enterprise in 1939, and that they will eagerly look for instruction and suggestions to improve their reels. Since they will probably make relatively brief visits to the fairs, they will not have the leisure to determine what to film and how best to film it after they have begun their inspection. They will want to plan in advance and then to carry out their plans with as much assurance as possible that unforeseen obstacles will not obtrude. To help them do this is the purpose of the two special numbers of this magazine. In the June number of Movie Makers, the needs of still photographic amateurs will also be given consideration, so that the first summer issue of this publication in 1939 will have an even wider range of service.

In these two special numbers, Movie Makers has been, and will be, as specific and definite as possible, to the end that the natural questions of filmers and photographers will be answered in advance. Filming plans, technical suggestions and practical information about routine matters are offered, wherever it has been possible to do so as far in advance as is essential in preparing any monthly magazine for publication.

League members may well be proud of the way in which their organization, through its magazine, has provided this wider service to all filmers and still photographers who will visit the two expositions in the United States. While the League has always attended primarily to its first job of educating movie makers who are its members, it has never failed to extend a helping hand to those who are not members, when it could do so in fairness to its first task. This has been done in many instances in the past. The publication of two special numbers of Movie Makers in the present year indicates that this policy is still in force.

Those of you who will visit one or both of these highly informative and pleasurable World's Fairs, with the intention of taking back with you a personal record, cinematographic or photographic, for your use in future years, are invited to make use of the League's aid, as found in the March and June numbers of Movie Makers. The Amateur Cinema League is happy to make this valuable information available to you, because it is vitally concerned with the development of better movie making in the field of personal filming and because it has a friendly desire to help still photographic amateurs as well. Good shooting to you at the two fairs!

WHAT DOES SPRING MEAN?

How to catch the inward reality of this season

JAMES W. MOORE, ACL

A NICELY framed pattern of apple blossoms against the sky is hard to beat as an isolated piece of beauty. But it doesn't tell the whole story of that thing called spring.

Poets like to call it a season of rebirth, a time of renascent loveliness and wonder, when the earth surges once more into life. So it is, indeed. But the movie maker should keep in mind, as does the poet, that this renascence takes many forms other than the floral. When you get right down to cases, it is difficult to think of any subject that spring does not affect.

Yet this wealth of material need not embarrass a cautious movie maker, for any subject you look at falls into one or two broad classes and, viewed in this light, soon begins to fit into a general pattern. These two classes are, of course, Nature and Man. For the most part, amateur film records of the spring season, or of any other, seem to consider only the first phase. Yet, in the second, the imaginative movie maker can find as much or more of interest than that which lurks in all of the lilies of the field.

Let's see what Mother Nature has to offer, since her gifts lie all about us in the season of rebirth. If one starts back at the beginning, there would be shots and sequences of the melting snows, of resurgent brooks and splattering rain drops. Here are patterns of beauty galore, which may be filmed either in monochrome or color. Perhaps some of this footage you will already have in your odd shots reel. In any case, it's a good beginning toward a better finish.

As the blanket of snow and ice rolls back from the earth, Mother Nature gets down to work in earnest. Soft green grass begins to hide the bare fields. Trees leap into bud with the first balmy day, and the early flowers push their gallant way into the still pale sunlight. Now comes the time of greatest temptation for the seasonal filmer. All of these scenes echo the voice of spring and they speak in tones of delicate, haunting beauty. It is difficult to see why one's whole reel of the season should not be expressed in such handsome shots. It's not a bad idea at that. Such scenes will make a charming record of Mother Nature's bounty.

But, as we suggested earlier, this sort of reel will not tell the full story. Lovely as these sequences are, they do not represent the other half of the picture, which is Life itself. Nature is but one phase; Man is the other. And, from the point of view of the motion picture, Man and all other living things have far more interest than flowers and trees. They offer movement and vitality, action and reaction. The natural world, for all of its beauty, would have little significance if living creatures did not inhabit it, and it is for them that spring, the season of rebirth, has the greatest importance. Let's try to catch some of this in our films this year.

If you are lucky enough to live near a rural community, you have at hand some of the finest of this subject matter—Man and Nature meeting the season together. What can be more lovely and more full of the strength of movement than a farmer plowing the wet, new earth! Here, in a sequence of spring planting, we have a perfect synthesis of renascence and returning life. Long shot, medium and closeup can follow one another in a stream of cinematic suggestion that has still views of budding trees backed into the family album.

Start with your scenes of crocuses, pussy willows and streams, continue with a few picked shots of fresh, growing flowers, then shoot the climax of the sequence—the plough turning the earth.

And there are countless other symbols of the season calling to your camera in such rural settings. Show that spring is a time of new life. Picture the proud mare and her spindle legged colt nuzzling for nourishment, the complacent tabby and her restless litter, or the fussing old hen with her brood of chicks. If you're lucky, you may even catch the bright and fatuous "smile" of a woolly lamb, so full of the joy of life that it will highlight the whole sequence.

Perhaps, on the farm where you are filming, spring cleaning is still a great annual rite, upsetting the household for a long week of hard labor. Even in the outdoor shots of newly washed curtains, freshly polished windows and the like, there is enough human interest to tell the story.

But, for the most of us, farm life is a memory of earlier years, with a present made up of a home in the suburbs or an apartment in the city. For some of us, it will be hard enough to film a blossom in the park, much less a farmer at spring plowing. Yet we need not despair of getting human interest and the reaction of our fellow creatures as spring knocks on the door. Everybody everywhere feels an urge to brighten up his natural setting. Off come the storm doors and double windows. Out of the cellar comes the last barrel of ashes and with it a winter's accumulation of useless junk. Dead leaves are raked from the flower beds and fresh new edges are cut in the wet turf. In some communities, the season is the annual signal for a Cleanup Week, which in itself is a sign of spring. It is largely outdoor action, and you can film it easily.

In any big city, Easter will provide enough drama and human interest to tempt the limits of your pocketbook and tantalize your trigger finger. You might start with a brief sequence of short scenes of shops and window shoppers, as Milady contemplates the one unbelievable hat which will complete her happiness. Flower venders, both indoors and out, will round out the introduction, and you are ready for the

SPRING SHOTS

Photographs by Suppenmoser from Monkemeyer

strenuous climax of the Easter parade. Try to plan in advance on some good shooting positions. When the crowd gathers, you're going to need them. It's a case of quick filming and catch as catch can—but don't shoot it all in long shots. Dogs and dowagers, crowds and cops, flowers and fancy hats, these are only a beginning of the color and excitement which are the Easter parade. The dowager expects pictures, and the dogs will not care, so forget your natural humility and shoot as close in as you can.

There's human interest and there's drama aplenty in the reawakened zeal of the gardening fans. Seed catalogs, with their bright patterns of undreamed of flowers and fruits; new rubber hose and rakes and spades, replacing the good ones of last year which always get lost; stakes and strings and marking envelopes—all of these tell a lively and lovely story of the season.

Sports are a sure sign of reawakening life. Look for the youngsters as they answer some unseen signal which unearths the ball and bat, oils up the pitcher's mitt and crowds the sandlot ball field. Build up a sequence of it, using closeups as symbols as well as long shots for setting. There's an equal chance for good human interest when the fisherman feels the lure of swollen streams and begins his loving overhaul of rod and reel, waders and flybook. If you want to tell your story of spring by picturing the sports of the season, spend an afternoon at the high school track, getting the highlights of races and field events.

Just to get some idea how such a film might look, let's examine a brief treatment outline. For a lead title, we could use:

When Spring Calls.

Then, we could open the film with a subtitle:

When the March winds blow...

Cut in two or three brief but effective shots that suggest March weather, scenes such as the rippling surface of a lake or pond, bare branches sweeping against dark clouds. Continue with:

And April's streams begin to flow . . .

This is easy, for you can start with rain drops striking the surface of a puddle, then picture little rills of gathering water merging into a stream. Conclude with shots of brooks. The latter scene can be filmed in sunlight, if you wish, to catch the feeling of returning life. Now use:

You'll hear spring calling a reveille to the sleeping earth.

This can be followed with two or three or four shots of your best early indications of returning life—a delicate spray of new blossoms, a closeup of a crocus, a telephoto shot of a robin, if you are lucky and patient. But, with this title, we are ready to begin the body of the film and to work with fully rounded sequences. Start off freely with:

There are many answers to the call . . .

Back up the title with a sequence of whatever strikes your fancy. We should suggest a series of shots of plowing, as discussed earlier. Take plenty of closeups of the breaking earth. the straining horse and the plodding farmer. Next would come:

New earth means new life, and Mother Nature answers.

Film all kinds of growing things—grass, corn, wheat, potatoes, tree buds, fruit blossoms, etc. From the fruits of the field it is an easy transition to the creatures:

Dumb, but not deaf, the creatures of the field each hear spring calling.

This leaves the splicer wide open for those sequences of colts or kittens, chicks or grinning lambs. Following along this line, we should cut in:

Unseen but undeniable, spring's call reaches the ears of young and old.

Start on baseball or fishing, window shopping or window washing—but start it strikingly with a closeup. If it's sandlot ball, why not film the age old symbol of choosing up, the grimy but eager fingers measuring off the handle of the bat? If it's the trout stream for Dad, begin with his loving examination of the fly book, so colorful with its spiky and imagined insects.

You could follow with additional titles and sequences and, for an ending, use:

But spring's call rings clearest

[Continued on page 192]

UNDER BRIGHT SKIES

Southwestern United States lures filmers

ALICE I. WRIGHT, ACL

IF YOU are going to the Southwest this spring, or if you live there, I do not mind telling you that I am jealous—just plain jealous. I consider Texas, Arizona, New Mexico and California as an ideal area for any vacation that a movie maker can wheedle out of this hard life. If you drive to the San Francisco World's Fair, I suggest the southern route, for it will give you wonderful filming material.

There are a few common tricks of the trade that are more than ordinarily useful in filming in the Southwest. Most important is that concerning light. Be sure to rely on your exposure meter in this region of dazzling sunshine. You may be able to judge the light for yourself, but, if you come from the Eastern Seaboard or the Central States, you will find it very difficult.

Possibly, you rarely use filters at home. But be sure to use them when you are shooting black and white in the Southwest. With panchromatic film, the lightest filter that I should advise on a bright day is a 4x yellow one. A red filter can be used more frequently and to better advantage in the Southwest than anywhere else save on a snow field. It gives wonderful results in scenic shots of the desert. It will make Arizona's or California's mountains stand out in sharply etched relief against a dark sky. In the desert, it will bring out the sand ripples as nothing else can. If you go to the Pacific Coast, do not fail to use it on beach scenes, especially for shots of the sun on the water or of breakers against the sky.

My own most prized picture was taken late in the morning on the beach at La Jolla. It was an intensely clear day, after a storm; the ocean was still sending in enormous, frothing waves, and I picked a point where, in the background of my picture, they could be seen breaking on a far reef.

In the foreground stands a girl, tossing crumbs into the air to the gulls, which come so close as almost to graze her hair and fingertips with their wings. The red filter turned the ocean dead black, so that black waves roll in, breaking into shining white; it turned the sky deep gray, so that ocean and sky combine to make a dark background for the white figures of the girl and the hovering gulls; the sun, high in the sky, also helped, casting sharp shadows of the birds on the white sand.

Need I say that the scene never fails to elicit one of those soul satisfying audience gasps?

Be careful to frame your scenic shots. That is important everywhere, but it is especially so in the desert, for the distant mountains are so far off that they will look low and uninteresting without something in the foreground to give depth to the picture.

Two of my own desert scenes illustrate this point graphically. They were taken near Phoenix, with Arizona's wild, arid mountains in the background, and Jokake's ultra civilized garden under my feet. The two pictures were of the same subject, made within a few seconds of each other from points not three feet apart. I used azaleas to frame my first shot. It then occurred to me that the naked savagery of the mountains might be spoiled by the delicacy of the flowers, so I took the range without any foreground. The first picture is breathtaking, the second a dull failure.

Anything will do for a frame. A giant cactus, its trunk and branches occupying the side and top of a scene, is effective. Or one may shoot under the thorns of a smoke tree, the branches of a creosote bush or the bayonet leaves of a yucca palm. If nothing better is at hand, one can lie prone on the ground to ultilize rocks or small cacti.

The cacti and other characteristic flora of the region are interesting in themselves, and a goodly number of closeups of them, interspersed with your scenic shots, will add to the effectiveness of your film.

Do not forget the fauna, either. A small amount of patience, plus a telephoto lens, will bag some pictures that will make

[Continued on page 181]

Frame a scene of the Pacific through California palms

Adalbert Bartlett from Black Star

FOLLOW THE ACTION

EARL THEISEN

IN the hands of a capable cameraman, the movie camera transcends the mechanical and becomes an artistic device that can lift the audience out of itself and into the gossamer, make believe tale on the screen. Successful films must do this; it's called making the picture convincing.

Audiences take movies seriously and enjoy the dräma on the screen because the film is photographed in a manner that enables persons to experience each emotional situation intimately. The audience is carried along with the story, not remotely, as an observer from the outside, but as a participant in the action.

This is accomplished partly by such devices as the closeup, the reaction shot and the sequence itself, but, if the audience is to participate fully in the story, the camera must follow the action. Whether the actors are walking on the sidewalk, riding in a motor car or skating on the ice, the camera must pursue them in near or medium shots whenever their actions or facial expressions are of dramatic significance.

So the camera was taken off its immobile tripod and has been placed on special trucks, called dollies, on cranes that can swoop through the air and even on sleds or on the struts of an airplane. "Follow the action" is today's number one rule in cinematic technique.

The camera often travels, although the actors are seated in one spot. When the camera moves into a room, to discover the boy and girl standing in front of the fireplace, it is as if the whole audience entered the room, to walk near the protagonists of the story, to watch their faces and to catch their words. If the moving camera has singled the pair out from a group of people, the significance is even greater; the audience has chosen its own story.

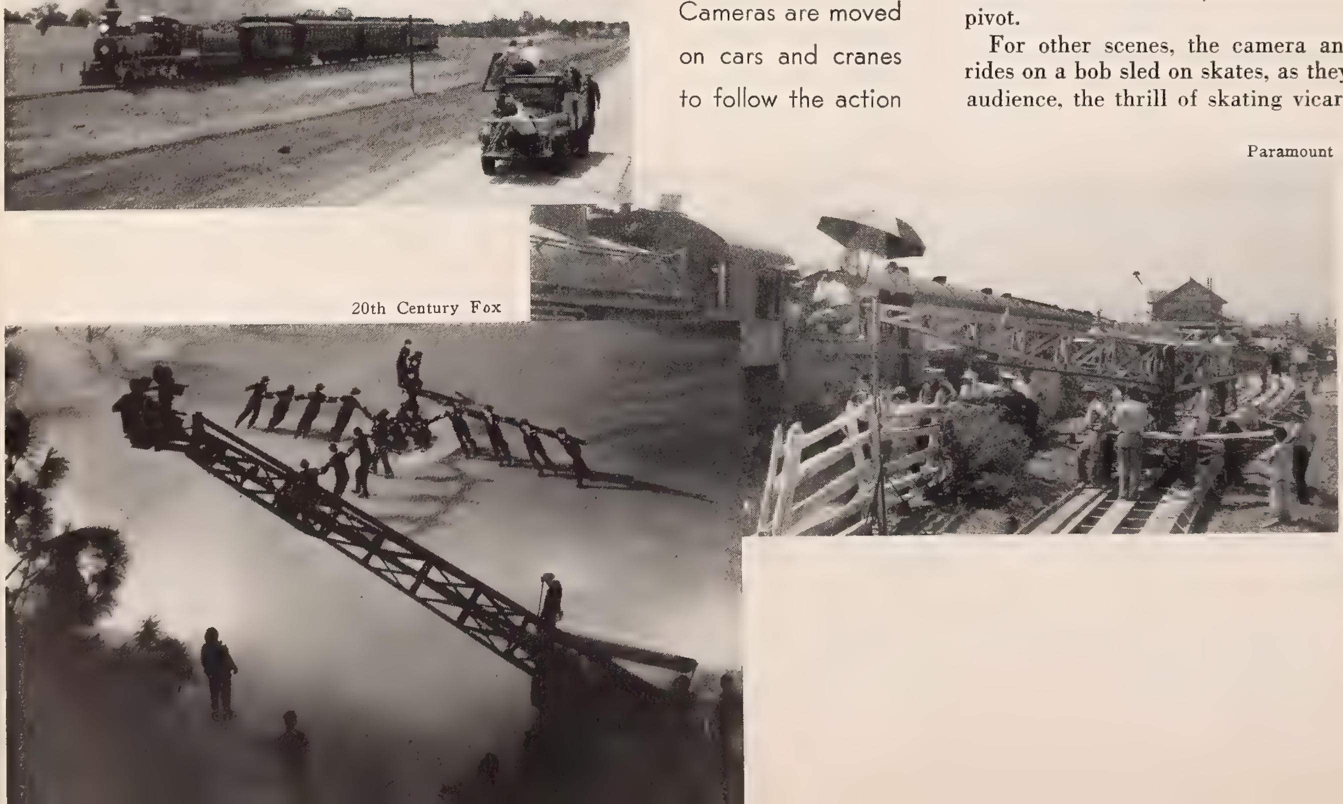
The smooth movement of the camera is not casually achieved. The dolly is a heavy platform, set on rubber tired wheels that usually run on a carefully laid steel track. It has a handle by which supers can push it or turn it about, as needed. But, stationary or in motion, it provides a steady, secure foundation for the camera. The track must be laid before the dolly shot is made, so that the whole effect must be planned carefully in advance. The camera cannot move at the whim of the director, as it would appear when one sees the rock steady movement on the screen that seems to happen so casually, on chance.

Hollywood technicians have developed other specialized apparatus to give wings to their cameras. Huge camera booms, weighing as much as twenty tons, maneuver the camera and crew to any position, from a spot on the floor to one forty feet high. Up or down stairs, on dance floors, on the football field, anywhere, these steel contraptions carry a director, camera crew and a camera anchored to a turret so that it may pick out any angle desired.

It is not always simple to follow the actors. John Mescall, who shoots Sonja Henie's films, is faced with the problem of following and keeping the camera focused on this whirlwind on ice. Sonja Henie skates at a speed of forty to forty five miles an hour, and it is no easy matter to keep the camera in front of her. In filming her, at no time is the camera stationary. To get the effect of rhythm and movement, it is necessary to have the camera literally skate with her on the ice.

For one picture, a special construction, consisting of a sled placed on ski runners, was anchored by a pivot to the center of a large ice setting. On this sled were the camera, crew and director, along with the lighting equipment, since the lights must also follow Sonja. Then, while she skated around the movie rink, the camera was revolved around the pivot.

For other scenes, the camera and crew were given wild rides on a bob sled on skates, as they tried to capture, for the audience, the thrill of skating vicariously with Sonja Henie.



Cameras are moved on cars and cranes to follow the action

Paramount

20th Century Fox

Hollywood does this with very elaborate machines

Left, the camera on a dolly moves to a closeup; above, the camera takes to skis

Cameramen will do anything to follow the action. In Sonja Henie's *Thin Ice*, it was thought desirable to get some closeups of her skiing, so the cameramen and director took the camera skiing. A special platform, set on skis, was carried to a hilltop on a location near Mt. Ranier in Washington, where the snow scenes were made. An expert skier guided the platform down the slope, somehow managing to keep ahead and just in front of the movie star.

The camera must be close to the action, and sometimes this does not require a movable camera support but introduces other hazards. One daring cameraman, during the production of *In Old Chicago*, permitted himself to be placed behind a rather flimsy looking stockade in the path of a cattle stampede in Arizona, where the scenes were made. After the cattle had passed, his camera practically had to be remade. Again, in *Valley Of The Giants*, a camera crew built a protective wall near a charge of dynamite, and, working from behind it, they filmed closeups of the explosion. Often, a cameraman will strap himself and camera to the undercarriage of a plane, or ride perched on a wing.

Closeups are used to punctuate and emphasize by centralizing the attention on required details. They also help to create the atmosphere of the story and to delineate characters, although the audience seldom realizes how carefully they are used for these purposes. A short flash of a closeup of a broken chair suggests abandonment, a close shot of a slowly opening door or of a cobweb makes for mystery, while flowers in a closeup with a beautiful girl make her more beautiful. The use of association of ideas through close shots is widespread. A husband who is supposed to be mean is shown hidden behind his morning paper. An uncompromising wife is shown primping rather than making biscuits.

The moving camera aids in introducing such closeups without interrupting the flow of action on the screen. For example, the "zoom", in which the camera starts with a long shot and moves to a closeup, all the while maintaining a sharp focus, is an elaborate way of first establishing the atmosphere of the setting and then, without a break in the thought sequence, presenting a closeup that gives a required detail.

Note that the forward moving camera helps the audience to participate in the story, but that not just any camera motion will do this. The panorama, for example, involves camera movement, but it represents a detached viewpoint, a manipulation of the camera not necessarily for the purpose of following action. When the panorama does follow action, it has more validity and story telling usefulness.

Elaborate and costly machinery has been developed to aid the cameraman to get his story. The perambulators are equipped with hydraulic or electric hoists capable of moving the camera with absolute precision, and all of the machinery is designed to produce smooth, even motion.

Hollywood knows that, anchored to one spot or free and mobile, the camera must be rock steady.

Strapped to the plane's struts, the camera can follow action in the air

LADIES AND GENTS

Who will record the ways that etiquette demands?

BETH BROWN, ACL

A LADY never sits at a gentleman's left in a taxi—or she's no lady. She never walks next to the curb—or she's no lady. She never takes a gentleman's arm—or she's no lady.

As for the gentleman, he must take a lady's arm when crossing the street—or he's no gentleman. But he may keep her arm only if the lady happens to be an old, old lady.

It's all very complicated. Those of the mauve school say one thing. Those belonging to the day of the modern régime say another. There are some who maintain that the gentleman may take the lady's arm at all times, but the lady the gentleman's arm, never. They insist that this rule is correct, because they contend that, in case of accident, the gentleman could do more for the lady than the lady for the gentleman. They say this in spite of the fact that today we have ladies who are baseball players, tennis champions and quoit throwers. The subject of street manners is one that is open to argument, and there's nothing like argument to give pepper to a picture. So here is a cine topic for serious treatment, if you wish, or here is subject matter for a film in a lighter vein. You can make a reel to teach children the basis of polite behavior, and nothing will make the rules of the game clearer than a movie, or you can point out the foibles of etiquette. Manners change like fashions, and a sincere record of present day behavior would be fascinating in time to come.

You can, if you like, base your film on the etiquette of a bygone day. In the old days, for instance, no woman ever went alone to the theatre, much less to a restaurant to dine. She never walked briskly on the street and, what's more, she never stayed out after midnight. The street manners of long ago, of crinoline, lavender and old lace, make for a film that is entertaining, but you can plan to have it educational, as well, by contrasting it with the revolutionary ideas of today.

Today, many a girl goes to the theatre alone (not by choice), dines alone (lo, the poor bachelor girl) and walks abroad in the early hours of morning. In this age, not only actresses and authors, but telephone operators and waitresses, work half the night and sleep half the day in a world that has changed a good deal, some think for the better and others moan for the worse.

Yes, times have changed and so have modes and manners, but there are rules, at present, as fixed as the stars. The following titles suggest their own sequences:

Ladies first—always.

Keep to the right when walking.

Look where you're walking.

When a gentleman walks with a lady—his place is on the outside.

As you probably know, the gentleman's place at the curb had its origin in the day when the stage coach came rumbling up the road, spattering mud to right and left. Milady had to be protected then. The stage coach has given place to the motor car—but Milady must still be protected against the onslaught of rain and mud and spattering wings of water.

A gentleman's place is at the curb—even when there are two ladies on the scene. Evidently, the best books on etiquette do not permit him to be sandwiched in at any time.

But these are only a few of the rules for those who are puzzled (aren't we all?). How in the world, people ask you, do you go about presenting ladies and gentlemen when they happen to meet on the street?

According to Hoyle, a gentleman never greets a lady unless she recognizes him first. If she smiles, he tips his hat. If she doesn't, he passes her by. If he happens to be with a lady himself and an acquaintance of his comes along, it's both fitting and proper that he ask her if she would like to meet the gentleman who is approaching them. This is not so easy to do when they come head on, but the etiquette books are smart enough to steer clear of settling this particular point. If she assents, she's presented—but wait a minute, there's a proper way of doing it. The gentleman is presented to the lady, and not the lady to the gentleman.

She need not shake hands. It is her prerogative either to toss off a small nod or to grant a warm smile. While it may not be good form to shake hands with the gentleman, if there happen to be ladies in the party, she may shake hands with them.

There is a school that openly divides itself on this particular point, declaring that, no matter what or who or when, a lady never shakes hands on the street. Neither does she rise when a gentleman enters her box at the races unless he happens to be a person of note. However, manners at the races are something else again. As it is, street manners offer problems enough to our already muddled minds.

A gentleman always precedes a lady down the stairs. But the lady always precedes

[Continued on page 180]

Black Star

Driving manners, both good and bad, can be illustrated

Shot in 16mm. sound; film made for Maytag by The Calvin Co.

The Calvin Co.

SHOOT SOUND ON SIXTEEN

Advantages of using this film width are set forth

LLOYD THOMPSON

WHEN sound on film pictures were first introduced, it was said that it would be impossible to make them on 16mm. stock because of the slow speed at which the film ran—thirty six feet a minute as compared with ninety feet a minute for the 35mm. size.

But, it was not long before 35mm. sound tracks were being reduced to 16mm. size, and soon projector manufacturers perfected their equipment so that 16mm. sound on film pictures were a success. It is true that these machines do not give quite so fine reproduction of sound as do expensive 35mm. theatre reproducers, but you don't expect quite the same thing from a seven hundred dollar car as you do from a two thousand dollar model. Both 16mm. sound pictures and 16mm. sound projectors are doing their job successfully.

Most 16mm. sound pictures used in industrial and educational work up to a recent period have been made on 35mm. film and then reduced to 16mm. There are two reasons for this:

1. The technical problems of making direct 16mm. sound pictures had not been successfully worked out.
2. Most people had the general impression that 16mm. direct sound was not and could not be successful.

Today, that picture has changed. I know it has changed, because sound pictures have been made directly on 16mm. film for a number of firms who are using them with success. I say success, because these same companies are coming back for more pictures. Further, 16mm. recording equipment is being built to give high quality sound. It is true that recording sound well is, and probably always will be, an expert technical process. But, it is also true that, under identical conditions, direct 16mm. sound can be just as good as, if not better than, reduced 35mm.

It is just as necessary, for instance, if you intend to produce a dramatic film, to have studio facilities with proper sound treatment as it is for any kind of sound recording process. It is necessary to build sets, to have the correct "props," to have actors with good voices and acting ability, to have a good story, proper directing, good lighting, a blimp for the camera and almost everything else necessary to produce a good picture by any method.

A poor story, a bad actor or inadequate sets will look just as bad on reduced 35mm. film as they will on direct 16mm. Neither width will bring success from mediocrity. In deciding whether to use 16mm. or 35mm. film, there is, however, one predominant factor. This factor has been the foundation for the whole development of personal movies in the last decade and a half; it is a factor of a very practical kind. Direct 16mm. is much cheaper.

We know that from thirty five to fifty percent of the cost of a picture can be saved by the 16mm. method, and we have found that almost any company, no matter how large, is interested in the saving. It becomes possible for small companies to have pictures, companies that might not care to go to the expense of producing a 35mm. original. This one fact alone seems to me to make 16mm. production worth while.

The film cost is less on 16mm. Regular reversal film may be used in the camera, and it can be sent to the manufacturer's laboratory for processing without added charge. Manufacturers of standard films maintain these laboratories in all parts of the world, and they go to great expense and care to produce uniformly high class work. If your movie making takes you to various parts of the country, it is possible to see what you are getting as you go along, and your work can be done without delay.

Excellent laboratory service has been largely responsible for the success of 16mm. amateur pictures and will also be a big factor in the success of 16mm. sound pictures.

It is not necessary to have a print for editing when working in direct 16mm. The original reversal film can be edited. This is possible in direct 16mm. for this reason: any dirt collected on a negative, whether it be a 16mm. or a 35mm., appears as white spots on a positive print. White spots are very objectionable on the screen. Any dirt collected on a reversal film appears on the screen as black spots, and, while these defects are undesirable, they are not so ruinous to picture quality as white spots.

Even with reversal film, of course, one should take care in editing, and the originals should be thoroughly cleaned before printing. But, because the originals can be edited, time and expense are saved.

Prints may be made by the reversal method, and it is possible to get the same high photographic quality in the duplicates as in the originals.

One reason a great many users of industrial and educational films prefer direct 16mm. production is that they may need relatively few copies of the film,

[Continued on page 182]

Schoeb from R. I. Nesmith and Associates

The sky color can be matched in the title if desired

A NEW METHOD FOR COLOR TITLES

How to provide polychromatic effects readily

HOWARD C. COLTON

A BLACK and white title in a color film is incongruous. It breaks the color scheme of the picture and, since the title is of an entirely different quality from that of the rest of the picture, it is more conspicuous on the screen than the movie scenes.

The easiest method of alleviating the difficulty is to make titles on a colored film base, blue or purple haze. But there is no opportunity to vary the color scheme to match the dominant colors of various sections of the picture.

We could turn to the now seldom used procedure of metallic toning, which gives us a relatively limited range of colors. This method was employed in Metro-Goldwyn-Mayer's production, *The Good Earth,* where the whole film was toned brown. Colors other than brown are possible, but the method, as a whole, is not very satisfactory for the amateur.

Filming one's titles directly on Kodachrome stock gives an opportunity for complete color control. The only objections to this method are the cost and the necessity of lettering and coloring title cards if we are to match the color mood of the picture. If one is clever with paint and brush, or is industrious in searching out beautifully colored backgrounds, he can fit titles to color sequences very expertly.

For the amateur who finds dealing with a couple of chemical solutions easier than art work, there is available a very inexpensive method of obtaining colored titles, which gives him complete freedom in expressing his originality.

This is the newly perfected dye coupling method. It may be applied by any amateur either to positive title strips, which he may or may not have developed himself, or to titles on reversal film which has been processed by the film manufacturer.

Practically any conceivable shade of color can be given to a title, whether it was made on positive or reversal film. You can make your own titles in black and white or you can have them made; after you study them in connection with your film, you can determine what color you would like to make them. You can give color to black and white titles that were made some time ago.

The dye coupling method colors that part of the scene which is black or gray in the finished film. The whites remain white, producing a very different effect from that of tinted base or toned film.

The procedure is briefly as follows: We begin with a strip of title film that has been completely processed and is ready for black and white projection. This film strip is washed in water, then it is bleached to remove the black silver; it is washed again and is immersed in a solution of dye coupler developer, which redeposits silver in the same places as it was before, but, this time, a dye is deposited along with the silver. The film then is washed for a few minutes and is dried.

There is an optional second step that can be carried out if one desires to remove the silver and to obtain a pure dye image. The film is merely bleached in Farmer's reducer to remove the silver; it is then rinsed and dried. Thus, with any single dye coupling agent, the worker has immediately available two possible results, a dye image alone, or a dye image with silver—the effect on the screen being quite different.

The actual steps in the procedure, which may be carried out in the light, are as follows:

1. The developed and fixed strip of title film is washed (film that has been reversed at the laboratory needs to be washed merely for a couple of minutes). Then the black silver image is removed by bleaching the film in a solution containing thirty five grams of potassium ferricyanide to a liter of water, made alkaline by the addition of a couple of drops of concentrated ammonia. Bleach the film until all of the black silver is gone. This will take about two minutes.

2. The bleached film, now containing a fairly transparent image of silver ferrocyanide, is washed *thoroughly* for at least twenty minutes.

3. The washed film strip is now redeveloped from one to two minutes in one of the color developers described later. The strength of color increases as the development proceeds, but the development must not be carried so far that the white areas of the film become stained by the developing solution, which gets slightly colored, itself, as development proceeds. Each batch of mixed developer from the two stock solutions should be mixed *immediately* before use, then discarded. Wash the film after development.

4. This step is optional. If a pure dye image without the silver is desired, the latter may be removed by immersion in Farmer's reducer until only the dye remains. The film then is washed and dried. The pure dye images are much more brilliant than those containing silver, but they are slightly less contrasty. More contrast may

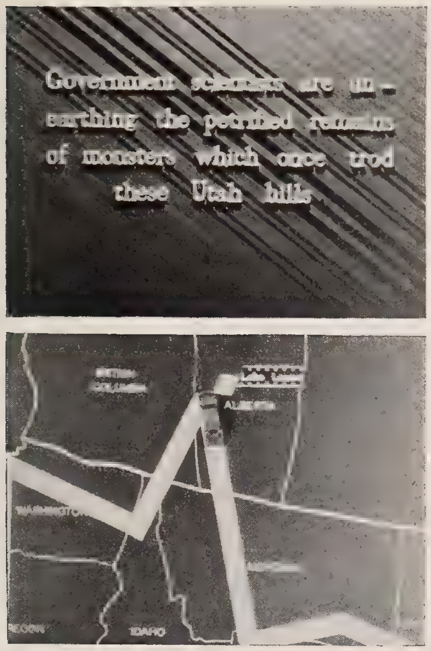
[Continued on page 178]

THE CLINIC

Technical comment and timely topics for the amateur

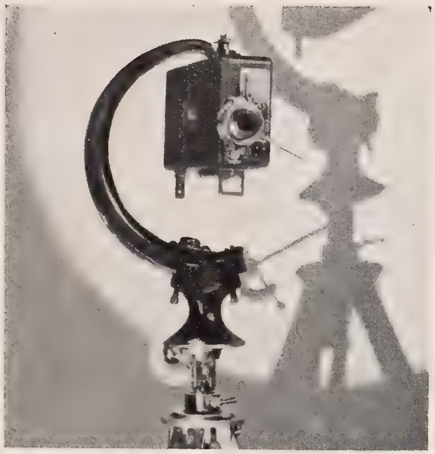
FREDERICK G. BEACH, ACL

Cine style The title and map shots shown here are frame enlargements from a recent vacation picture filmed by Irving Pollack, ACL. The title was made with metal letters laid on a cloth background. A light, placed above and to one side of the title, caused the letters to cast shadows, accentuating the relief effect. For the map shot, Mr. Pollack evolved the clever idea of indicating the route of his trip by strips of film. A tiny metal automobile was made to travel over the route by means of stop motion animation. A piece of film, cut in the shape of a diamond, served as an arrow, and the names of the stopping places were lettered on strips of paper decorated to resemble film. Thus, the entire animation idea was carried out with a true film motif. Users of 8mm. cameras could employ exactly the same technique.


Government scientists are unearthing the petrified remains of monsters which once trod these Utah hills
BRITISH COLUMBIA
ALBERTA
WASHINGTON
OREGON
IDAHO

Title and animated map in a film by Irving Pollack, ACL

Inverted A bracket from a discarded electric fan was remodeled by Dr. James E. Bliss, ACL, to make a support for the camera for use when shooting trick scenes with the camera upside down. The bottom of the base was drilled and tapped so that it could be fastened to the tripod head with the regular screw. An additional tripod screw was used to hold the camera in position in the top of the bracket. The curvature of the bracket makes it possible to support, inverted, the largest 16mm. cameras, and, in most cases, it will even allow the cover of the camera to be removed for threading.



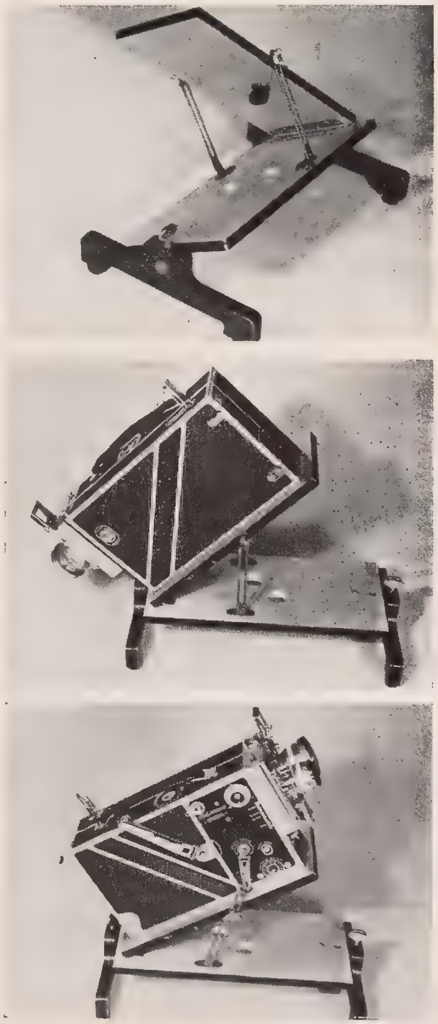
P. B. Taylor

Upside down camera support by Dr. James E. Bliss, ACL

Focal lengths In comparing lenses for 8mm. and 16mm. cameras, it is well to remember that a lens of one inch focal length on an 8mm. camera is equivalent to a two inch focal length on a 16mm. machine. A six inch lens on a 16mm. camera covers the same ground as that of a three inch lens on an 8mm. camera. In order to get the same results on 8mm. film as those on 16mm., one requires a lens of only half the focal length, a definite advantage for the 8mm. camera. Incidentally, there is no reason why the lenses made for 16mm. cameras cannot be used on 8mm. cameras, provided they will fit the mount of the smaller machine.

Shooting low "While making a film of a rather complicated nature, we found need of a very low camera support. Since the tripods we had did not meet our needs, we worked out the device shown in the illustrations here. Two pieces of aluminum were hinged together at one end, and the top one, which is designed to hold the camera, was drilled and fitted with a tripod screw. The other piece was fitted with slotted, adjustable arm supports, so that the camera can be tilted and so that the angle of the tilt can be controlled. At each end of the bottom plate, we attached a short length of rod which serves as a pivot and which fits into the legs, also made of metal. Thumb screws serve to lock these pins when adjustments are complete. The fact that the legs tilt independently allows the device to be placed on an uneven surface and enables one to level the camera without difficulty. The camera platform will tilt forward and backward and from right to left, and almost any camera angle may be had by simple adjustments."—*Frank Gunnell, ACL, and Edward W. Wilby, ACL.*

[Continued on page 189]



Frank Gunnell, ACL

A camera support that can be tilted in any direction

16mm. scenes by T. J. Courtney, ACL

"Riches From The Sea," Ten Best film inspired by search for human interest

WE SPENT THREE CENTS

How counsel brought new delight to movie making

T. J. COURTNEY, ACL

IF you look at it our way, you can see that three cents was all it cost to produce *Riches From The Sea*—and to place among MOVIE MAKERS Ten Best of 1938!

We should have shot the footage in any case. We should have used an equivalent amount of film, whether we had produced a picture with a theme of human interest or not. In fact, we had done it the year before, and that was how we came to spend the extra three cents.

In 1937, we went to Nova Scotia, the country that the late Ramsay MacDonald called "the land of the heart's desire." There we found plenty to film. We discovered the breathtaking results that could be obtained by using a red filter for back lighted marine views; we encountered and recorded the handsome lighting effects provided by the last glimpses of a setting sun as it shone from between low lying clouds; we learned that deliberate underexposure of as much as three stops would give a rendering of almost indescribable beauty when the camera was focused on light colored objects on the water. We met and filmed fascinating reflections mirrored in unruffled bays.

With this experience to guide us, we made sixty screen minutes of seaside beauty which we reduced to twenty minutes by editing. We followed the established rules; we eliminated scenes, we trimmed and we titled. When we had finished, the scenic beauty was all there, but we realized, to our dismay, that something was lacking.

That is why we invested the three cents.

We spent it for a stamp, and we made our first call on the services of the Amateur Cinema League.

The film, we learned, lacked human interest. We had avoided showing *what was going on* in those beautiful settings. The picture did present beauty in abundance, and one might say that beauty should be enough in itself—but it doesn't seem to be the case in good motion picture work.

The movie is so essentially a vital medium, is such a dynamic method of expression, that it seems to be at its best when it interprets real life. We had depended largely upon settings—background—to tell the story of the country. We had left out human interest.

That is what we learned for three cents. We decided to start all over again, and that is how *Riches From The Sea*, a 400 foot, black and white 16mm. film, came to be produced.

In 1938, we began the new film, and this time we decided that we should take a careful, discerning look at our beloved province before we pressed the button.

Thrust 300 miles into the ocean, Nova Scotia is so deeply indented that it has nearly 5000 miles of coastline dotted with picturesque fishing villages. One third of the world's supply of lobsters comes from these shores. This harvest has vast importance for two people in particular, and we met them on our first trip of the season.

Seated beside the roadway, overlooking a beautiful bay, were a little girl and boy. Between them stood a child's table covered with a white cloth, on which were spread both live and boiled lobsters that were offered for sale. Here was an incident for our new film which would show something of what was going on. If it were properly handled, we might have a sequence which would run two or three minutes.

First, though, we had better talk with the kiddies. If we took a shot or two of them making a sale to passing motorists, the scenes would look better on the screen if the children behaved as if they were unconscious of the presence of the camera.

We sat down for a chat and learned that the lobsters had been caught and boiled by the ten year old boy. The plot thickened! All thought of using this simply as an "incident" was forgotten as we began to realize what a swell yarn the natural order of these activities would make. We told the lad our idea and asked if he would like to do a little acting. One peek through the finder, and he responded enthusiastically.

A story was soon written, which simply supplied a motive for the sale of the lobsters. The boy was to be shown hankering after something in the village shop window. To get the money with which to buy it, he catches lobsters, boils them on the beach and sells them to passersby at the side of the country road. The result was *Riches From The Sea* which, to our unbounded delight, placed among the Ten Best of 1938.

Moral—it's smart to give the Amateur Cinema League an opportunity to help you. They can and will, most graciously. It's also smart to heed their advice to be "nosey", to look for incidents that will add human interest to your films. Had I not done this, my obsession for shooting beautiful scenery almost exclusively perhaps would never

[Continued on page 184]

PRACTICAL FILMS

BENJAMIN F. FARBER, jr.

The non theatrical movie as used for various purposes

■ *Radium Mining in Canada's Sub Arctic* records the recent triumph of science in locating and commencing to extract the earth's greatest treasure. Discovered in 1930, the rich veins of pitchblende on the shores of Great Bear Lake in the Northwest Territory are now yielding four grams of radium a month as the result of the tremendous work of transporting equipment and supplies to build up a modern community on the rim of the arctic circle. The 900 foot, 16mm. monochrome film pictures the 1000 mile flight to the mine, aboard the Silver Radium Express, presents views of the mining community and shows the work of drilling the rich rock deposits. Later scenes follow the progress of the precious ore out of the earth, through the pulverizer and into sacks, ready for transportation to the refinery at Port Hope, Ontario. The film was photographed by Ross Beesley of the Associated Screen News, Ltd., for the Eldorado Gold Mines, Ltd., owner of the radium mines.

■ For display at the Golden Gate International Exposition, Huxley D. Kem, of Medford, Oregon, produced a 400 foot, 16mm. Kodachrome travelog depicting the natural beauty of the southern part of his State. The film is to be used as part of the Shasta Cascade Wonderland Association's daily exhibition in their building at the fair. The footage required fourteen days of actual shooting and includes scenes of a pack trip into the Seven Lakes and Devil's Peak country on the skyline trail in the High Cascades, between Crater Lake and Lake of the Woods.

■ A color film of the Bahamas, made last summer by Frank Howe of New York City, has been sold to the Bahaman Government for distribution in the United States, Canada and Europe. In 1200 feet of 16mm. film, Mr. Howe presents a historical résumé of the islands, scenes of the modern city of Nassau, sequences of tourist attractions and an air tour over the complete group of islands. Special screenings of the film have been made for the National Geographic Society and the American Museum of Natural History.

■ *The Building of Boys*, outstanding production of the T. W. Willard Motion Picture Company, of New York, N. Y., recently enjoyed its premier theatrical presentation at the Music Hall in Radio City. Made for Boys' Clubs of America, Inc., the 35mm. film shows the need of recreational facilities, to take the place of streets and alleys as playgrounds, and tells how the Boys' Clubs fill that need in the lives of the poorer boys of the larger cities. Lowell Thomas and Clem McCarthy supply the commentary. Another 35mm. production of this company is entitled *Modern Plastics Preferred,* filmed in color to present the winners of a contest held by Modern Plastics Magazine.

■ Coal mining is the subject of two 1600 foot sound films photographed by W. Ramsey Frederick, ACL, of Brooklyn, N. Y., for the Consolidation Coal Company. These films are directed at two different groups of consumers, the industrial and the domestic, and consequently treat the subject matter from varying points of view. An earlier, 800 foot, 16mm. silent film, made by Mr. Frederick, concerned itself with a trip through the mining districts in Virginia and showed how coal is cut, separated and carried from the mines.

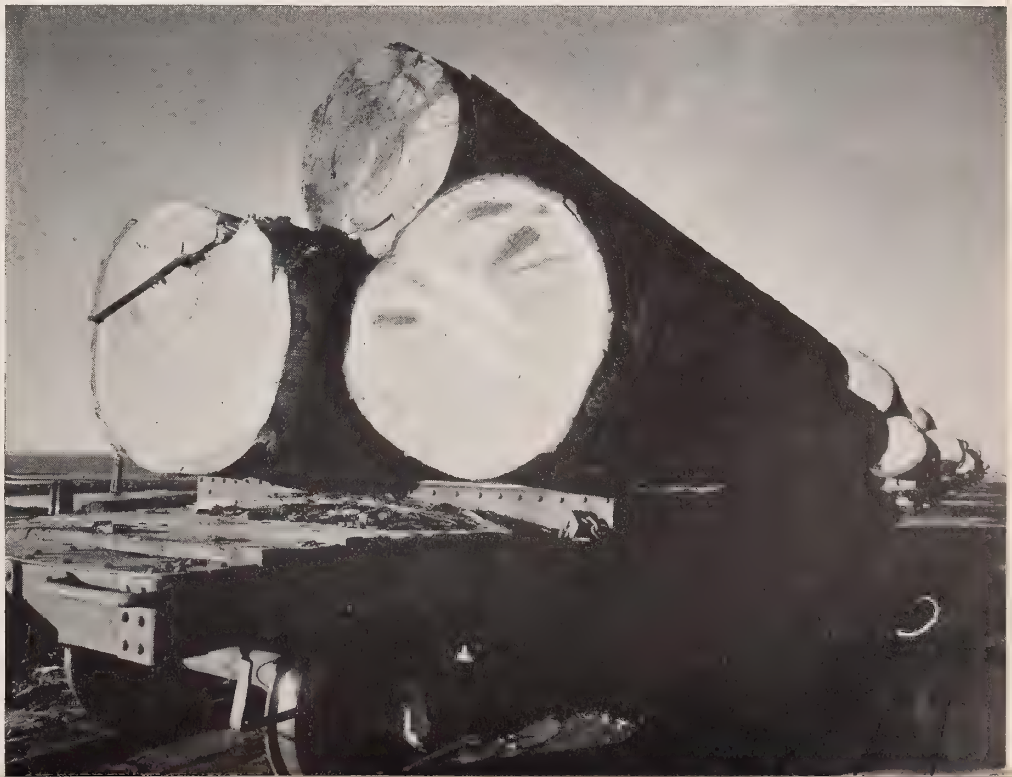
■ *Sanvale*, the name of a fabric sold by the Goodall Worsted Company, has been taken as the title of a 600 foot, 8mm. film made by Kendall T. Greenwood, ACL, of Sanford, Maine, to illustrate the processes involved in fashioning that fabric from raw textiles. The production represents a revised version of an earlier film concerning the manufacture of Palm Beach cloth. Premier screening of the picture was given for the Decorative Fabrics Division of Marshall Field & Company in Chicago, Illinois. Copies will be used by branch offices of the Goodall Worsted Company to entertain and enlighten fabric salesmen.

■ *Democracy On Parade* is the title of a 16mm. film which records the reunion, last summer, of over 100,000 Canadian and Empire Veterans in Toronto, Ontario. Under the directorship of Sergeant Major James Robertson, thousands of feet of film were taken of every phase of the reunion, including the parades, dinners, cenotaph services and sports. The following cameramen, all members of the Toronto Amateur Movie Club, did the filming: W. Prissick, ACL, J. MacLagen, W. E. Blackhall, ACL, and James McCormick. The film has enjoyed many popular screenings before the troops of the Canadian Corps Association and other affiliated groups.

■ The First National Bank of Clarksville, Tenn., is promoting practical farming by means of color films made under the direction of W. D. Meacham, ACL, the assistant cashier. *Sheep in the Clarksville Trade Area* is the title of the bank's first production, a 1600 foot, 16mm. film

[Continued on page 188]

J. B. Guss from Black Star



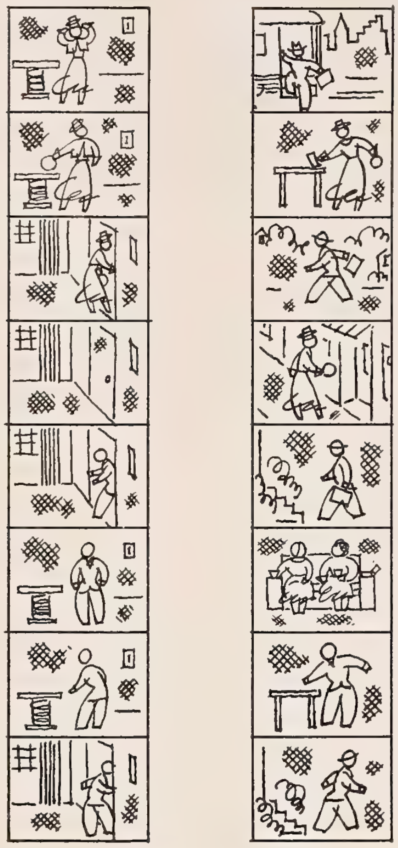
A low camera point of view gave this shot impressiveness

SCREEN RHETORIC

There is skill in movie scene relationship as in language

PAUL D. HUGON

Fig. 1



Straight line assembly vs. Intertwined cutting

SCREEN authorship has its standards of rhetoric, just as much as literature or oratory. A film that runs smoothly, clearly, never leaving the spectator in doubt as to the meaning of an incident or its relation to others, is as much a product of systematic authorship as is convincing talk or an article that focuses the attention on matter rather than manner.

"A little boy runs out of the house, down the front steps and straight into the arms of his father who is returning from business." Either stated or filmed that way, the scene is lacking in something vital. The events occur in casual succession, not in interlocked dramatic sequence, because suspense is lacking. Let any writer put that statement in literary form, and automatically you have also a good movie plan.

"Little Donnie looked up from his pile of blocks as the clock struck five. Suddenly, forgetting his labors of the past hour, he brushed aside the precarious structure, shook his hair out of his eyes and rushed from the room. He almost ran into the door, in his anxiety to get outside to look down the street. As he caught sight of a gray figure approaching two blocks away, he shouted 'Daddy!' although he knew he could not be heard. Slamming the door behind him, he tumbled down the porch steps. There he paused, waving his hand in welcome to the still distant figure, for he remembered that he was not allowed to cross the street . . ."

What makes this sequence dramatic?—motivation plus suspense. From the beginning, we *expect* something. Instead of stringing along *successive* occurrences, we have intertwined *simultaneous* occurrences, linked by an invisible common *purpose*—the thought of the happy reunion, which at that moment was uppermost in the minds of both father and child.

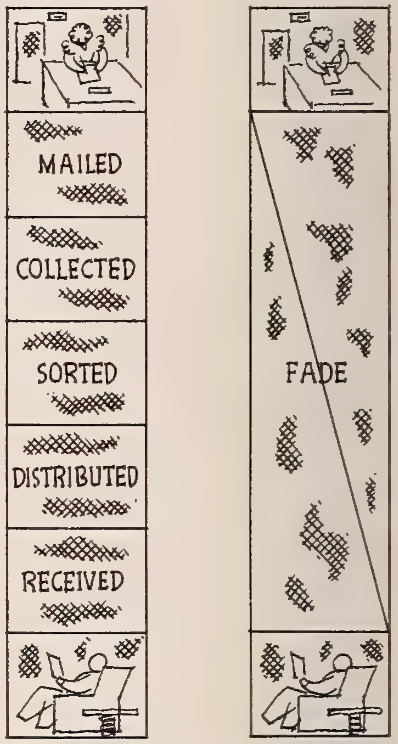
Such is the style of good writers. Subordinating their personal desire to shine, they cater to the reader's right to understand. Others, less modest—even though not always more experienced—favor a self assertive, expressionistic style, made up of choppy bits in rapid montage: "The chug chugging of an engine . . . the clatter of a child's blocks . . . tramp, tramp, tramp . . . 'Daddy!' as they meet on the steps." With that style, the third party is expected to be a mind reader.

An understandable film sequence, on the other hand, has definite links, corresponding to English conjunctions. There is a movie way of saying "and, or, unless, although, while," without making use of the written word.

In movies, as in authorship, the "and" sequence, produced by straight line splicing, is much too easy: "He came in *and* saw his wife had left *and* went out again." On the screen: "Wife leaves. Husband arrives, looks around, leaves again." (Notice, in passing, the "empty stage" between the departure of the one and the arrival of the other.)

One can measure the writer's poverty of thought by the number of times he uses "and," the filmer's by the frequency with which he merely strings along one complete scene after the other. A more logical thinker subordinates one of the elements: "Noticing that his wife had left, he went out." That is the so called periodic sentence, the screen form of which is *discontinuous action:*

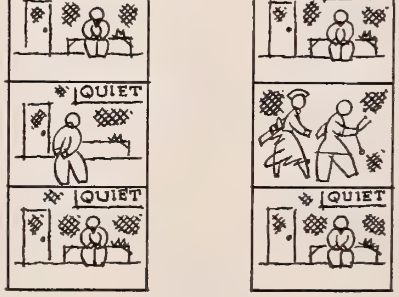
Fig. 2



Unnecessary details vs. Time lapse

1. Husband enters home bound train.
2. Wife finishes dressing, writes note, leaves home.
3. Husband walking homeward from station.
4. Wife arriving at friend's home.
5. Husband arrives home, calls—no response — prepares to take off coat.
6. Wife, at friend's home, having tea.
7. Husband finds note — ponders — picks up 'phone—puts it down—looks at watch.
8. Husband goes out again.

Fig. 3



Straight line expectation vs. Nervous expectation

It was interlarding these two parallel ac-

[Continued on p. 180]

You can make this "bookcase" for 8mm. reels by using the plans given here

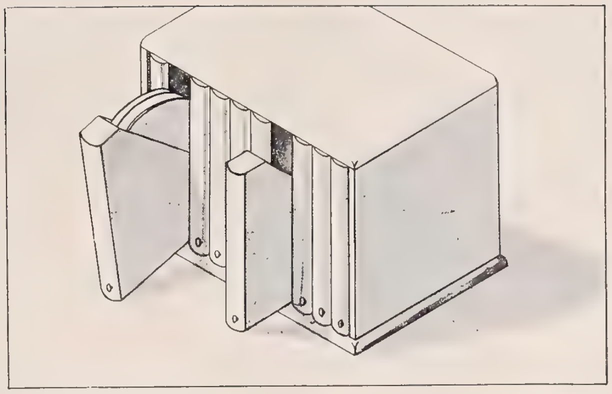


Fig. 1

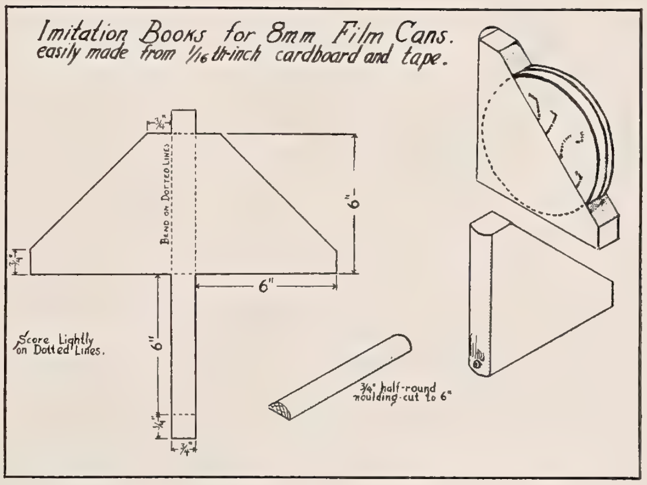
BUILDING "BOOKCASES" FOR YOUR FILMS

WILLIAM H. FETZ

FOR less than one dollar, you can now build your own book style film storage cabinet by following these simple instructions and the accompanying drawings. These specifications are for building "books" for 8mm. film cans, but they may be adapted easily for 16mm. containers.

From your local grocer, beg, borrow or buy about thirty feet of one and a half inch gummed tape. At the local printer, you can secure enough one sixteenth inch scrap cardboard to make ten imitation books for holding the film cans. It will be necessary to buy about six feet of three quarter inch half round molding with which to make the rounded false backbone of the book. Also purchase a piece of one quarter inch plywood or basswood, which will be cut into the five sections comprising the chest to contain the books, as shown in Fig. 1.

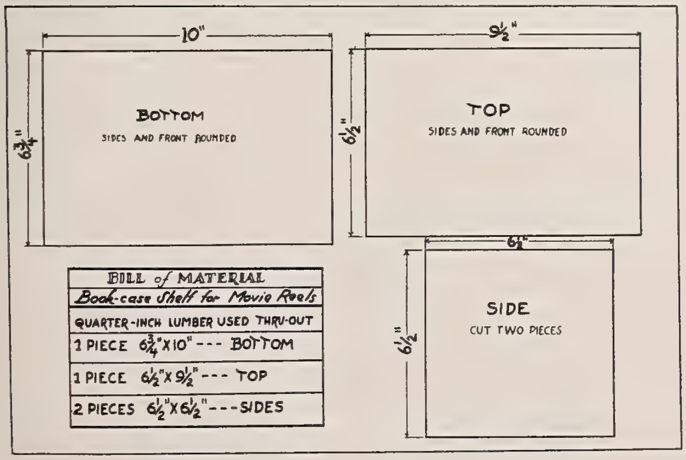
You are now ready to begin construction. On ten pieces of the one sixteenth inch cardboard, draw the design of an imitation book, as shown in Fig. 2, following all measurements closely for 8mm. reels. Score and bend the cardboard as directed in the drawing. Fasten a strip of gummed tape smoothly around all edges of the book. On one end of the book, glue a six inch piece of the half round molding and, over this, paste another piece of gummed tape. This completes the book except for a small tack which is placed in the molding near the bottom of the book, and which extends just far enough to allow the insertion of a finger nail to expedite the removal of the book from the chest. Make the other nine books in the same fashion, and you are ready to begin on the chest.



Imitation Books for 8mm Film Cans.
easily made from 1/16 th-inch cardboard and tape.
¾"
Bend on Dotted Lines
6"
¾"
6"
6"
Score Lightly on Dotted Lines.
¾"
¾"
¾" half-round moulding cut to 6"

Fig. 2

Fig. 3



BILL of MATERIAL
Book-case Shelf for Movie Reels
QUARTER-INCH LUMBER USED THRU-OUT
1 PIECE 6¾"X10"--- BOTTOM
1 PIECE 6½"X9½"--- TOP
2 PIECES 6½"X6½"---SIDES

The chest is easily made by cutting the pieces, as shown in Fig. 3, and assembling them. If the chest is to stand on a table out in the room, a back, also, will be required. It also may be made of one quarter inch plywood cut to size. Sandpaper the finished job until it is smooth, coat the chest and books with shellac and allow them to dry. The books may now be painted a dark brown or black, and the chest can be stained and varnished. By typing the titles of the films neatly on gummed labels and pasting them on the ends of the books, you can complete a film chest which should be your pride and joy for many years to come.

Full instructions that will tell you how to devise this

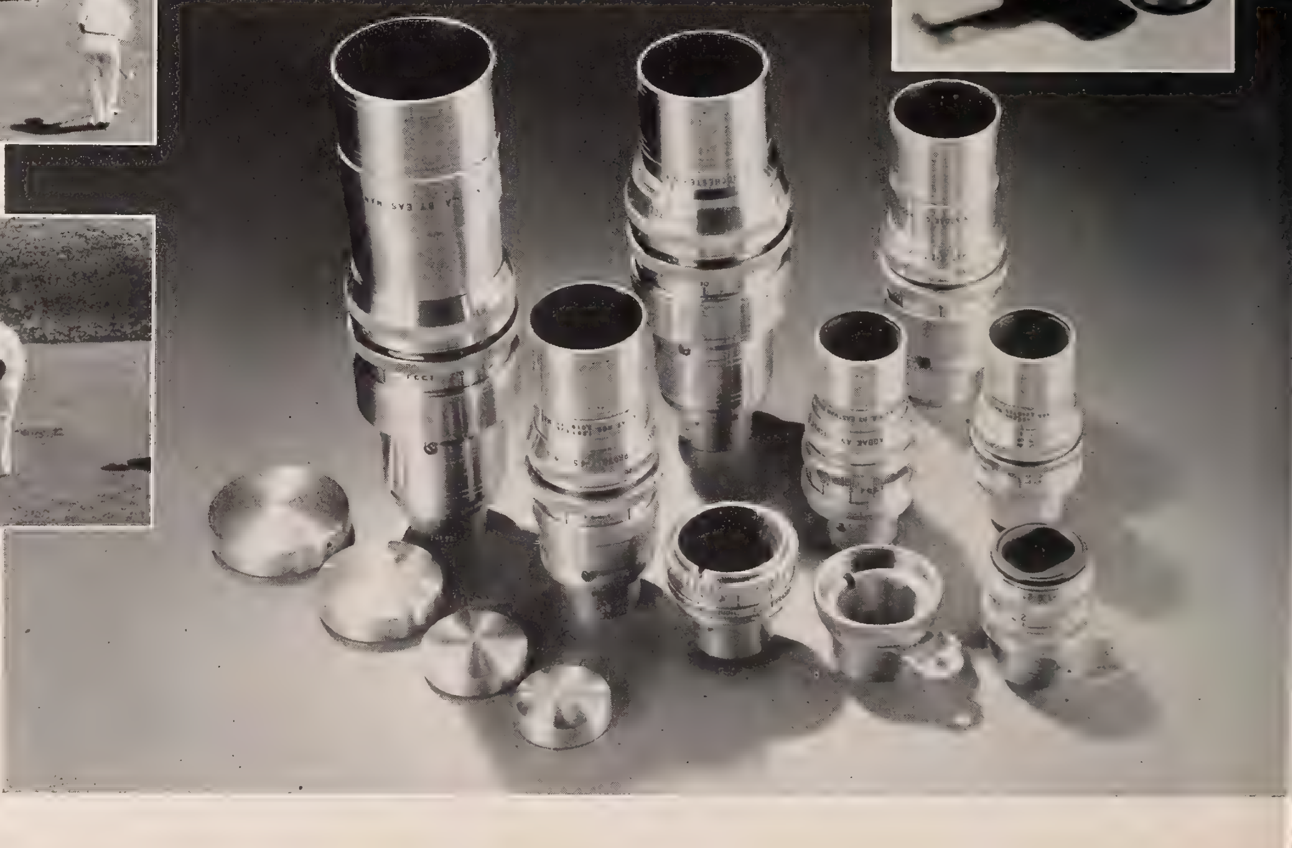
NOW FOR THE B

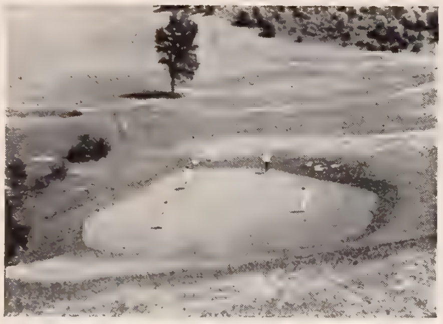
Be sure you're equipped to make the most of it

The standard lens on your camera is undoubtedly a good one. But it can't do everything—no single lens can. So select one or two accessory lenses, particularly a good long-focus lens to bridge the distance between your camera and some otherwise too-distant subject.

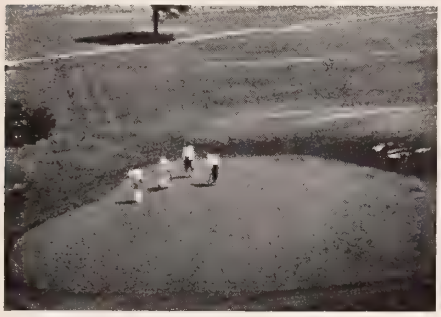
Here is the "family" of 16 mm. Ciné-Kodak lenses. Lower row, left to right: 15 mm. f.2.7 wide angle lens, $47.50; Magazine Ciné-Kodak Adapter for accessory lenses, $6.50; and the standard 1-inch f.1.9 Kodak Anastigmat Lens.
Middle row, left to right: 4½-inch f.4.5 lens, $53.50; 2-inch f.3.5 lens, $38.50; and 3-inch f.4.5 lens, $38.50. Top row: 4-inch f.2.7 lens, $68.50; 6-inch f.4.5 lens, $78.50; and the 2½-inch f.2.7 lens, $53.50.

For users of Ciné-Kodak Eight, Model 60, there is this instantly interchangeable 1½-inch f.4.5 telephoto, $37.50.

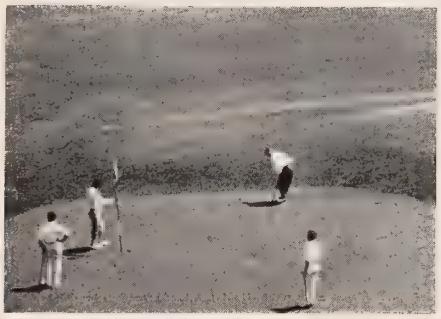




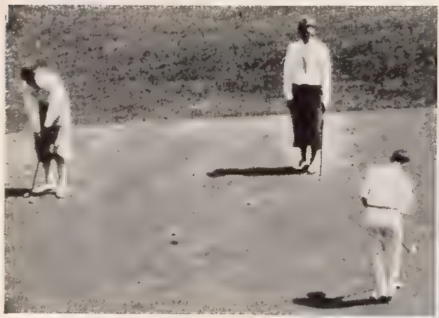
The broad coverage of the wide-angle lens.



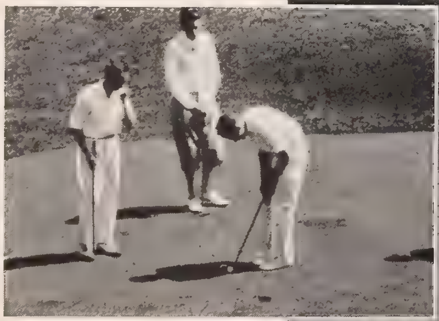
At the same distance with the standard 1-inch lens.



The 2½-inch lens brings you closer.



Closer still with the 4½-inch lens.



And the 6-inch lens gives you a close-up.

G MOVIE-MAKING SEASON

WHEN you start off on this new season's movie making—whether you're heading for the Expositions, for travel abroad, or for your favorite vacation haunts—be sure you're all set to make every movie opportunity stand and deliver its utmost.

A movie maker is known by the accessories he uses. They need not be many, but they should be right. Check over the few shown here. And make your selection early enough so that you will be familiar with your new movie-making aids before you start on your season's filming. That is Good Movie insurance. . . . Eastman Kodak Company, Rochester, N. Y.

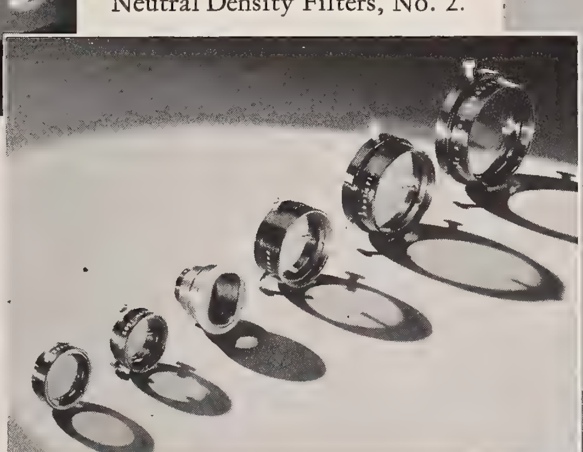
GOING TO THE NEW YORK FAIR? Be sure to take your Ciné-Kodak. Stop at the Kodak Building, where Eastman experts will advise you what to take and how to take it. You'll see the unique and gorgeous Cavalcade of Color—the Greatest Photographic Show On Earth. Nothing like it has ever been seen. Don't miss it.

MAGAZINE CINÉ KODAK
CINÉ KODAK

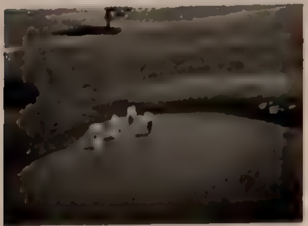
In traveling, a carrying case is not merely practical; it is a necessity. There are good cases, with ample room for film and accessories for all Ciné-Kodaks. Most capacious is the case shown here for Magazine Ciné-Kodak, in which there is also room for extra film magazines or Focusing Finder, five lenses and several filters. $27.50.

The Ciné-Kodak Tripod shown here is a masterpiece of stability and lightness. The tilting, pivoting head moves with velvety smoothness; the rubber-tipped feet "stay put" on the smoothest floors. Price, $32.50.

Filters for Ciné-Kodaks, available in mounts to fit standard lenses, include the CK-3 yellow filter, the Wratten A red filter, Kodachrome filters for daylight, Photoflood light and distance haze, Pola-Screens, and Neutral Density Filters, No. 2.



The broad coverage of the wide-angle lens.


At the same distance with the standard 1-inch lens.

The 2½-inch lens brings you closer.

Closer still with the 4½-inch lens.

And the 6-inch lens gives you a close-up.

NOW FOR THE BIG MOVIE-MAKING SEASON

Be sure you're equipped to make the most of it . .

The standard lens on your camera is undoubtedly a good one. But it can't do everything—no single lens can. So select one or two accessory lenses, particularly a good long-focus lens to bridge the distance between your camera and some otherwise too-distant subject.

Here is the "family" of 16 mm. Ciné-Kodak lenses. Lower row, left to right: 15 mm. *f*.2.7 wide angle lens, $47.50; Magazine Ciné-Kodak Adapter for accessory lenses, $6.50; and the standard 1-inch *f*.1.9 Kodak Anastigmat Lens.
Middle row, left to right: 4½-inch *f*.4.5 lens, $53.50; 2-inch *f*.3.5 lens, $38.50; and 3-inch *f*.4.5 lens, $38.50. Top row: 4-inch *f*.2.7 lens, $68.50; 6-inch *f*.4.5 lens, $78.50; and the 2½-inch *f*.2.7 lens, $53.50.

For users of Ciné-Kodak Eight, Model 60, there is this instantly interchangeable 1½-inch *f*.4.5 telephoto, $37.50.

WHEN you start off on this new season's movie making—whether you're heading for the Expositions, for travel abroad, or for your favorite vacation haunts—be sure you're all set to make every movie opportunity stand and deliver its utmost.

A movie maker is known by the accessories he uses. They need not be many, but they should be right. Check over the few shown here. And make your selection early enough so that you will be familiar with your new movie-making aids before you start on your season's filming. That is Good Movie insurance. . . . Eastman Kodak Company, Rochester, N. Y.

GOING TO THE NEW YORK FAIR? Be sure to take your Ciné-Kodak. Stop at the Kodak Building, where Eastman experts will advise you what to take and how to take it. You'll see the unique and gorgeous Cavalcade of Color—the Greatest Photographic Show On Earth. Nothing like it has ever been seen. Don't miss it.

In traveling, a carrying case is not merely practical; it is a necessity. There are good cases, with ample room for film and accessories for all Ciné-Kodaks. Most capacious is the case shown here for Magazine Ciné-Kodak, in which there is also room for extra film magazines or Focusing Finder, five lenses and several filters. $27.50.

The Ciné-Kodak Tripod shown here is a masterpiece of stability and lightness. The tilting, pivoting head moves with velvety smoothness; the rubber-tipped feet "stay put" on the smoothest floors. Price, $32.50.

Filters for Ciné-Kodaks, available in mounts to fit standard lenses, include the CK-3 yellow filter, the Wratten A red filter, Kodachrome filters for daylight, Photoflood light and distance haze, Pola-Screens, and Neutral Density Filters, No. 2.

The San Francisco World's Fair in a Castle release

Courtesy Castle Films

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Papal coronation Most timely is the announcement that the coronation of the new Pope is made available to homes, churches and schools via the medium of substandard film. A camera crew, especially assigned to the Vatican for the ceremony, recorded the coronation in sound and sight for Castle Films, Inc., of New York. As soon as the ceremony was completed, the negative was flown to England to be developed. Master prints were rushed to America, where they were reduced to substandard sizes and edited particularly for non theatrical use.

This film, *Coronation of Pope Pius XII*, includes recently photographed scenes in and around the Vatican; events which attended the passing of Pope Pius XI; scenes in the plaza of St. Peter's, immediately following the election of Cardinal Pacelli; scenes of the life of Cardinal Pacelli prior to his accession to the Papacy, including pictures of his recent visit to the United States. It is to be noted that this will be the only Pope ever to have visited America. The culminating sequence of the film depicts the actual coronation of the new Pope, held on the balcony of the world famous basilica for the first time since 1870. The subject is now available, in 8mm. and 16mm. silent and sound, at regular Castle rates.

The San Francisco World's Fair, another new Castle subject, will form an excellent addition to any film library. A recent preview showed this to be an attractive film, well photographed, carefully cut and sequenced, and an informative record of the beauty and life of this colorful exposition. Complete information as to the content, prices and availability of all Castle films may be had by addressing the company at 30 Rockefeller Plaza, New York.

Stereo still projection Three dimensional projection of "stills" by means of the polarization selection system has been developed by E. Leitz, Inc., 730 Fifth Avenue, New York. This firm, makers of Leica miniature cameras and accessories, offers a new booklet describing the stereoscopic taking and projection system, entitled *Stereoly Polaroid System of Three Dimensional Projection*. Copies are available at the address given.

New sound films For music students and those interested in music generally, there is a new and especially interesting two reel, 16mm. sound on film feature, depicting the history and development of the violin. The subject, which is in French, is entitled *The Violin (Le Violon)* and is released by Walter O. Gutlohn, Inc., 35 West 45th Street, New York, In this film, Jacques Thibaud, French violinist, is heard playing a favorite selection. Another 16mm. sound subject, *Andorre*, in three reels, presents a documentary picturization of this, the world's smallest, republic.

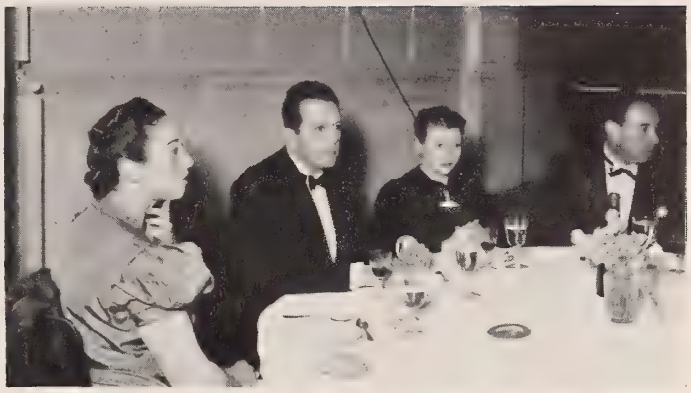
Meyer-Graflex As optional, standard lens equipment, the choice of a Hugo Meyer Primotar *f*/4.5 lens. five and a quarter inch focus, is now offered by Folmer Graflex Corporation in its popular sizes of Speed Graphic Cameras. The new Primotar is a universal lens that is said to yield pictures of critical sharpness and brilliance. It is fully corrected for color work and is especially adaptable for use in reflex and similar cameras because of its compact construction. It is available also with a speed of *f*/3.5. Full descriptions of this and other Meyer lenses for still and movie work may be had from the makers, Hugo

[Continued on page 192]

Wide World Photos

Pope Pius XII film of coronation is offered by Castle

• From left to right: G. R. G. Conway; Mrs. Harry Wright; Ralph E. Gray, ACL; Mrs. Daniels, wife of the American Ambassador; Harry Wright, president of Cinema Club de México; Mrs. K. K. Boynton; Ambassador Josephus Daniels; Mrs. G. R. G. Conway; K. K. Boynton.



• Second from left, Senator Ezequiel Padilla, who made presentation of diamond emblem of Cinema Club de México to Ralph E. Gray, ACL, upon his having won the Hiram Percy Maxim Award.

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Mexico honors Maxim winner More than a hundred and fifty members and guests of the Cinema Club de México, in Mexico City, paid honor recently to their fellow member, Ralph E. Gray, ACL, as winner of the Maxim Award for 1938, at a formal dinner held in the city's University Club. Among the many distinguished guests present were American Ambassador Josephus Daniels, and Mrs. Daniels; Mexican Senator and the club vicepresident, Ezequiel Padilla, and Senora Padilla; American Consul General J. B. Stewart, and Mrs. Stewart, as well as many other high ranking persons in Mexico's governmental and business life. Harry E. Wright, president and founder of the Cinema Club, served as toastmaster, while Senator Padilla presented Mr. Gray, on behalf of the club, with an especially designed club membership pin, worked in native gold and set with a diamond star. Following the formal ceremonies, there were projected for Mr. Gray his Ten Best winner of 1937, *Primitive Patzcuaro*, and the Maxim Award winner of last year, *Mexican Fiestas*.

Philadelphia's third *Mighty Summits*, the last film to be produced by the late Ripley W. Bugbee, ACL, was the highlight and climax of a brilliant program presented by the Philadelphia Cinema Club on the recent occasion of its third annual banquet. The picture, which runs 1600 feet of 16mm. color, was produced by Mr. Bugbee in the Canadian Rockies and was edited and titled, following his death, by Mrs. Bugbee, with the assistance of his one time cine collaborator, Robert W. Crowther, ACL. Other features of the dinner meeting, which was held in McAllister's and attended by more than three hundred members and guests, were a talk on Hollywood personalities, by Dr. Calvin Althouse; an exhibition of magic, by Walter S. Fogg, member of the Society of American Magicians; vocal and orchestral music, through the courtesy of radio station KYW. At an earlier regular meeting, attended by more than two hundred and fifty, the club had the privilege of seeing the latest color reels produced by John V. Hansen, ACL, vicepresident of the Amateur Cinema League, in his travels through England and Denmark.

New in Utah New in the Far West is the Logan Amateur Cinema Club, ACL, which has raised its membership to more than fifty in less than six months of existence. Russell S. Hanson is first president. On an early program, Dr. S. M. Budge gave a lecture about his trip last summer through Alaska, illustrating his points with 600 feet of 16mm. color. Interested amateurs in the Logan area are invited to get in touch with Mr. Hanson at the First National Bank of that city.

Milestone for Eights Members and guests of the New York 8mm. Motion Picture Club met informally in the Hotel Pennsylvania recently for the club's first annual party and a projection program of outstanding 8mm. films. Among these were *Mother Earth*, by Charles A. Ferrie, jr., ACL; *The Night Before Christmas*, by Joseph F. Hollywood, ACL; *New England Holiday*, by Albert F. Watts; *Two Up*, by Walter Mills; *Prospect Park Zoo*, by Mr. MacGregor; *Love Conquers All*, by David Sandow, in exchange from the Washington 8mm. club. Limited during its first year to but twenty five members, the New York group has recently raised the limit to thirty and will consider applications for membership from 8mm. workers in the metropolitan area.

Fair filming for Cinemats Members of the Mount Kisco Cinemats, in Westchester County, N. Y., are the first to plan an organized filming approach to the New York World's Fair, according to reports coming to this department. Under the club's scheme, suggested by Mr. Garrett, each member of the club will be assigned a certain type of subject matter for filming at the fair, in accord with his particular interests and abilities. A rough outline is now being worked out, and assignments will be made only after all members of the club have first visited the fair for study.

First for Youngstown Fifty seven members and guests recently attended the first aniversary banquet of the Youngs-

[Continued on page 184]

A new method for color titles

[Continued from page 168]

be obtained for a pure dye image by carrying out steps 1, 2 and 3, then repeating them *before* making use of step 4. Thus step 1, on its second application, will remove the black silver again, leaving, this time, a dye and silver ferrocyanide which can be redeveloped again to an even stronger dye image.

The Farmer's reducer may be made up of one part of a ten percent solution of potassium ferricyanide and two parts of a twenty percent solution of hypo. This will bleach rapidly. Discard it after use.

The developing solution is made up from two stock solutions. Stock solution A will keep for a couple of weeks, but had best be made up shortly (a day or two) before use for the best results. The stock solutions B keep indefinitely, and I might suggest making up a liter of each and storing them in well stoppered bottles.

Stock Solution A:

p-Aminodiethylaniline Monohydrochloride (No. 1374)	3 grams
Sodium sulfite	5 grams
Sodium carbonate (anhydrous)	30 grams
Potassium thiocyanate	½ gram
Water to make	1 liter

Stock Solution B:

Dye coupler	10 grams
Wood alcohol to make	1 liter

The working developer is made up by adding, *immediately* before use, one part of solution B to ten parts of solution A.

The three dye couplers that I should recommend as being most convenient for title work are a magenta, a blue and a yellow. With these three used separately or in various combinations, almost any desired color may be obtained. They are:

Magenta	p-Nitrophenylacetonitrile (No. 1115)
Blue	2, 4-Dichloro-1-naphthol (No. 3704)
Yellow	Acetoacet-2, 5-dichloroanilide (No. 3495)

In the foregoing formulae, I have given numbers with each of the unfamiliar chemicals. These are the numbers given to those chemicals in Eastman's Organic Chemical Catalog. The chemicals can be obtained from the Chemical Sales Division of the Eastman Kodak Company, of Rochester, N. Y.

I should suggest getting twenty five grams of each of the three couplers and one hundred grams of the developing agent No. 1374. These quantities will last for a great many titles. It will allow one to process a tremendous quantity of film at a very moderate cost, as the

See the interesting
Keystone Exhibit
at the
NEW YORK WORLD'S FAIR
Communications Building

500 WATT 8mm
Brilliant Light! Cool Ventilation!
Silent Operation!

Perfect for Color Pictures • Fully Achromatic f/1.85 Projection Lens, 1" focus • Cast Frame with heavy base • 400 Foot Reel Capacity • Strong draft directly on lamp • Pilot Light • Electric Rewind • Framer • Fixed Roller Guides • Polished Reflector • Speed Control • Universal Motor.

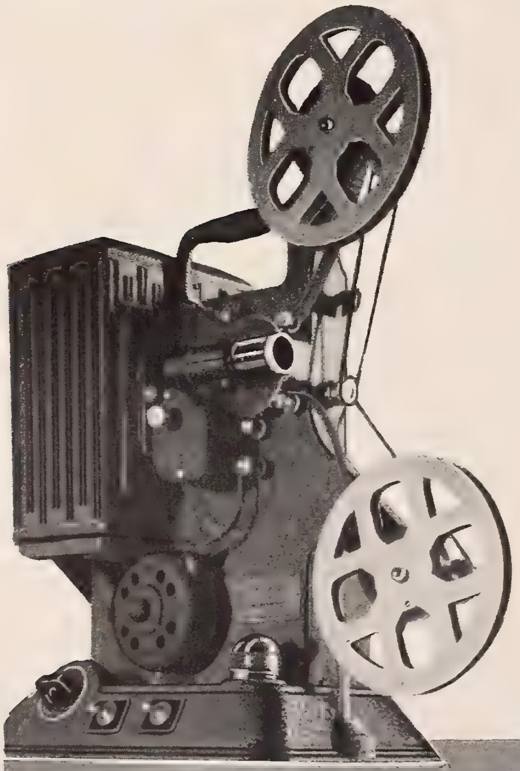
Keystone R-8 Projector is a grand buy!

Write today for literature on other models and cameras.

$55

KEYSTONE MFG. CO.
288 A Street, Boston
New York World's Fair Communications Building
Manufacturers of 16MM and 8MM Cameras and Projectors.

KEYSTONE



quantity of chemical necessary for each title is practically negligible. The average length or two or three titles can easily be developed in a small tray, using around 200 cubic centimeters of solution A and twenty cubic centimeters of the solution B that is selected.

These solutions give one many simple possibilities for color title effects. For example, we can get any of the three standard colors by using twenty cubic centimeters of the appropriate B solution coupler. If we want a good green, we can mix eight cubic centimeters of B solution, made with the blue coupler, with twelve cubic centimeters of B solution, made with the yellow coupler, giving us twenty cubic centimeters of B solution in all.

For a nice purple, we can mix eight cubic centimeters of B solution, made with magenta, and twelve cubic centimeters of B, made with blue, to get twenty cubic centimeters of purple coupler B solution, or, if we want a bright red, we might mix ten cubic centimeters of each of the magenta and yellow couplers, to get twenty cubic centimeters of our B solution to go with 200 cubic centimeters of solution A.

An almost infinite variety of colors is available merely by changing the proportions of the various couplers in the final B solution.

Perhaps the best way to explore the possibilities is to get a film strip of about 100 frames and to cut it into sections of about eight frames each. Develop each section with different couplers or combinations, keeping a record of what mixtures give each color. Bleach one half of each of the small strips; then, with each strip of eight frames, we shall have the colored result of the couplers, both with and without the silver in the film. The total "card index" would probably cost a dime!

A two color result may be obtained in two different ways. For example, the titles can be made on a purple haze film in the regular way, giving light purple lettering on a dark purple or black background. Now, color develop the silver, as described previously, to, for example, a yellowish red and remove the silver with Farmer's reducer. Now we shall have the same light purple letters, but they will be on a reddish background. Other combinations are possible with different couplers and differently tinted film bases.

The second method, probably the better one, is simply to tint the whole film with dye (Velox watercolor stamps will do). As an example, we might have color developed the film to get white letters on a bright green background. If we run the film through a weak watercolor solution of pink, for example, we shall get pink letters on a darker green background.

On a recent cruise in the Gulf of Mexico, I made a short reel for which I

Visit the
Keystone Exhibit
at the
NEW YORK WORLD'S FAIR
Communications Building

KEYSTONE
Pocket Size K-8

Now at New
LOW PRICE
$26.50
f/3.5 lens

FOR COLOR!
This handy little 8MM movie camera has *unusual features*, marking it as the best value of the year. Perfect for color or black and white.

EXCLUSIVE Film Economy FEATURE. The K-8 is unique in its ability to use Agfa single width economy film as well as standard double-8 black and white or Kodachrome when there is not enough subject matter to fill a double-8 roll. →

LENS INTERCHANGEABILITY. Wollensak f/3.5 lens is interchangeable with f/2.7, f/1.9 or telephoto lenses. Adjustable mechanical iris f/1.9 to f/16. →

AUDIBLE AND VISUAL FOOTAGE INDICATOR. Audible signal, and conveniently located indicator, measure exact amount of exposed film. (Exclusive patented feature.) →

DIRECT VISION OPTICAL VIEW FINDER: Gives a graphic preview of the picture exactly as it will appear in the finished film. →

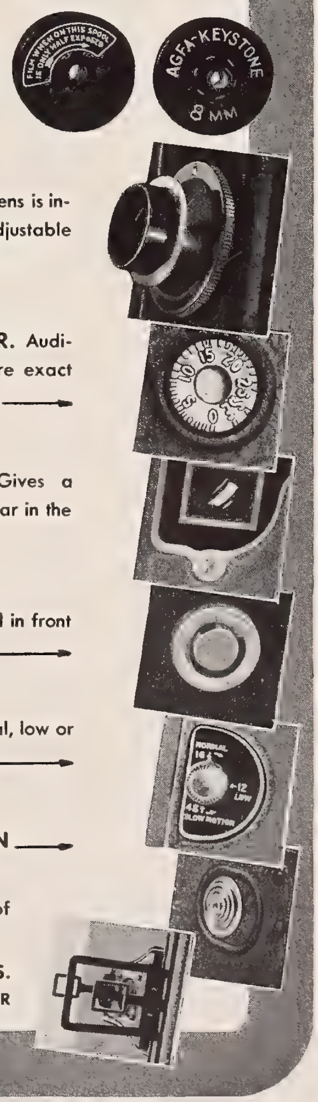
EXPOSURE START BUTTON. Conveniently located in front of the camera. A touch of the finger starts exposure. →

3 SPEED CONTROL. Quickly adjustable for normal, low or slow motion—12, 16 or 48 frames per second. →

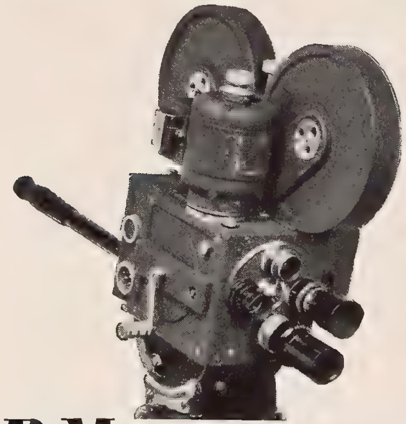
MOTOR LOCK FOR CONTINUOUS OPERATION →

AUXILIARY VIEW FINDER. Gives clear view of distant shots. →

KEYSTONE MFG. CO., 288 A ST., BOSTON, MASS.
COMMUNICATIONS BUILDING, NEW YORK WORLD'S FAIR

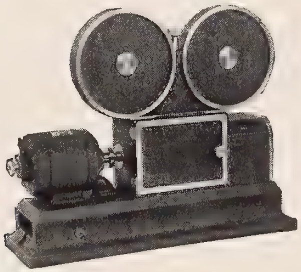


HOW TO PRODUCE *professional* 16 mm SOUND FILMS



B-M SINGLE SYSTEM

When conditions permit you to record both sound and action on the same film, the B-M Sound-Pro Camera with its electrical equipment provides the finest quality of professional results.



B-M DOUBLE SYSTEM

If you find it necessary to shoot out of sequence, or record your sound separately, and if you require the greatest working flexibility, you need the compact and portable B-M Model D complete recording system, the type of equipment used to produce 84% of all professional sound films.

Write for bulletin M-4 and other descriptive literature. To assist us in preparing the most helpful answer to your inquiry, describe your present or anticipated uses of sound films.

The BERNDT-MAURER Corp.
117 EAST 24th STREET • NEW YORK, N. Y.

PRECISION PROCESSING

Professional quality films require the skill and care of 16 mm. specialists who employ automatic film processing, sensitometric control, cinex timing and complete air conditioning. Sound and silent. Contact and reduction.

B-M PRECISION Film Laboratories
21 West 46th St., New York, N.Y.

planned to use color film exclusively. But, when I had run out of color film, I made some scenes in black and white of a group of porpoises playing about the bow of the ship. These shots were very effective, and I wanted to include them in the color reel.

Yet, if the black and white material were introduced with the color film showing the beautiful blue of southern waters, the "let down" would spoil the scene. The remedy was to redevelop this short sequence in a blue shade approximating that of the water in the real color film. The sequence then fitted harmoniously with the rest of the color film.

Ladies and gents

[Continued from page 166]

a gentleman up the steps of a trolley car. She precedes him up the steps of the elevated. She even precedes him up the steps of the Statue of Liberty—and we hope that all of you know what a step that is to take!

Make your titles brief but make them pointed. Say in your own king's English:

It's not only unsafe but it's improper to alight like this—

Here's what can happen—

Now demonstrate with action.

What's wrong with this picture?

Now show us the ropes. Your titles should be provocative as well as informative. You can say:

The right way to enter a street car—

The wrong way to enter a street car—

Along with a pointer on manners, you can give the proper precautions.

Street manners need not be a picture for those strictly on foot. Have you a car? Then include in your film a sequence in which you show the motorist the proper rules of the road.

You probably know them all. If not, you can get a list of them at the nearest motor vehicle bureau.

No two persons in the world drive alike—and no one knows it all. In your picture, you can demonstrate what's wrong and what's right. You can review the signals for stopping, turning left, turning right, turning the corner, passing another car, passing a street car. These rules may differ in different parts of the country, but the road hog is everywhere—the raucous horn tooter—the racer on his way to nowhere—the farmer behind the model X who will not stir from the center of the old country road. Car manners are street manners, and here is that long looked for opportunity for you, who are a perfect driver (ahem), to tell the world a thing or two.

You might devote some footage to being serious. Say in a title:

Here's what happened to a one armed driver—

Take your audiences to the junk pile, if you like, and treat them to a sequence of what happened to a drunken driver. Collisions always make for exciting shots. But don't get too serious. Inject some fun into your story. Anybody can have a flat tire, but not everybody remembers to take out his sense of humor when he takes out his jack.

Screen rhetoric

[Continued from page 172]

tions—the wife's and the husband's—that created a logical, understandable motivation. Hence, *Sequencing Rule One:* When the events present themselves as an oversimple "and" sequence, substitute logical subordination, expressed by means of cutbacks. In other words, use intertwined cutting instead of a straight line assembly. See Fig. 1.

Next in importance is the "while" sequence. It would be undesirable, even if possible, to show every detail on the screen. Once a letter is written, it does not have to be escorted personally through the post office. Some jumps are necessary. How is this passage of time indicated without waste of footage? See Fig. 2.

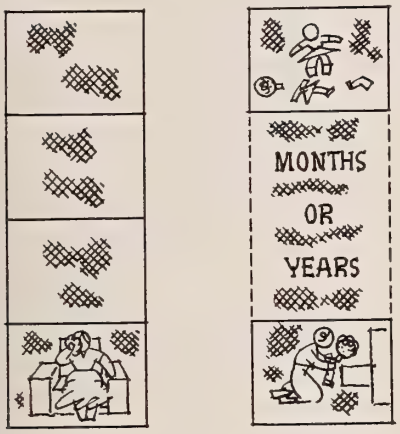
The most obvious time lapse device is the slow *fade*, used when no specific interval is indicated, or the *lap dissolve* or *wipeoff*, when a rapid succession is implied. If a specific interval has to be stated, a *clock* may be used with hands in two successive positions (with fade or lap) to indicate hours; fluttering *calendar* leaves for days; calendar covers for years.

When a more nervous tempo is required, an appropriate symbol is used: train or automobile wheels, horses' hoofs, crowd feet, and the like, which typify time and motion without identifying the participants. The filmer should, at odd moments in all seasons, gather a stock of such shots, to be used in his editing. The symbolism, however, has to be *appropriate.* A criminal awaits capture *while* newspaper presses are turning out extras or police cars speed through traffic, *not* while cowboys' horses are galloping. An expectant father awaits the good news *while* nurses and doctors hurry through corridors, *not* while presses are turning. A stenographer awaits a talk with a prospective employer *while* customers and employees enter and leave the private office, *not* while crowd feet tramp along Broadway. A man waits for his girl outside a restaurant *while* other couples enter, beggars solicit his alms, taxicabs come and go, *not* while nurses wheel out patients. Complete relevancy is essential.

Hence, *Sequencing Rule Two:* A "while" sequence is expressed vaguely by a fade or lap; specifically by a time measuring device (clock or calendar); emotionally by a semi montage of brief shots characteristic of what other people are doing, clearly related to the matter in suspense. See Fig. 3.

Then there is the "although" sequence. "She loved him, *although* she still longed for Fred's cheerful company."—"She wanted him to come home, *although* she well knew his fits of temper would again make her miserable." Here a symbolic object bears the brunt of the association. An old photograph, a letter, a souvenir previously given (and actually shown being given) is wistfully looked at, to indicate longing. A broken object — doll, mirror, vase—previously seen in the act of being broken, and now viewed with tearful eyes, will register fear mingled with regret. Hence, *Sequencing Rule Three:* An "although" sequence has to be "planted" earlier in the story by a physical act, or handing over an object, the later rediscovery and contemplation of which will unleash the flood of longing, grief, remorse or doubt. See Fig. 4.

Fig. 4



Emotion by acting only vs. Emotion with aid of symbol

It would be easy to continue indefinitely this exposition of the system for transposing literary rhetoric into screen technique, but only at the cost of repetition, since all of these remedies have in common the screen's exclusive element, which is Time. All editing arises from the rearrangement of obvious links, creating a new time succession from which the spectator infers a logical sequence. Screen rhetoric, in brief, is a matter of splices.

Under bright skies

[Continued from page 163]

your friends say, "How did you ever get that one?"

It is simple to secure a shot of a horned toad. He is so patient that you can get so close that his head will fill the frame. The long tailed lizards, such as the Collared Lizard and the Swift (which is quite correctly named), may give you more trouble; but, by observing where they live and perseveringly waiting with the telephoto set, you should be able to reap your reward.

The desert is full of birds, who don't obey northern rules about nesting, so that, at any time, you may secure some fascinating pictures centered around a curious nest on a cactus branch.

Animal pictures are still easier to take on the coast than in the desert. Huge herds of seals pass the winter off La Jolla; there is hardly a day when they do not tempt the movie maker. Every tide brings in new crabs; sandpipers fly along the shore and delicately pick their way into the edges of the broken waves on their long legs; bands of pelicans play "follow the leader" out over the ocean, flying low and teasing the breakers, tempting the combing water to try to wet their feathers. Gulls are everywhere, so tame that they will feed out of your hand.

There is a cliff where the cormorant dwells, one of the fastest creatures that fly or swim. At home he sits quietly, regaining the tremendous energy required for his fishing forays, and he is therefore a marvelous subject for the movie maker who has no qualms about hanging by a hair over the edge of a steep drop.

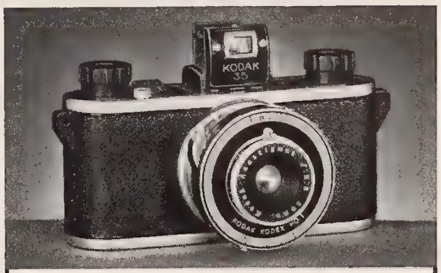
But not only plants and animals will serve as subjects for your closeups; strange formations of the terrain, unusual or characteristic houses, art objects, anything that especially attracts you, should be brought close on your screen by a telephoto lens or by poking the camera right up to it. If you acquire a closeup complex, it will help your movies, for closeups give them accent.

There are a few people in every audience who do not respond to pictures of astonishing subjects or to scenes magnificent for their sheer beauty. But show them how Farmer Brown grows lettuce and carrots in the middle of the Arizona desert, and they will sit right up and take notice.

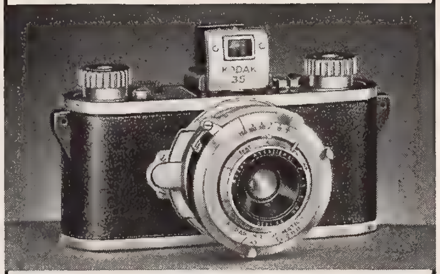
Perhaps you may not have the luck to stay with Farmer Brown at harvesting time, but you can still visit truck farms, vineyards, date, orange and cattle ranches. A few sequences of such subjects, clearly titled, will add a touch of the soil to your Southwestern pictures—a kind of backbone of reality that will intensify both the value and interest of your film.

For Your Home Movie "Stills"

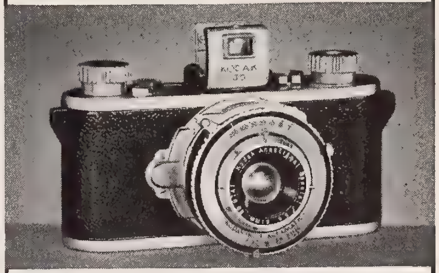
Eastman's Popular-Priced 35 mm. Miniatures



KODAK 35, Kodak Anastigmat f.5.6 lens and Kodex shutter (3 speeds to 1/100 second), $14.50—a new low price.



KODAK 35, Kodak Anastigmat f.4.5 lens, Diomatic shutter (4 speeds to 1/150, delayed action), $24.50—a new low price.



KODAK 35 with Kodak Anastigmat Special f.3.5 lens and Kodamatic shutter (5 speeds to 1/200, delayed action), $33.50—a new low price.

KODAK 35's offer new high values in inexpensive miniature cameras. Movie makers find them ideal for "stills." Fast lenses, precision shutters, eye-level finders, fingertip focusing, automatic exposure counter, film-centering and locking device.

All three models load with Kodachrome Film for full-color transparencies, as well as a variety of Kodak Films for pictures in black-and-white. At your Kodak dealer's.

Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

GOERZ

KINO-HYPAR LENSES
F. 2.7 and F3

Capture Nature's Awakening in all its Glorious Colors

on Kodachrome, Dufaycolor and other color films.

The high chromatic correction of these lenses will yield results which will be a revelation to you and your friends.

Clear-cut images, undistorted, of microscopic definition and wonderful, crisp brilliance.

Focal lengths 15 mm. to 100 mm—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ REFLEX FOCUSER
— *Patented* —

A BOON to 16 mm. Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size ground-glass image magnified 10 times.

Adaptable to Lenses 3" and up
Also useful as Extension Tube for shorter focus lenses for close-ups
Extensively used in shooting surgical operations, small animal life, etc.

o—o—o

Address Dept. M.M. 4

C.P.GOERZ AMERICAN OPTICAL Co
317 EAST 34TH ST. NEW YORK CITY
American Lens Makers Since 1899

Judge Light and Shade as Professionals do!
MONOTONE VIEWING FILTER
COBALT VIEWING FILTER
for use with all panchromatic film.
ORTHO VIEWING FILTER
For use with all orthochromatic film.
$1.50 Complete with case and neckcord.
Optical Development Corp.
1560 Broadway Dept. K N. Y.

"SAN FRANCISCO"
A beautiful, brand-new picture of the City by the Golden Gate.
400 feet, 16mm. $24.00 200 feet 8mm. $9.00
200 feet, 16mm. $12.00 100 feet 8mm. $4.50
This Travelette may be purchased from the leading dealers of San Francisco when you visit the Golden Gate International Exposition, or direct from
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

ELECTROPHOT

ANNOUNCING!
A SUPERB NEW RHAMSTINE★
ELECTROPHOT
PHOTO-ELECTRIC EXPOSURE METER

New performance, new value! A new Electrophot with greater sensitivity, with TWO wide-range comparative film speed readings; with instant dial readings for black and white stills; instant fingertip conversions for ANY movie, color and shutter speeds 1/1000 to 2 secs. Zero-screw dial needle adjustment. Your choice of three non-glare Bakelite cases — mahogany, black, ivory—yet it costs only $10 at your dealer—see it NOW!

$10

J. THOS. RHAMSTINE★ 303 BEAUBIEN ST. DETROIT, MICH.

First dealer trade show

LAURENCE S. CRITCHELL, jr., ACL

DURING its forthcoming annual convention at the Hotel Astor in New York City, the National Photographic Dealers Association will hold a Trade Exhibit for the first time since its organization.

The Trade Exhibit will be open for four days, from April 24 to April 27 inclusive, and will contain the exhibits of more than 110 manufacturers and suppliers from all over the United States. Every foot of space in the Grand Ballroom of the Hotel Astor has been contracted for to date, according to an announcement made by H. O. Bodine, ACL, the executive secretary of the organization, and the N.P.D.A. anticipates its most successful convention.

For the members of the association only, the Trade Exhibit will be open from two o'clock until five thirty every afternoon. In the evenings, from eight until ten o'clock, the show will be open not only to the members, but to their guests, and invitations will be tendered to representatives of the leading camera clubs in the country, to the heads of photographic schools, to important customers and to representatives of the State and National government, etc. A moderate estimate of the number of dealers and their representatives and families who are expected to attend the convention runs to considerably over 3000, and, as a consequence, arrangements have been made with the American Express Company for reduced round trip rates to the city.

Among those who will present projector previews at the Trade Exhibit are The Ampro Corporation, Bell & Howell Company, Keystone Manufacturing Company and Victor Animatograph Corporation. Standard Projectors, Inc., will show its new, low priced 16mm. sound projector.

A most unusual exhibit will be that of the General Electric Company, which will comprise the most complete line of lamps, for use in photography and projection, ever to be assembled. These will include new projection lamps, photo lamps of all kinds, including the new reflector Photoflood, enlarger lamps, heating lamps and the Midget Sun, which concentrates a tremendous source of illumination in a small space.

Among other interesting exhibits that will be at the Trade Show is that of Dufaycolor, Inc., which will equip a large dark room for processing black and white and color photographs and which will arrange smaller dark rooms adjacent for individual use. Members of the association may photograph their wives and friends at the Dufaycolor booths and then follow their color transparencies through the stages of processing in the dark room until, fifteen minutes later, they can take away with them the finished color photographs. Films, chemicals and cameras will be supplied at no charge, and technicians will be in attendance in the laboratory.

Entertainment for the visitors has been arranged on a large scale. The N.P.D.A. has arranged for booklets of twenty two tickets covering every phase of sight seeing in and around the city—booklets which are for sale by the association at a low cost. The formal luncheons and dinners to be tendered have not yet been announced, but on Saturday evening, April 29, for the benefit of visiting dealers, the Guild of Photographic Dealers Association will hold its annual dinner and dance in the Hotel Astor, and the guests of honor will include some of the men longest active in the photographic field.

On Wednesday, May 3, the convention will celebrate N.P.D.A. day at the New York World's Fair with a ceremony on the fair grounds.

In order to avoid conflict with the Trade Show, the regular business meetings of the association will be held during the morning hours. Among the considerations to be discussed by the members, and which constitute, in part, a proposed policy of the National Photographic Dealers Association for 1939, are: that trade discounts be restricted to qualified dealers; that a study be made of the time payment plan and problems of trade ins; and that an authorized service for fine grain finishing be established throughout the country.

The association hopes to have Congressman Feld speak on the Feld-Crawford Act, and looks forward to a record breaking attendance for the duration of the convention.

Shoot sound on sixteen

[Continued from page 167]

and the lower cost a copy is an important factor. If the original were made on 35mm. stock, with its higher production costs, each of the few prints would represent a heavy investment.

For example, a large oil company had a specific message to convey to its jobbers and dealers, and so a sound picture was ordered. When it was produced, the oil company arranged a schedule of meetings of dealers over the country and sent out a crew of executives to take charge of the meetings. The film, which was screened at the meetings, was shown before a group of four or five hundred men each night for several weeks.

The meetings were successful, and

the picture served its purpose. But the story for that year was told, and the next year they had a new sales message to convey, so that the first picture was of little further use. The men who saw the film got just as much information from it as if it had been made with the more expensive 35mm. production setup. But the cost of making it possible for each man to see the picture had been kept very low. Any advertising man knows the advantage of low cost for each person in presenting his message.

Lenses for 16mm. cameras cost less; the sound cameras themselves cost less. They are much lighter in weight than 35mm. machines and are easier to move about the country when the producer is traveling. They are more silent in operation and therefore are easier to "blimp," so that the noise of camera operation will not reach the microphone in the scene.

All 16mm. films, sound or silent, are on safety stock, and this eliminates the need for special fire protection in studios or factories.

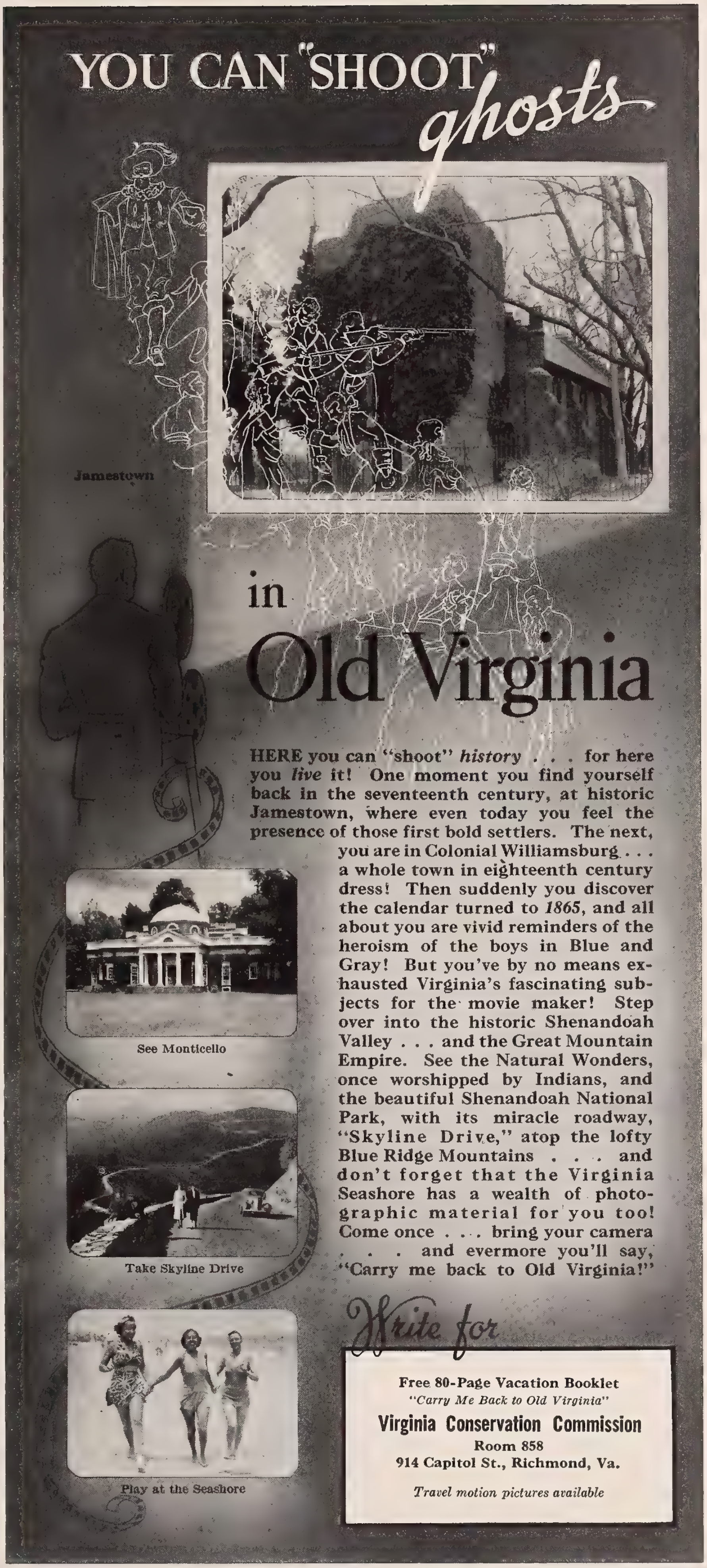
An effective selling point for 16mm. film is the low cost of color prints. In order to produce first class color on 35mm., it is necessary to spend tremendous sums, while on 16mm. the cost is comparatively low. The recent advent of really good duplicates of Kodachrome opens a new field for the industrial motion picture producer and user.

Small companies, schools, colleges and other institutions that cannot afford to hire a producer to make a film still can have sound on film pictures. All that is needed is a 16mm. silent camera which will run at twenty four frames a second (not absolutely necessary for all pictures, but recommended). A silent picture can be made; then a sound track may be added.

A picture of this type cannot have lip synchronization, but it may have a spoken commentary and musical background. Some of the most effective educational and industrial pictures are made in this way. Amateurs can film these pictures, they can edit them, write the sound script and then send them to a laboratory for sound recording and print making.

If you are not interested in producing a dramatic story with a hero and a villain, you may not need a studio. Perhaps you can tell your story with factory pictures, with scenes taken on the driveway of a service station or in your own laboratories.

If you wanted to go the whole way, you could do your own recording. You probably will not, for the same reason that you would not try to do your laboratory work. Instead, you will send the work to some recording studio. Already, a number of large companies are adding a movie maker and 16mm. camera equipment to their sales promotion departments. Sometimes, such departments



HERE you can "shoot" *history* . . . for here you *live* it! One moment you find yourself back in the seventeenth century, at historic Jamestown, where even today you feel the presence of those first bold settlers. The next, you are in Colonial Williamsburg . . . a whole town in eighteenth century dress! Then suddenly you discover the calendar turned to *1865*, and all about you are vivid reminders of the heroism of the boys in Blue and Gray! But you've by no means exhausted Virginia's fascinating subjects for the movie maker! Step over into the historic Shenandoah Valley . . . and the Great Mountain Empire. See the Natural Wonders, once worshipped by Indians, and the beautiful Shenandoah National Park, with its miracle roadway, "Skyline Drive," atop the lofty Blue Ridge Mountains . . . and don't forget that the Virginia Seashore has a wealth of photographic material for you too! Come once . . . bring your camera . . . and evermore you'll say, "Carry me back to Old Virginia!"

Free 80-Page Vacation Booklet
"Carry Me Back to Old Virginia"
Virginia Conservation Commission
Room 858
914 Capitol St., Richmond, Va.
Travel motion pictures available

A NEW CATALOGUE
EXCLUSIVELY 8 AND 16MM!

YOU'LL NEED THIS FREE BOOK
The First of Its Kind!
Describes and illustrates our new line of equipment, including
FILM STORAGE CABINETS
8mm and 16mm.
TILT-TOP PROJECTION TABLES
FILM EDITING EQUIPMENT
Splicers — rewinds — measuring machines — punches, etc.
FILM CLEANING & POLISHING MACHINES
—and many others.
Neumade Products Corp.
427 W. 42nd St. New York, N. Y.

SERVICE & REPAIR
On All Movie
CAMERAS—PROJECTORS
SOUND SILENT
Call Circle 6-0445
World Film Enterprises 630 Ninth Avenue New York, N. Y.

OUR TRIP
THRU
YELLOWSTONE

MAKE YOUR OWN MOVIE TITLES
Kramark's wood-letter title set—100 letters 1⅞" high and ⅜" thick; 1 center guide and directions. Complete kit $2.50; 25c more west of Miss. **Send for free title-kit catalog.**
KRAMARK, INC.
22 W. 19 St., N.Y.C.

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

NEWEST KODACHROME COLOR - TYPE - TITLES
Hand set in all colors on scenic backgrounds
Use your own 16 or 35 millimeter color frames as backgrounds.
Up to 10 words—$1.50.
Additional words—.08c each.
Special titles and color maps made to order.
Write
NEWS REEL LABORATORY
1707 Sansom Street
Philadelphia, Pa.
Complete editing service

can make pictures which a commercial producer could not touch because the film must be photographed over a long period of time and over wide territory. Sometimes, a number of these shots are given to a commercial producer who makes a few additional scenes to fill in a continuity and who adds sound to the whole thing.

Sound film production on 16mm. film is still increasing. We are only on the threshold of its service to industry and education.

We spent three cents

[Continued from page 170]

have been cured; I should have driven right past a bit of "business" which led ultimately to an ever so delightful filming spree and which put me in possession of a film the neighbors seem to enjoy.

Now I still have one eye peeled for "pretty" shots in beautiful settings, but the other and better eye has been trained to pay attention to what is going on. Almost invariably, some activity is discovered that provides realistic, human interest material for a sequence that cannot fail to engage the attention of all who see it.

In filming *Riches From The Sea*, most of the shooting was done purposely in the three hours before sunset. This gave the scenes long shadows and an eerie quality not attainable while the sun is high. The illumination during the latter stages of these hours very closely approximates that of early morning light. Thus it was possible conveniently to film a "sunrise" scene at sunset. Back lighting proved particularly effective in shots of boats on the water, and many of the film's scenes were given a bit of sparkle by shooting from a viewpoint which included back light. I filmed plenty of footage, using 1200 feet to get 400. It was worth while, because I did not lack a shot when it came to editing.

The setting for the sequence of lobster catching was a deep bay with an extensive and varied shoreline. From our secure and rock steady position on the after deck of a beached boat, whose sailing days are over, we were able to select a variety of backgrounds—wooded hills, islands, fishing boats riding at anchor or the aspect of the open sea. For closeup work with water backgrounds, we chose angles which included reflections of trees, the pilings of a wharf or the shimmering image of an old sailboat. These were found to add a fascinating quality to the water.

Our fisher boy is a sterling craftsman. The sea is his heritage. As a matter of fact, in a good deal of the footage, he is not "acting." He is performing a job which is second nature to him. Here is realism for a song. Of course, every scene was rehearsed to check on timing, composition, lighting and action.

The boy's interest was maintained during the long period of filming by relating fanciful little stories of how he looked in the shots made the previous week and by giving him a favor and car ride each time we visited location. He did not see an inch of film until the reel was complete.

The entire community turned out for the preview at the village hotel, and, bless his heart, his own *Riches From The Sea* was the first movie our little star had ever seen. A few days later he wrote me, "When I was going home with the molasses, that's the part that tickled me, when I put my finger in it. I never thought I could be such a actor."

AS THE EARTH
TURNS

William M. Rittase

Title background on page 160 lettered by Ralph R. Eno, ACL

Amateur clubs

[Continued from page 177]

town (Ohio) Amateur Movie Club, according to the report of the president, W. B. V. Allen, ACL. The club unanimously returned to office all of the first year officers, to comprise a board as follows: Mr. Allen, president; Dr. J. H. Chessrown, ACL, vicepresident; Fred Dieter, secretary; P. J. Jones, treasurer; W. G. Butler, program chairman. Consulting committees, appointed as an aid to new movie makers in getting the best from their cameras, include Dr. Chessrown and L. Park, for 16mm., and Irwin Baer and W. A. Crabbe, for 8mm. Recent features on the club's screen have been *Appalachian Mountains*, by J. Kegely, of Pittsburgh; *Trip Through Europe*, by M. G. Miller, of Youngstown.

New York invites Officers and members of the Metropolitan Motion Picture Club, in New York City, extend a cordial invitation to all amateur movie makers in the metropolitan area to meet with them on the occasion of the club's annual Gala Night, to be held at 8:30 P. M., on April 21, in the Hotel Pennsylvania. Tentatively scheduled on a projection program of outstanding films are *Shadow's Bones*, by Frank E. Gunnell, ACL; *Ski Legs*, by Charles and Robert M. Coles, ACL; *The Night Before*

Christmas, by Joseph F. Hollywood, ACL; *The Volunteer*, by the neighboring Cinema Club of the Oranges, in New Jersey. Colonel Roy W. Winton, ACL, League managing director, will be guest speaker for the gala evening. Tickets of admission, which are offered at $1.00, may be had on application to the club's treasurer, Annette C. Decker, ACL, at 101 Central Park West, New York City.

Yakima carries on Editing was the subject of discussion and demonstration at a late meeting of the Yakima Amateur Movie Club, held in the local Y. M. C. A. Oscar Martin gave the presentation, which featured blackboard charts and mimeographed sheets of instructions for each club member. Rounding out the program were members' films on skiing by Roy Conklin, hunting by W. O. Wikstrom and a short subject on the local high school, by Richard Velikanje and Paul Thompson, ACL. William Hassell, ACL, has been appointed club projectionist.

In Oklahoma Late meetings of the Oklahoma City Movie Club have featured a talk on *Exposure*, given by H. P. Douglas and illustrated with an especially prepared demonstration reel, as well as the screening of *Southern Wyoming* and *Jackson Hole*, 8mm. Kodachrome by Charles E. Musson, ACL; *Santa Fe Fiesta*, by Alex McDonnell, ACL; *Peggy's Cove* and *Architecture and Fine Arts*, from the League's Club Library. The club's Christmas films contest was won by Frank Allen, with an 8mm. Kodachrome record. Dr. J. D. Mills, who gave the award in this contest, has resigned as club secretary and has been replaced by Mr. Musson.

Durban's best From South Africa, the Durban Amateur Cine Club announces I. C. McDonald as winner of the club's trophy for the best film of the year, a 16mm. scenic in color. Current officers are Dr. V. E. Palmer, president, and C. V. Thomas, ACL, secretary.

A. M. S. busy With a constantly increasing membership, the Amateur Movie Society of Milwaukee, in Wisconsin, goes into its second year of existence with a well rounded program of meetings and activities. *Home Processing*, a discussion and demonstration by Carl Hirth, and *Title Making*, a lecture by Rex Soice, of the Bell & Howell Company, have been recent features. Planned, at the time of writing, are a club sleigh or hay ride and an informal spring dance, both under the direction of the entertainment chairman, Parmelia Mills. New officers for the current year include Howard M.

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.

WILLO 8MM.
CINE TRIPOD

WITH PAN
AND
TILT TOP

A LIGHT METAL
TRIPOD

IDEAL FOR

8MM. MOVIE CAMERAS

OR FOR USE WITH ALL

MINIATURE CAMERAS

You can double the use of your camera with this sturdily built tripod by swinging your camera for pan shots or up and down for angle shots. New and better pictures will result.

The tilting device is controlled by convenient handle—then locked securely into position by screw.

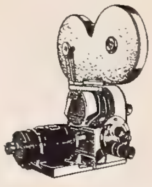
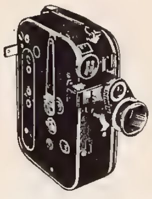
Three section brass construction, collapsible tubular tripod—length 23"—when extended 56"—weight 2 lbs. A real value at $8.50

MAIL ORDERS FILLED

RENT
A MOVIE CAMERA
OR PROJECTOR

You can rent any motion picture camera for a day, a week end or a week to make pictures for any special event or on your vacation. Or you can rent a projector for any period to show your films. The cost is small—and the full amount of rental is allowed if you purchase the machine. You can also hire an operator and complete equipment for a silent or sound movie evening in your home.

WRITE FOR BOOKLET of rental schedules.

Bass offers you
a complete
Commercial Unit
in this latest
RCA 16mm. Sound-on-Film Camera

which includes: 400 ft. capacity turret front camera • three-stage high gain amplifier, 110 volt with crystal microphone • 110 V.A.C. permanently attached motor, vibrationless, steady • 400 ft. B&H. Duplex magazine • 1 in. Wollensak F:3.5 lens • RCA Studio recording galvanometer at BASS (USA only)___ **$935**

Or equipped for 12 volt battery operation, including batteries___________ **$960**

Movikon 16
a 16mm. sensation
by ZEISS
With Sonnar F:1.4 lens with coupled optical range finder.

With choice of 7 lenses—1" to 7⅛" . . . with 26 available controls . . . the ultimate in refinements. Free literature on request. Big trade in allowance on present camera . . . With fine case______ **$385**

Write Dept. C

Bass CAMERA CO.
179 W. MADISON ST.
CHICAGO, ILL.

Write for free Bass Cine Bargaingram

...our CRUISE
through–
The Caribbean

USE METAL LETTERS FOR MAKING TITLES

Ask for samples of the most beautiful Capital and Lower Case Letters Made

Assortment 222 pieces in wood case. $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.
Specify white or black letters
YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.
H. W. Knight & Son, Inc., Seneca Falls, N.Y

LAACK F:1.3
ULTRA SPEED LENS
You can laugh at poor light conditions with this super speed objective. Speed up the camera for slow motion and get perfect pictures. In micrometer focusing mounts.

8mm. ½ in. Focus	16mm. 1 in. Focus
For Keystone and Stewart-Warner 8mm. cameras. Focuses 1 foot to infinity.	For Keystone Filmo, Bolex, Victor and Paragon 16mm. cameras. Focuses to 2 feet.
$49.50	$59.50

F:1.3—1" for Filmo 75, price......$64.50

Burke & James, Inc. 225 W. Madison St. CHICAGO, ILL.

Steller, ACL, president; Eugene Millmann, first vicepresident; Richard E. Krug, ACL, second vicepresident; Mrs. Erma Niedermeyer, secretary; Manford C. Galby, treasurer. Harold F. Haas serves as editor of the club's attractive bimonthly bulletin, *The Cine-Crat.*

Work for Walla Walla Relatively far removed from the guidance of so called photographic experts, members of the Walla Walla Cinema Club, in Washington, work out their own lectures and demonstrations by assigning subjects for study to each member in turn. Title making and writing have been the subjects of late programs, highlighted by "on the spot" filming of positive titles in meeting and the presentation of a 100 foot roll of trick title styles shot on reversal. Kenneth Owsley, ACL, was in charge of this program. Officers for the current year include Clarence Ludwigs, president; Mr. Owsley, vicepresident; M. J. Thomas, secretary; Louis Felch, treasurer. Edgar Thornton is serving the club as editor of its newly established bulletin.

Scoop for Columbus In Ohio, members of the Columbus Movie Makers saw 16mm. movies of the recent inauguration of Governor John W. Bricker a full twenty four hours before theatrical newsreels flashed the same event on Columbus screens. Kenneth Agee, a member of the club, was the enterprising amateur to score a beat on the newsreel companies, by rushing his film to Chicago and back in just forty two hours from production to projection. The Columbus club meets on second and fourth Wednesdays in the Virginia Hotel.

Austin elects Officers for 1939 have been announced by the Austin (Minn.) Camera Club as follows: L. W. Murphy, president; Dr. W. H. Nordin, ACL, vicepresident; A. L. Enochson, secretary; Nordine Torgenson, ACL, treasurer. Place winners in the club's late contest include Dr. Nordin and Miss Torgenson, in the 16mm. class, and Dale Shoemaker and Faye Comeau, in the 8mm. group.

River Park ballots Going into their second year of activity, members of the Metro Movie Club, in Chicago's River Park district, have installed new officers as follows: Marshall Howard, president; Curtis Talbot, vicepresident; James Stevenson, secretary; Irwin Cloud, treasurer. Serving with them on the club's board of directors are Dr. C. Enion Smith, ACL, Chester C. Cooley, Herman E. Lacy, ACL, and Edward G. Egloff. Important on late programs have been *Los Angeles and Return*, an 8mm. color film by C. M. Howard; *General Electric Ex-*

Produced by
JOHN HALLIDAY

Give yourself credit! Spliced in after your main title, this Title-Craft spotlight background lifts your film right out of the "home-made" class into the status of a "production." Professional titles, made to your order, start at 20c for 8mm., 25c for 16mm. Fades, lap-dissolves, wipes, and two-color titles also available. Write now for the Title-Craft circular which illustrates 79 backgrounds and gives complete information and prices.

BELL & HOWELL COMPANY
1843 Larchmont Avenue Chicago

***Extra!* Coronation of Pius XII**
Have the World's Fairs in your home. Be the first in your town to own a print of these Gigantic Exhibitions. A wonderful addition to your collection. Available at regular Castle Prices. Write for FREE catalog listing above and other Castle releases. Place your order to-day. For more details, see Castle advertisement in this magazine.
JAMES A. PETERS
Commercial Motion Picture Service
456 TURNER ST., Dept. N. ALLENTOWN, PA.

SIMPLEX FADING GLASS
Make fade-in, fade-out, dissolve effects. Complete with carrying case **$2.00**
SIMPLEX FILM CLEANING KIT
Economical way of insuring clean films **$3.50**
Scenes in a Busy Harbor, 300 ft.
16mm. Sound film **$18.50**
ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

BELL & HOWELL FILMO
Home Movie Headquarters
DESERET BOOK COMPANY
44 East South Temple Salt Lake City, Utah

SPECIAL OFFER!
ENTERTAINMENT 16MM SOUND ON FILM EDUCATIONAL

FOR DEALERS—LIBRARIES
16mm. Sound-on-Film

Acquaint yourself with Gutlohn pictures at an unusually low price! A wealth of material including Features, Shorts, Musicals, Cartoons, etc.

Per Reel **$17.00**

1200 subjects available for rental or sale to home users. Send for catalog.

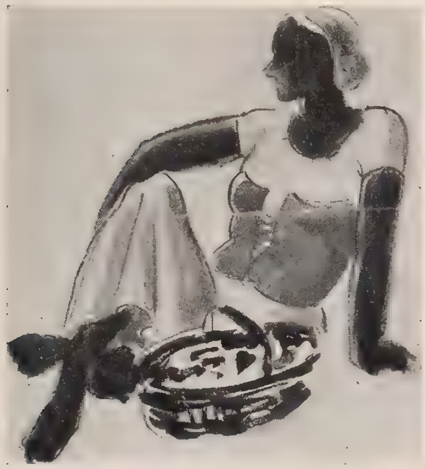
WALTER O. GUTLOHN, Inc.
35 W. 45th St., Dept. M-4, New York

Ripley W. Bugbee from frame in his film "Mighty Summits"

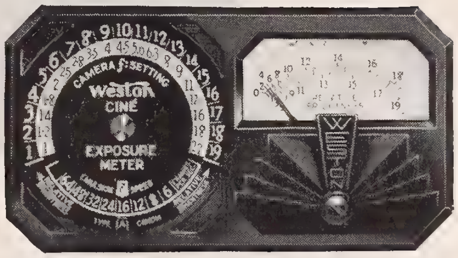
posure Meter, a talk by L. E. Northfield; *Title Making*, a talk by Rex Soice.

Rochester elects New officers for the current club year have been announced by the Rochester Amateur Movie Club, ACL, as follows: Joseph Marsey, president; Alice Warren, vicepresident; Kathryn Uderitz, secretary; Louis Rappaport, treasurer; Donald Paxson, ACL, custodian.

Huntington honors In West Virginia, members of the Huntington Amateur Movie Makers have judged the entries in the club's contest for Christmas films and given first award to Louis Reasor, for *They Came Bearing Gifts*. James Warfuel took second place, in a close competition, with *Christmas at 638 Seventh Street*. These pictures, and the commercial feature, *The Lost World*, were screened by the club at a social gathering held the following month. Mr. Reasor and Mr. Warfuel serve the group as



A costume sketch drawn by Ripley W. Bugbee for cine study "The Least of These"



No choice could be easier!

In selecting an exposure meter, consider first, just what meter is used almost exclusively by professionals and amateurs alike. Consider, too, whether the meter is made by an instrument builder of long experience and world-wide repute. Also consider, *and this is of vital importance,* the viewing angle of the meter. Does it cover an angle and area similar to the camera lens . . . excluding extraneous light, and giving *only* an exact measurement of the light the camera sees? If you consider these essentials, your choice is easy . . . your selection will be WESTON. Then you, too, will have the *proved* meter which meets every requirement for *exact exposures* and *better pictures* . . . the *real* reason why WESTON meters are so outstanding in this field. » » » See WESTON models at your dealer's today, or write for complete literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

WESTON *Exposure Meter*

How often have you said **"IF I COULD ONLY AFFORD SOUND!"**

YOU CAN

With this new Presto Recorder you can add sound to pictures at remarkably low cost.

Put life into silent films with music, sound effects, the voices of family and friends. Presto recording equals the best 16 mm. sound on film — yet it costs far less and the machine can be operated easily by anyone. Ask your dealer to write us and arrange for a free demonstration.

PRESTO MODEL M RECORDER

Lets you blend voice, sound effects and music to be reproduced with your silent pictures.

Two 12" turntables, operating at either 78 or 33 1/3 rpm., enable you to record and play records continuously without interruption.

Recorder may also be used to record radio programs, or as a 5-watt public address system.

Complete data on request

PRESTO RECORDING CORPORATION
251 West 55th Street, New York, N. Y.

f1.5

FOR COLOR MOVIES

Here's the lens to give you gorgeous full-detail color shots—indoors or out. Also invaluable for black and white movies, when lighting conditions are really tough—indoors, shots in heavy woods, night scenes, etc. The f1.5 speed makes it startlingly fast; fine optical corrections make it record colors truthfully. In 1" and 2" focus, and priced temptingly.

Write for FREE BOOK!

WOLLENSAK OPTICAL CO.
502 Hudson Ave., Rochester, N. Y.

WOLLENSAK

Now! CAMERAS ON CREDIT

• Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.

Financed through Commercial Credit Co.

KLEIN & GOODMAN
18 S. 10th Street, Phila., Pa.

"WILD INNOCENCE"

An unusual presentation of wild life in the Australian wilderness. Featuring the taming and training of a kangaroo, in an absorbing dramatic setting. In 6 reels, 16mm. sound film. Running time: 63 minutes.

POST PICTURES CORP.
723-7TH AVE. NEW YORK, N. Y.

TITLING OUTFIT COMPLETE $2

Now you can obtain Professional results with the new "A to Z" complete Titling Kit. This simple "A to Z" Kit produces lettering and background effects adaptable for all movie tricks such as Fades, Dissolves, Direct Positive Titles, Cartoon Backgrounds. Lifetime use of ALL the letters because they never wear out, nor can you lose any of them. Photographs easily and projects perfectly.

The complete Titling Kit contains:
- 1 volume of Initials (8½" x 11") with over 1600 of all sizes.
- Over 80 styles of the word "the".
- 1 volume of Lower Case Letters (8½" x 5½") 12 alphabets.
- 4 charts of decorative ideas for backgrounds.
- 6 charts of hand designed numerals.
- A special Black Titling Pencil.
- Tracing Paper and complete simplified instructions.
- White Background Board.

Send $2 today for the complete double volume "A to Z" Titling Outfit.

Or write for FREE sample literature.

JACOB STEIN, Box M
175 FIFTH AVENUE, N. Y. C.

newly elected president and secretary respectively, with D. C. Dotson returned as vicepresident.

Des Moines dines

Highlights and Shadows, the distinguished documentary film of photography, produced by Dr. J. S. Watson, jr., ACL, and Kenneth R. Edwards, for the Eastman Kodak Company, was the featured presentation at the fourth annual salon dinner of the Y. M. C. A. Movie and Camera Club of Des Moines, ACL, in Iowa. The dinner, held at the conclusion of this group's fourth international exhibition of still pictures, was in charge of Leon Smith.

Film for S. F. Fair

Now being presented at the Golden Gate International Exposition, as a part of the regular exhibit of the Cascade Wonderland Association, *Jackson County Beauty Spots* was the feature of a late dinner meeting of the Southern Oregon Movie Club, in Medford. H. D. Kem, a member of the club, was the producer. Officers elected for 1939 at the same gathering include W. Bernard Roberts, ACL, president; Mark Taylor, vicepresident; W. E. Thomas, ACL, secretary and treasurer.

New in Connecticut

Twenty five movie makers signed the charter roll of the Monogram Movie Club, ACL, a group recently organized among employees of the Bridgeport Works of the General Electric Company. First officers are Richard F. Shea, president; W. K. Skolfield, vicepresident; D. J. Sweeney, secretary and treasurer. The club has been studying films from the League's Club Library in preparation for undertaking a production of its own.

Practical films

[Continued from page 171]

which shows how local farmers raise and manage their sheep. Once or twice every week, this film is screened before rural community audiences by means of a projector converted to run with either thirty two volt direct current or the usual 110 volt alternating current. This makes it possible to operate the projector with five, six volt automobile batteries, connected in series, when no line current is available. A new production, now being considered under the title, *Four Pillars of Income,* is to record the various types of income possible for farmers.

■ Unique among films of far off places and foreign, age old customs is the picture, by Ira Hatch, ACL, of Ventnor, N. J., entitled *Pilgrimage,* recently released by the Harmon Foundation of New York. In two reels, the film follows the three and a half month relig-

A few

Fifth Anniversary

SPECIALS

Used bargains for movie makers

Bell & Howell 70A camera, f/3.5 lens, case	$37.50
Bell & Howell projector, oval base, 250 watt-50 v. lamp, with voltmeter control, case	$49.50
Bell & Howell 70D camera, f/3.5 Cooke; f/1.5 Plasmat and 3¾" f/3.3 Wollensak telephoto, Mayfair case	$159.00
Cine-Kodak, Model B f/3.5	$22.50
Arri 16mm. printer; motor drive; light control	$30.00

All in excellent working condition.

Write for our special Bargain List of movie and still equipment.

Fine-grain photo finishing. Laboratory on premises.

MADISON MART INC.
403 Madison Avenue New York
(Between 47th & 48th Sts.)

PEERLESS FILM TREATMENT

VAPORATE ■ ■ ■

. . . "The oil from the projecting machines does not soak in the emulsion, the prints (film) stay much cleaner and, of course, it saves the film a great many scratches since the dust does not collect on the emulsion" . . .

from a letter dated 7/25/1934 of a leading motion picture company.

■ $1.50 protects 400 feet of your film against scratches, climate, stains and finger marks.

NEW YORK	CHICAGO	LOS ANGELES
Vaporate Co. Inc. 130 W. 46th St.	Bell & Howell Co. 1801 Larchmont	Craig Movie Co. 1053 S. Olive St.

Become an Expert PHOTOGRAPHER

Train at Home or in our modern studios. For pleasure or career. Commercial, News, Portrait, Advertising, Natural Color and Motion Picture. Famous Experts will be your teachers. 29th year. Free booklet.

NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

Kodachrome

MAPS • *Charts* • FINE TITLES

Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

FADES, WIPES, CAN BE ADDED TO YOUR REELS

WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. CINETINTS for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.

DYE RESEARCH LABORATORIES
318 Jackson Street Los Angeles, Calif.

WONDERLITE

For Better Home Movies

Buy from Camera Stores

•

Constant, highly actinic Light . . . from Wonderlite Picture Flood, Filter Flood (for indoor movies with outdoor Kodachrome) and Dufaycolor Filter Flood Lamps makes Wonderlite lamps worth twice their price. Try them.

Write for Our Folders

•

WONDERLITE COMPANY
14-X Northfield Ave. West Orange, N. J.

W. E. Blackhall, ACL, filming for "Democracy On Parade"

ious trek of Hindu pilgrims up the Himalayan Mountains in India to the headwaters of the Ganges, where the ceremonial bathing in sacred waters climaxes their religious experience. A brief preface opens the film to explain the purpose of the pilgrimage and to introduce the photographer who spent parts of three summers on wearisome trips to complete the difficult production. Another film made by Mr. Hatch, and also to be distributed by the Harmon Foundation, is *Soil of India*, a one reel monochrome record of the work being done with natives at the Agricultural Institute at Allahabad, India. Concerned with similar subject matter, but unfinished as yet, is a 1600 foot film, entitled *Up from Poverty in Rural India*, made by Dr. D. Spenser Hatch, brother of Ira Hatch. The purpose of this production, made in connection with the Y. M. C. A. work in a typical Indian village, is to portray rural education in agriculture, industry, medicine and cooperative methods of community life.

The clinic

[Continued from page 169]

Lap dodge A clever pseudo lap dissolve may be made by using nothing more than a polarizing filter and a pool of water. Find a small pool the surface of which is so still that it will serve as a mirror. Place the camera at one side, pointing downward at the water at an angle of about thirty degrees in relation to the surface. Have a friend place himself so that he may be seen in the surface reflection. Put the polarizer on the camera in the neutral position, so that it will not interfere with the reflected image, and start filming the reflection. When it is desired to change the subject, simply rotate the filter and thus eliminate the reflection. Then stop the camera and ask a second actor to take the place of the first. Start the camera and turn the filter back to the neutral position. The image of the second subject will fade

REVERSAL FILMS

16mm. Gevaert

for perfect movies

16mm. PANCHRO SUPER REVERSAL: 50 ft. $3.25, 100 ft. $6.00; 16mm. PANCHRO MICROGRAN REVERSAL: 50 ft. $2.50, 100 ft. $4.50; ORTHO REVERSAL: 50 ft. $2.50, 100 ft. $4.50. Convenient processing stations all over the world insure prompt reversal. No additional charge for processing. Return postage prepaid.

There's one sure way to know how we feel about the superb quality of these films—try them yourself in your camera. Then watch what "theatre quality" projection you get on your screen. You will agree along with thousands of enthusiastic Gevaert filmers that movie making with Gevaert Reversal Films is a distinct thrill. Ask for Gevaert films at your dealer.

The GEVAERT COMPANY of AMERICA Inc
423 West 55th Street, New York
Boston · Philadelphia · Chicago · Los Angeles · San Francisco
Toronto · Montreal · Winnipeg

beg, borrow or *Buy* a TELEPHOTO *lens*

If you want to get the maximum out of your Movie Comera

Countless picture possibilities are lost forever because the action takes place a way off in the distance. Make the most of these fleeting opportunities. Equip your camera with a Meyer telephoto lens. *It will bring the action to you.* For almost fifty years Meyer lenses have been noted for their extraordinary picture taking qualities—their razor sharp definition over the entire image field—their full optical correction for either color or black and white photography.

Write today for booklet 33 describing Hugo Meyer lenses

Telephoto Lenses

for 8mm Cameras		for 16mm Cameras	
1 inch *f*/1.5	**$84.00**	2 inch *f*/1.5 & *f*/2.8	**$60.00** to **$119.00**
1½ inch *f*/2.8	**54.00**	3 inch *f*/2.8 & *f*/4.5	**50.00** to **72.00**
3 inch *f*/4.5	**50.00**	4 inch *f*/2.8 & *f*/4.5	**60.00** to **82.00**
		6 inch *f*/4 & *f*/5.5	**78.00** to **110.00**

HUGO MEYER & CO.
39 West 60th Street New York

QUIT SHOVING . . .

It's old-fashioned to pile up in the center in order to see clear, undistorted movies in your home. Scientific tests have definitely proven that with the NU-MATIC Wide-Angle Crystal Beaded Fabric Screen, you can see clearly from practically any angle.

17.50 *30 x 40 inches (other sizes priced in proportion)*

NU-MATIC Britelite-Truvision WIDE-ANGLE Crystal Beaded SCREEN

Ask your dealer to demonstrate the box-type NU-MATIC to you . . . compare the light reflected from the NU-MATIC as against the ordinary beaded fabric . . . examine all of NU-MATIC'S advantages . . . notice how easily it sets up . . . how free from wrinkles it is . . . what bright, clear pictures you see.

Write for complete details to Dept. MM-21.

Motion Picture SCREEN & ACCESSORIES CO., INC.
351 WEST 52nd STREET NEW YORK CITY

CAMERAS ON CREDIT

HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.

CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

REDUCTIONS
ENLARGEMENTS
DUPLICATES
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

MOVIE CAMERAS PROJECTORS 10¢ A DAY

Nationally Advertised! 10-Day Trial! Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. **MONEY BACK 10-DAY TRIAL** on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS **10c A DAY.** FREE details, write: **DON ELDER'S HOME MOVIES, 739 BOYLSTON ST., Dept.** E-4 **BOSTON, MASS.**

TITLES BY PARK CINE

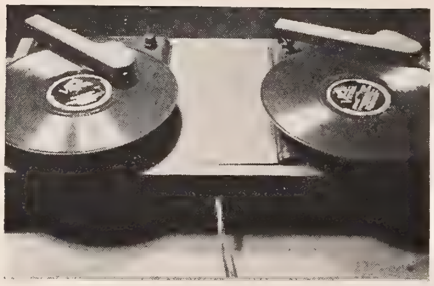
Complete Titles on appropriate backgrounds to professionalize your home movies. Compose your own TITLES . . . we hand-set them on backgrounds you select from our catalogue, sent you FREE on request.

Yet these artistically photographed Titles cost no more than typewritten Titles. Priced at 25c for genuine hand-set printed Titles and only 35c for Art Background Titles.

PARK CINE LABORATORY
120 West 41st St. New York

into the picture. For convenience in placing the reflections prominently in the scene, the pool should be rather small. The area surrounding the pool will not be changed by this manipulation.

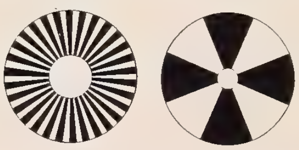
Disc sound William R. Hutchinson, ACL, sent us a picture of his dual turntable outfit, made from two inexpensive record players placed in a box and wired in series. The connection to a radio is made in the conventional manner, and the series wiring permits the use of two volume controls, either together or independently. His solution is an inexpensive one, since the purchase of the record players usually includes a generous number of phonograph records as part of the bargain.



A dual turntable designed by William R. Hutchinson, ACL

Exact speed By cutting out one of the two discs shown below and mounting it on the sprocket or starting knob, as will be described later, the movie maker will have provided himself with a handy and highly accurate means of checking his projector's speed.

The two types shown will cover nearly every 8 or 16mm. projector on the market. The disc with the greater number of sectors is designed for use with projectors whose sprockets turn once for each eight frames of film passing through the gate and whose surface is smooth, so that the disc may be fastened in place with rubber cement. This disc will also work on certain 8mm. machines whose sprockets revolve once for every sixteen frames.



You can check your projector speed by using one of these

The other disc, with fewer sectors, is made for those projectors which have sprockets on which it would be difficult or impossible to paste a paper disc. On such machines, the disc must be placed on the starting knob which ordinarily

ODDITIES
Beyond Belief

Wonders of Nature and Man!
Strange people!
Rare living scenes!
Sport and Adventure!

Abundantly brought to your home in 6 one-reel silent films, and 6 one-reel sound films, for your 16 mm. projector.

Let your family and friends share your pleasure, and provide for your children an education more enduring than printed words!

PRICE—**$18.90** in sound
$11.70 in silent form

NU-ART FILMS, INC.
145 West 45th St., Dept. H., New York City

ADHESIVE TITLE LETTERS
REMOVABLE **25c** (in coin) REUSABLE
BRINGS BACKGROUND CARD AND THE END
13/16" GOTHIC (240 LETTERS) $2.50
1" EXOTIC (240 LETTERS) 3.50
ACCURATE CINEMA SERVICE
2609 MORSE AVE. CHICAGO, ILL.

The SPECIAL SALE of
Back Copies
of
MOVIE MAKERS at 15c
continues until April 30th.

These numbers are still available at the single copy price of 15c:

1926: December
1927: January to November, inclusive
1928: April to December, inclusive
1929: all months
1930: February to December, inclusive
1931: all months
1932: all months
1933: all months
1934: January to April, inclusive
June to December, inclusive
1935: February to December, inclusive
1936: all months
1937: June to December, inclusive
1938: July, August

SEND YOUR ORDER EARLY. When the limited supply, set aside for this special sale, is exhausted, these numbers of MOVIE MAKERS again will be available only at their full prices of 25c to 50c each.

Include Cash With Order

MOVIE MAKERS
420 Lexington Ave. New York, N. Y.

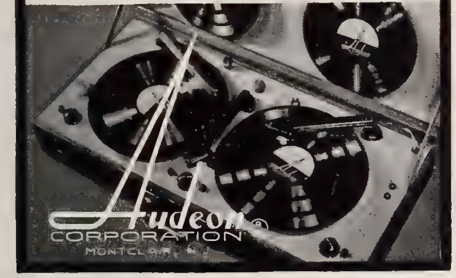
Sound Effects FOR SILENT MOVIES

WITH The Audeon DUAL TURNTABLE

- Three pick-ups, each with individual volume control, ON & OFF switch and guide light.
- Calibrated Cue Selectors for placing pick-ups at pre-determined positions on records while running.
- Broadcasts to radio WITHOUT wired connections.
- Also wired conventionally for use with amplifier and P. A. system.
- Balanced 3-channel input mixer and many other special features.

See your A.C.L. dealer or write us direct

THE DE LUXE MODEL IS ILLUSTRATED BELOW



RALPH R. ENO
America's Pioneer
Art Title Builder
And Film Editor
545 FIFTH AVE. NEW YORK

ARCHERY vs. GOLF
A Brand New Sound Release
Novel Contest Between Champion Golfers and Archers—who show the novice how it's done.
$25.00 NET
J. H. HOFFBERG CO., Inc.
729 SEVENTH AVE. NEW YORK

DON'T BREAK YOUR BANK!
Pay just $64.50 DOWN on the new
Paillard - BOLEX
World's Finest 16mm. Movie Camera for Critical Amateurs

Of course, you want a BOLEX — but, you don't have to deprive yourself of other things in order to own it! Simply buy on our low-term plan — only $64.50 down and $21.41 a month, and take as long as 12 months to pay. Easy, isn't it? You get a COMPLETE BOLEX, with all the advantages that have made this camera world famous. F/1.5 lens (Meyer or Berthiot) and carrying case. With Leitz, Hektor Rapid f/1.4 lens, $20.00 additional. Write for details. Dept. MM-4.

Trade in your old camera—liberal allowance!

FORDHAM ELECTRIC CO., Inc.
2563 Webster Avenue
(*One-Half Block North of Fordham Road*)
New York City

revolves twice for each projected frame.

In order to check the speed of the projector, a disc, when attached properly to the machine, must be viewed by the light from a neon glow lamp which is burning on sixty cycle alternating current. When viewed in this manner, the white sectors will appear to be motionless when the machine is running at a speed of sixteen frames a second. A variation from normal speed will cause the sectors to appear to move in one direction or the other. The disc having the greater number of divisions will indicate a speed of exactly sixteen frames a second. The other disc indicates a speed of fifteen frames a second, but, of course, this is perfectly satisfactory as a projection speed. Due to a fraction involved in the calculations, it is impossible to make this type of disc for a speed of precisely sixteen frames.

A neon lamp may be purchased from most electrical or radio supply houses. It may be placed in a small socket on an extension cord so that it can be held close to the revolving disc for checking the projector.

Title background An old method of obtaining photographic title backgrounds for titling with positive film has been brought to mind by J. R. Jarvis, M. D. He reports that he regularly uses ordinary still negatives in his titler and does his lettering on a sheet of transparent celluloid, which is placed in front of the negative. The lettering is done with black ink, and, of course, when the setup is photographed on positive film, the letters appear white on a photographic background in correct values. The negatives are illuminated from the rear by diffused light.

Camera truck When P. N. Kharas, ACL, was faced with the need of a smoothly operating dolly for his camera, he commandeered a bicycle, straddled the legs of his tripod over the center bar and lashed them together near the lower ends. He found this to be a practical and steady substitute for a much more elaborate device. The thought comes to mind that Junior's velocipede also would be well suited as a dolly for backyard moving camera shots.

Sharpness The popularity of a recently introduced 16mm. frame enlarger has emphasized the point that scenes which are fairly satisfactory on the screen are not always sharp enough to make good enlargements. The tremendous enlargement of the 16mm. frame will show up a lack of sharpness in the original film with startling clarity. Of course, lack of sharpness in fast moving objects is to be expected, and this is not noticeable nor objectionable on the screen, because the successive

Scoop FOR YOUR HOME MOVIES

SAN FRANCISCO WORLD'S FAIR
BY DAY BY NIGHT

Finest professional shots of $50,000,000 Golden Gate Exposition on San Francisco's Treasure Island...filmed from ground and sky...by day and night...expertly edited into one 8 or 16mm reel...an inspiring souvenir movie of the West's greatest 1939 event...a movie parade of modern wonders you will treasure for years.

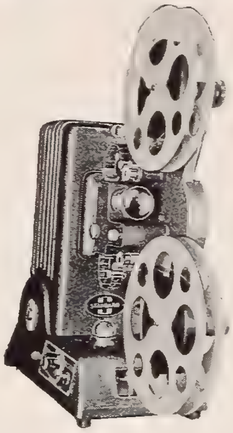
Buy NOW at Your Photo Dealer
8mm: $1.75 (50'), $5.50 (180')
16mm: $3.50 (100')
$8.75 (360') Sound-on-film: $17.50 (350')

CASTLE FILMS
30 Rockefeller Plaza • New York City

Mail This Coupon Today!
for latest 1939 Catalogue describing new San Francisco World's Fair film and 50 Sport, Historic, News, Cartoon, Thrill and Travel Home Movies.

*Name*__________
*Address*__________
*City*__________ *State*__________

The New
STANDARD



MODEL S90 (16mm)
- ▲ 750 WATTS
- ▲ DIRECT ILLUMINATION
- ▲ WIDE APERTURE *f*/1.6 PROJECTION LENS
- ▲ FORWARD & REVERSE
- ▲ STILL PICTURES

All the DeLuxe Features Found in more expensive machines

$8950

Write for literature

STANDARD PROJECTORS, Inc.
72 Spring St. New York, N. Y.

Beautiful Pictorial Background End Titles in Full Color
16 M M.—**50¢** 8 M M.—**30¢**
An Assortment of 6 Different End Titles in 16 mm. for $2.50 or in 8 mm. for $1.50
All Hand Lettered, Genuine Kodachrome Film, Fade-Outs.
CHROMART TITLES
88 PLEASANT ST. PAWTUCKET, R. I.

MOVIE MAKERS
offers

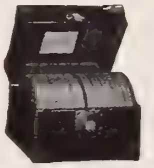
An attractive, black fabrikoid, gold lettered binder for your copies of the magazine.

Price $1.50
(30c additional for Canadian and foreign postage)

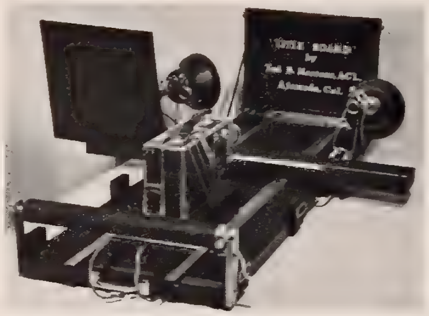
Send your order accompanied by remittance to

MOVIE MAKERS
420 Lexington Ave. New York, N. Y.

8MM
FIBERBILT
16MM
SHIPPING & STORAGE CASES for FILMS



In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*
FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York



Advanced trick title maker built by Ted B. Martens, ACL

images flow together, in a manner of speaking. But lack of sharpness throughout a fairly quiet scene is proof that the focus is not right. Movie makers can use this method to check their lenses for proper adjustment. If all enlargements show poor overall definition, one might well have the camera and lens tested by the manufacturer.

What does spring mean?

[Continued from page 162]

for the young in heart.

Ask a boy and girl of your acquaintance to act a sequence depicting the theme, "In the spring, a young man's fancy." It may be old stuff, but it's still good. Take closeups of hands or feet, near shots of heads, more or less silhouetted in the low light of evening, and long shots as they stroll on a hilltop.

When you picture the season of new life, tell the whole story. Naturally, you will want the beauty of buds and blossoms, but look for the movement and human interest of living things as well.

News of the industry

[Continued from page 176]

Meyer & Company, 39 West 60th Street, New York. Lenses, both 8mm. and 16mm., are listed in a special catalog.

New recorder Especially developed to aid the movie worker in recording an uninterrupted voice or musical accompaniment to his films, the new Presto Model M Recorder is of exceptional interest to all who wish to present their showings with this aid. The machine consists of two twelve inch turntables, housed in a neat, portable carrying case. Both turntables are capable of recording or reproducing records at speeds of thirty three and one third or seventy eight revolutions a minute, so that standard or long playing records may be produced. Each turntable is equipped with a complete record cutting mechanism, which will cut 100 lines an inch on special, acetate coated records that give excellent reproduction. The incorporated amplifier is equipped with a mixer which allows the use of two microphones simultaneously, or of one microphone and one phonograph pickup. The latter combination proves useful when music or sound effects are to be used as a background to the voice of the commentator. The control panel contains a volume indicator meter, mixer controls, tone control and changeover switch for recording or reproduction. Description of the new recorder, together with instructions and methods for synchronizing with film, are contained in a new booklet issued by the Presto Recording Corporation, 242 West 55th Street, New York.

Filter kit All owners of Bell & Howell, Keystone, Univex and other movie cameras with similar lens mounts will be interested in the special filter kit recently offered by Chess-United Company, Madison Avenue and 29th Street, New York. This kit consists of a usable assortment of four Omag-Swiss homogeneous optical glass filters. Included are yellow, green, red and Kodachrome haze filters. The universal mount is of the sunshade type and screws directly into the lens barrel.

Color makeup In cooperation with practical users of color film, a theatrical makeup firm has developed a special makeup to be used as an aid to portraiture in this medium. It is said that the application of this new color makeup has been reduced to six easy steps, which are described in the new booklet, *Simplified Makeup for Color Film*, which will be sent on application to Miner's, Inc., 12 East 12th Street, New York.

Frame blowups Movie amateurs interested in reasonably priced frame enlargements should communicate with Brian Calhoun Studio, 4 West 40th Street, New York City. Recently submitted samples of such enlargements, of the kind that is to be offered to the amateur, showed very satisfactory results.

Pierce meter A new type of visual exposure meter has been announced by the Raygram Corporation, 425 Fourth Avenue, New York. Compactly designed and low in price, the new meter is said to give excellent results and is operated from the same position as that of meters of the more expensive type. Complete preset adjustment is possible, so that the reading may be taken directly under the given constants of film speed, filters, etc. The instrument is called the Pierce Exposure Meter and is available in cine or still models.

DeVry publications An interesting and well arranged new course book for film subject matter is *The DeVry Consolidated*

BARGAINS
FEATURES AND SHORTS
16MM. SOUND ON FILM
Used prints, but in excellent condition. Many are equal to new. From the shelves of one of the largest sound film libraries in the world, whose very high standards make its surplus films equal to the best used subjects it is possible to buy.
$5.00 to $9.00 Per Reel
ALSO
VICTOR ANIMATOPHONE SOUND PROJECTORS
Used, but in excellent condition, $125.
Also reconditioned and guaranteed models as low as $145.
HARRIS HOME MOVIE LIBRARY
322 W. 42nd St. New York, N. Y.

ATTENTION MOVIE FANS!
PHOTOGRAPHING — EDITING — TITLING
Have your motion pictures photographed in color the HORNE PROFESSIONAL way. Add distinction to your MOVIES by having them professionally edited and titled at a small cost. Information upon request.
HORNE MOVIE SERVICE
342 Madison Ave. Box M New York

JUST ACQUIRED!
6 New Action Melodramas
6 and 7 Reel Talking Pictures
- Manhattan Shakedown
- Special Inspector
- Undercover Men
- Thoroughbred
- Death Goes North
- Murder Is News
Write for FREE CATALOG and Details!
PICTORIAL FILM LIBRARY, Inc.
130 W. 46th Street New York City

PROFESSIONAL 16MM. PRINTERS
Developing Machines Lite Testers
Laboratories Write for Details
FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

EVERYTHING PHOTOGRAPHIC AT AMAZING PRICES TO YOU
Send for OUR price on what YOU want before you buy. Send for this month's FREE bargain list.
BUY DIRECT AND SAVE
WHOLESALE CAMERA SUPPLY CO.
41 Union Square Box 13 New York City

Customer-friends of the
KODASCOPE EDITING & TITLING SERVICE
of the
Eastman Kodak Company
will be pleased to learn that they may continue to obtain the same high standards of product and service, extended under the supervision of
W. E. Stahl
STAHL EDITING & TITLING SERVICE
33 West 42nd Street New York, N. Y.

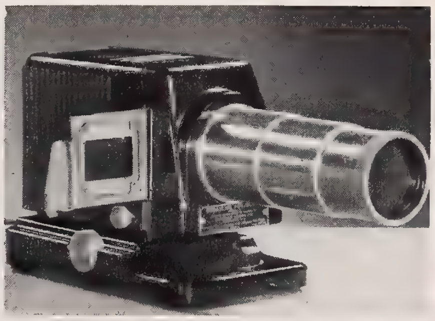
List of Free Sound and Silent Films, issued by the DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill. Subjects are cross referenced, both as to alphabetical and generic group headings. The price of the book is twenty five cents. Another publication by this firm, of great interest to visual educators, is entitled *Proceedings and Addresses,* covering the Eighth Session of the National Conference on Visual Education and Film Exhibition (DeVry Foundation). Part II of this book constitutes a *Conference Year Book of Audio-Visual Education 1938.* The book is edited by A. P. Hollis, and the price is fifty cents.

Kodascope Libraries closed

Because active film rental libraries are now maintained by many leading dealers in motion picture equipment, it is announced that the Kodascope Libraries Division of the Eastman Kodak Company is discontinued, as of April 1, 1939. The closing of this well known library will be a matter of particular interest to movie amateurs of long standing, who will remember Kodascope as one of the pioneers of its type.

Reel clip A handy little gadget, which will secure the film end on any 8mm. or 16mm. reel, has been introduced by Besbee Products Corporation, Trenton, N. J. Finished in matte aluminum, this device, called the Reelclip, is so made that any identifying mark or title may be written on its surface in pencil, crayon or ink.

Filmaster Three former 16mm. projector models, made by Bell & Howell, are now to be replaced with a new machine, which that company claims to be the finest moderately priced projector ever offered by them. The new machine, called the Filmaster, is entirely gear driven, with no spring belts or chains. In operation, the new gear system is said to be exceptionally silent. In addition to feed and takeup, the system also operates as a high speed rewind. Line voltage lamps, from 300 to 750 watts, may be used, and the efficient optical system includes a Magnilite condenser and an $f/1.6$ projection lens. An independent lamp



Eastman Kodaslide Projector has efficient 100 watt bulb

Astor PICTURES 16 MM
BIG EVENT in 16mm SOUND FILM
"HEART OF NEW YORK"
With
AL JOLSON, FRANK MORGAN
MADGE EVANS
9 REELS
A musical spectacle (music by Rodgers and Hart) bringing new standards of entertainment value to the 16mm market.
"THE BAT WHISPERS"
With
CHESTER MORRIS * UNA MERKEL
10 REELS
The most famous of stage plays made into the most thrilling of all pictures.
"RAIN"
With
JOAN CRAWFORD WALTER HUSTON
GUY KIBBEE
11 REELS
A roadshow special—nothing on 16mm film offers such an outstanding array of top-flight stars in such an outstanding and famous picture.
"EVERYTHING IS RHYTHM"
With
HARRY ROY and
HIS FAMOUS BAND
6 REELS
The prize, and surprise, of the 16mm season. A whirlwind musical feature with 7 new song hits.
OTHER GREAT PICTURES AVAILABLE NOW
Including
FEATURES and SHORTS
GREAT SPECTACLES TO COME
WILL INCLUDE
"HELL'S ANGELS"
"SCARFACE"
"SKY DEVILS"
"CROOKED CIRCLE"
"COCK OF THE AIR"
With such stars as
PAUL MUNI, SPENCER TRACY, BORIS KARLOFF, GEORGE RAFT, etc.
LIBRARIES AND DEALERS:
WRITE FOR QUOTATIONS AND TERMS
16MM FILM USERS:
If not available at your regular library, write direct for names of libraries handling Astor product.
The Major Product of the 16mm Market
ASTOR PRODUCTIONS, INC.
R.K.O. BLDG.—RADIO CITY
NEW YORK
CABLE—"ASTORPIC"

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: Powell Radio & Camera Shop, 430 Hull St.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Kemp Camera Shop, 127 W. Main St.
Anaheim: J & L Camera Supply, 125 E. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Culver City: Rex Film Co., 9357 W. Washington Blvd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
Photo Service Co., 1121 Fulton St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Moreton's, Inc., 7561 Sunset Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store, 5331 Foothill Blvd.
Palo Alto: Camera Shop, 309 University Ave.
Pasadena: Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: Murane's, 323 N. Broadway.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Harrison Harries, 256½ Farmington Ave.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Palm Beach: Studio Shop, 326 County Rd.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans, Photo Finisher, 1953 E. 71st St.
Union News Co., 37 W. Monroe St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.
Waterloo: Mack's Photo Shop, 615 Commercial St.

KANSAS

Hays: Jeffs Camera Shop.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.

(Continued on page 196)

Dealers Listed in Black Face Italics Are Display Advertisers in MOVIE MAKERS

Eastman Kodak Co.'s building at the New York World's Fair

switch is provided, as is forward and reverse film drive. A still picture attachment, with heat resisting element and positive tilt device, is also incorporated. The projector is finished in dark brown crinkle enamel and is furnished with a drop front carrying case.

Kodak at fair Visitors to the "World of Tomorrow," New York World's Fair, 1939, will be edified and entertained by the complete story of photography, past and present, with more than a casual peep into the future. All of this will be contained within the World's Fair exhibit of the Eastman Kodak Company, an entire building devoted to the creation and uses of photography. Space is too limited here to describe in detail the wealth of material which is to be shown, and an article in an early number of MOVIE MAKERS will feature this apotheosis of photography. The visitor to the Kodak building will not wish to miss such features as the Hall of Color, a semicircular room which will contain an enormous screen, twenty two feet high and 187 feet long, upon which a dazzling variety of Kodachrome transparencies will be projected, with sound accompaniment and special effects.

New Electrophot J. Thos. Rhamstine, the pioneer producer of the commercial photocell exposure meter in America, now introduces a new model of his Electrophot. Selling at a low price, the Model 14 is said to have a much greater sensitivity and incorporates two distinct, wide range comparative film speed readings. It has direct f/ stop dial readings for black and white still pictures and finger tip conversion dial for movies and color film. It is available in three attractive Bakelite cases, black, ivory and mahogany, which are stippled to a non glare finish. Further details may be secured from the maker at 301 Beaubien Street, Detroit, Mich.

B & H has Universals The Filmosound Library of the Bell & Howell Company, noted for its excellent collection of 16mm. sound film features and shorts, is now augmented by ten Universal feature films, including such outstanding releases as *Show Boat* and *My Man Godfrey*. Besides the Universal features, fifteen short subjects will be added, including cartoons, musicals and travelogs. These subjects have been transferred from the catalog of the former Kodascope Libraries Division of the Eastman Kodak Company, which library is now to be absorbed by retail stores. Complete catalog of the Filmosound Library may be had from the Bell & Howell Company, 1843 Larchmont Avenue, Chicago, Ill.

Leroy lettering A new and convenient method of producing neat lettering for titles and similar purposes is offered in the Leroy Lettering Set, produced by Keuffel & Esser Company, Hoboken, N. J. In use, this handy apparatus provides a guide and a small lettering instrument, which automatically follows the outlines of letters inscribed on the surface of the guide. Each complete letter is formed without shifting the position of the guide, and an inexperienced user may obtain good results. Many different alphabets are available, in upper and lower case. A complete catalog may be had from the manufacturer.

Stolen James H. Young, ACL, 182 Court Street, Middletown, Conn., reports the loss of one Filmo Eight camera, Model 134G, serial number 194548. The camera was taken without a lens.

Editing & titling Standards and traditions of service which have distinguished the former Kodascope Editing & Titling Service, of the Eastman Kodak Company, will be continued by the new Stahl Editing & Titling Service, at 33 West 42nd Street, New York City. The new firm will be supervised by W. E. Stahl, whose years of experience with the former concern will constitute an excellent recommendation.

PRECISION
Does Make a Difference

A hundred pairs of shapely legs dancing gracefully in rhythmic unison make a thrilling picture of precision. Every chorine is keenly aware that one misstep can spoil the entire performance.

Here at the Radiant plant we too are keenly conscious of our responsibility to every user of Radiant Projection Lamps and to the dealers who sell them. Since we manufacture concentrated filament lamps exclusively, we dare not prejudice our only source of income by any compromise whatsoever with precision and quality. Every Radiant Lamp must fully meet U. S. Bureau of Standards Specifications, or it is discarded. Radiant Lamps have correct wattage plainly stamped on them. Cheap, inaccurately rated lamps, not so marked, are a poor buy at any price.

Relamp with Radiant, and you'll be convinced that a precision lamp does make a real difference in your projector. Sold by responsible dealers at prices in line with other top quality lamps. Drop us a card for catalog and list of local dealers.

RADIANT LAMP CORPORATION
264 Sherman Avenue Newark, N. J.

RADIANT
Precision LAMPS

10 "THE END" TITLES $1.00
All on colored film, no two alike, include motion backgrounds, fades, wipes, etc. 8 or 16mm. ALL with three dimensional letters.
"I GUARANTEE SATISFACTION"
HAZEN COON
H. C. FILM SERVICE
12191 Ilene Ave. Detroit, Mich.

MOVIE CAMERAS AND EQUIPMENT
RabSons EST. 1905
STILL CAMERAS AND EQUIPMENT
AGENT FOR ALL STANDARD MAKES
TIME PAYMENTS
1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY
TRADES ACCEPTED

(Continued from page 194)

Karl's, 3105 Huntoon St.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Lewis Film Service, 105 E. First St.
Stevensons News Stand, 125 N. Market St.
Winfield: Kemp Sales Co., 1010 Main St.

KENTUCKY

Covington: Home Movie Camera Exchange, 29 W. 6th St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Lovers Lane.
Stroube Drug Co., 105 Third St.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 234 Clarendon St.
Cinema, Inc., 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 91 Union St.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: Buffington's, Inc., 8 Sudbury St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Litchfield: Victor Film Service, 113 E. 2nd St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Milton Mendelwager, 182 W. 49th St.
Nichols' Photo Supply Service, 350 Ave. C.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 1265 Broadway.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
HARRIS HOME MOVIE LIBRARY, 322 W. 42nd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
MADISON MART, INC., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.

Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
England Drug Co., 70 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.
Wewoka: Chaney Drug Co., Box 560.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Medford: Hal's Camera Shop, 29 N. Central.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
JAMES A. PETERS, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1622—11th Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Erie Dry Goods Co., Camera Dept.
Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
NEWS REEL LABORATORY, 1707 Sansom St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Popular Dry Goods Co., Dept. 26.
Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: ***DESERET BOOK CO.,*** 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. Rhodesia: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.

Harringtons Pty., Ltd., 386 George St.

Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.

Kodak (Australasia) Pty., Ltd., 379 George St.

N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.

Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

Rockhampton: Kodak (Australasia) Pty., Ltd., East St.

Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.

Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.

Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.

Harringtons Pty., Ltd., 266 Collins St.

Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.

Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.

Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 383.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.

Eastman Photographic Materials, Ltd., 610 Granville St.

Vancouver Photo Supply, Ltd., 631 Howe St.

World Wide News, 867 Granville St.

Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Camera House, Ltd., 207 Sparks St.

Photographic Stores, Ltd., 65 Sparks St.

John Powis Co., Ltd., 87 Sparks St.

Sarnia: Ingersoll's Drug Store, 159 N. Front St.

Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.

Frank P. Boyce, 192 Sunnyside Ave.

Eastman Photographic Stores, Ltd., 114 Yonge St.

T. Eaton Co., Ltd., College St., Dept. D 15.

190 Yonge St., Dept. D 30.

General Films, Ltd., 156 King St., W.

Lockhart's Camera Exchange, Ltd., 384 Bay St.

Wm. F. McCutcheon Co., 46 Carlton St. (Maple Leaf Gardens).

Roher's Bookshop, 9 Bloor St., W.

Robert Simpson Co., Ltd., Camera Dept.

J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.

H. de Lanauze, 1027 Bleury St.

Eastman Photographic Materials, Ltd., 286 Craig St., W.

Metropolitan News Agency, 1248 Peel St.

Mitchell Photo Supply Regd., 1019 Dominion Sq.

Street Photo Supply Co., 1479 St. Catherine St., W.

United Photographic Stores Reg'd., 722 St. Peter St.

Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.

Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.

Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O., Biskupsky dvur 8.

Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.

Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.

Kodak Aktieselskab, Ostergade 1.

Vodroffsvej 26 (wholesale).

Kongsbak and Cohn, Vimmelskaftet 43.

S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.

N. V. Boekhandel G. Kolff & Co., Noordwijk 13.

Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.

Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.

Quality Shop, 10 Rue Fouad 1er.

Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.

Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.

Lyon: Cinastam, 25 Quai Tilsitt.

Kodak Pathe S. A. F., 26 rue de la Republique.

Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.

Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.

Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.

American Photo Service, 59 rue de Chateaudun.

M. Assemat, 95 rue des Petits-Champs.

Bell & Howell Agency, 8 rue de la Paix.

Brentano's, 37 Avenue de l'Opera.

Cine Grim, 182 Blvd. Berthier.

Film Qui Parle, 84 rue des Petits-Champs.

Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.

9 Blvd. des Italiens.

39 Avenue Montaigne.

5 Avenue de l'Opera.

41 Blvd. Raspail.

28 Place Vendome.

Photo-Plait, 35-39 rue Lafayette.

Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).

Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.

Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.

Bristol: H. Salanson & Co., Ltd., 20 High St.

F. G. Warne, Ltd., 5 Marsh St.

Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).

Chester: Will R. Rose, 23 Bridge St. Row.

Coventry: Messrs. Green's (Hertford St.) Ltd., 49 Hertford St.

Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.

Gordon Lock, Chantry Lane.

Harrogate: A. R. Baines, 39 James St.

Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.

Leek: John Martin, 66 Derby St. (Staffs.).

Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.

Kodak, Ltd., 70 Lord St.

J. Lizars, 71 Bold St.

London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.

E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.

59 Cheapside.

Horne's Camera Mart, 58 Old Broad St.

E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.

Horne's Camera Mart, 32 Gracechurch St.

E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.

N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.

S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.

Westminster Photographic Exchange, Ltd., 119 Victoria St.

W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.

W. C. 2: Kodak, Ltd., Kingsway.

Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.

Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.

81 Strand.

W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.

J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.

Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.

Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.

Westminster Photographic Exchange, Ltd., 111 Oxford St.

W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.

Manchester: J. T. Chapman, Ltd., Albert Square.

National Film Agency, 64 Victoria St.

Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.

Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.

Heathcote, 302 Radford Rd.

Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Shrewsbury: B. Salter & Son, 34 Castle St.

Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.

Glasgow: Kodak, Ltd., 46 Buchanan St.

C. 1: J. Lizars, 101 Buchanan St.

C. 2: J. Lizars, 381 Sauchiehall St.

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.

Filmo Co. of Holland, Spui 8b.

Foto Schaap & Co., Spui 8.

Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.

Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.

N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.

Kodak-N. V., Anna Paulownastraat 76.

M. W. Photo-Films, Stationsweg No. 72c.

Hans Nieuwenhuis, 51 van Hoytemastraat.

Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.

Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.

Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.

Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.

Casa Calpini, S. A., Av. Madero 34.

Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.

Branch No. 1: Juarez Ave. No. 66.

Branch No. 2: 16 Septiembre No. 2.

Foto Regis, S. A., Av. Juarez 80.

Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.

Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.

Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.

Kodak New Zealand, Ltd., 162 Queen St.

Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.

Dunedin: Kodak New Zealand, Ltd., 162 Princes St.

Hamilton: Watson's Camera House, Victoria St.

Wellington: Kodak New Zealand, Ltd., 16 Victoria St.

294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.

J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 98 Central Ave.

Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159.

Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.

H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.

Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.

Kodak (South Africa), Ltd., "Kodak House," Rissik St.

Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.

Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.

Malmo: Stolten & Son A.-B.

Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.

A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.

B. Wolf, Freiestrasse 4.

Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.

Louis Stalder (Photo Hall), 5 rue de la Confederation.

Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.

Zurich: Ganz & Co., Bahnhofstrasse 40.

Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

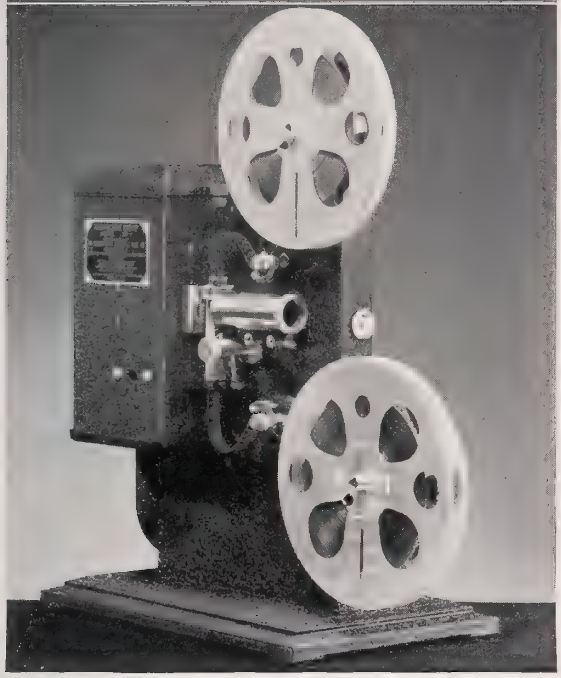
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

New Low Prices

ON POPULAR MOVIE EQUIPMENT



CINÉ-KODAK EIGHT and KODASCOPE EIGHT, Models 20—the "Eights" that popularized 8 mm. movies—are now reduced to $29.50 for the camera, and $24 for the projector. A thoroughly competent 8 mm. movie outfit for just a fraction over $50!

And the famous Ciné-Kodak K *f*.1.9—the 16 mm. camera that is used by most movie makers—is now priced at only $80.

Their popularity explains their new low prices. Their ability explains their popularity.

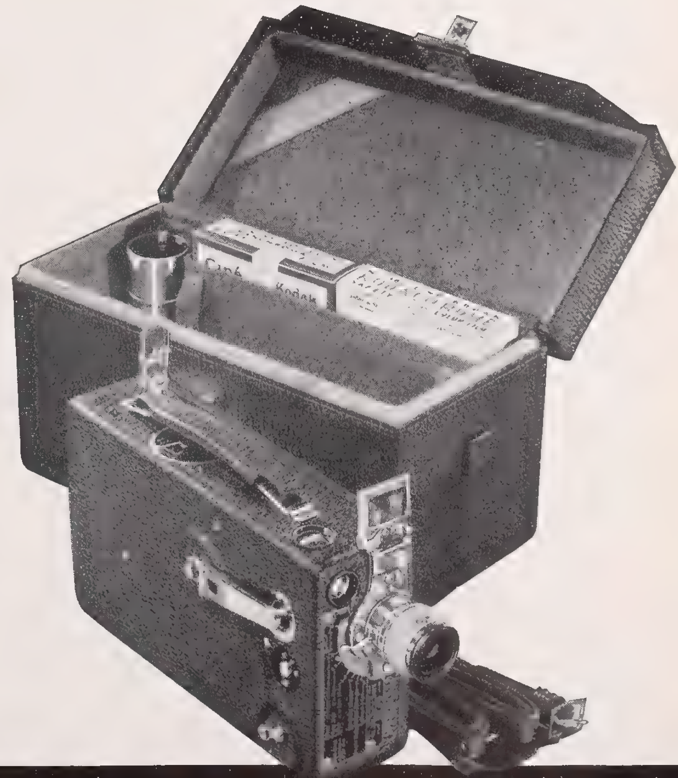
$53.50 BUYS THIS 8 MM. CINÉ-KODAK AND KODASCOPE

Ciné-Kodak Eight, Model 20, makes movies in black-and-white or full-color Kodachrome, is fitted with a precision-made Kodak Anastigmat *f*.3.5 lens—fixed focus, automatic footage indicator, full-vision eye-level finder incorporated in snap-back carrying handle, securely fastened winding key, built-in exposure guide, self-locking exposure button that permits operator to get into picture. Now only $29.50.

Kodascope Eight, Model 20, is motor driven, rewinds by motor, has a still picture attachment, is simplicity itself to operate, performs on 60-cycle, 105- to 125-volt A.C. lines. Now only $24.

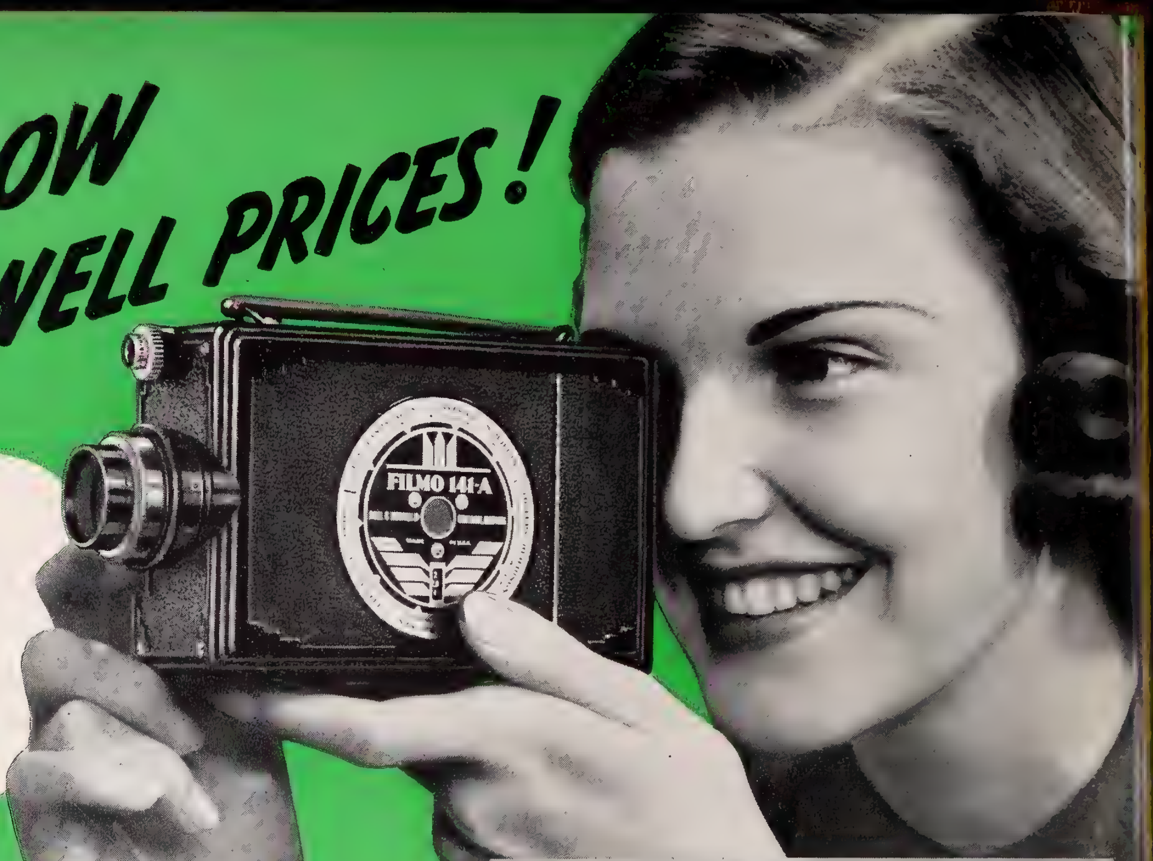
THE MOST WIDELY USED 16 MM. MOVIE CAMERA, NOW ONLY $80 WITH *f*.1.9 LENS

Year in, year out—Ciné-Kodak K has led the 16 mm. field. Its ultra-fast Kodak Anastigmat *f*.1.9 lens, focusing from 2 feet to infinity, is interchangeable with six telephoto lenses and a wide-angle lens. The "K" has both eye-level and waist-height finder systems, two speeds—16 and 8 frames per second, automatic footage indicator, built-in exposure guide, loads with all Ciné-Kodak black-and-white films and both regular and Type A Kodachrome, is richly finished in genuine leather and chromium. And it's now priced at but $80—or at $91.50 with de luxe carrying case for camera, film, and accessories.



EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

NEW LOW BELL & HOWELL PRICES!



"SHELLOADING"
Filmo 141
NOW AS LOW AS... $115

HERE'S NEWS! Filmo 141, 16 mm. magazine-loading camera of traditional Bell & Howell perfection, may now be had for as little as $115!

You can load Filmo 141 with gloves on! It uses the popular, modern 50-foot film magazines (obtainable everywhere) with built-in film footage dial. Change from black-and-white to color film even in mid-reel without fogging a single frame.

Filmo 141 offers four film speeds, including slow-motion (64) or half (8) speed, as you prefer, and also the intermediate speeds so useful for fast action and for scenes from automobiles, trains, and other fast-moving vehicles. Makes single-frame exposures, too, for animated cartoons, titles, maps, and miniature sets.

A starting button lock lets the operator get into the picture. The exclusive "positive" viewfinder eliminates eye parallax, cause of poorly composed pictures, and is built into the camera — dustproof, damage-proof. Lenses (and matching viewfinder objective units) are instantly interchangeable with a full range of telephoto, wide-angle, and speed lenses. With its durable die-cast aluminum housing so beautifully finished that it is often mistaken for a molded plastic case, Filmo 141 is a camera as attractive as it is efficient. See it at your dealer's today.

NO THREADING OF FILM—Just open the door, slide in pre-threaded magazine of 16 mm. color or black-and-white film, snap door shut, and Filmo 141 is loaded, ready to take the kind of movies you've always wanted—clear, sharp pictures true to color, true to life!

NEW LOW PRICES

Filmo 141 with Taylor-Hobson 1-inch F 2.7 lens	$115
With B & H Lumax 1-inch F 1.9 lens	$138
With Taylor-Hobson 1-inch F 1.5 lens	$160.50

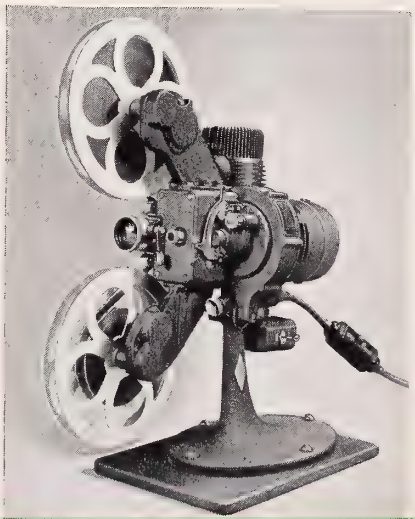
New "Filmaster"

A FINE 16 MM. SILENT PROJECTOR

The new "Filmaster" is the finest moderately priced 16 mm. projector ever offered by Bell & Howell. You can buy it with absolute confidence, for the basic mechanism is the same as previous time-tested Filmos. Yet it includes de luxe features heretofore found only in the higher priced Filmos: gear drive throughout, even to the feed and take-up spindles; gear-driven power rewind; pilot light; Magnilite condenser for 32% illumination increase. Other features: 750-watt lamp; fast 2-inch F 1.6 lens, instantly interchangeable; lens focus lock; separate lamp switch; two-way tilt; reverse; still projection clutch; 400-foot film capacity. Complete with carrying case, only $139

A 32-volt model is also available.

Mail Coupon for Details



Prices Reduced on
FILMO CAMERAS PROJECTORS • LENSES

New low prices prevail on nearly all Filmo Cameras, Projectors, and lenses. Filmosound Projectors for talking pictures at home are as low as $276. Palm-size Filmo 8 mm. Cameras cost as little as $49.50. These are typical bargains!

Inspect the Filmo equipment in which you are interested at your dealer's, or write today. Bell & Howell Company, Chicago; New York; Hollywood; London. *Since 1907 the largest manufacturer of precision equipment for motion picture studios of Hollywood and the world.*

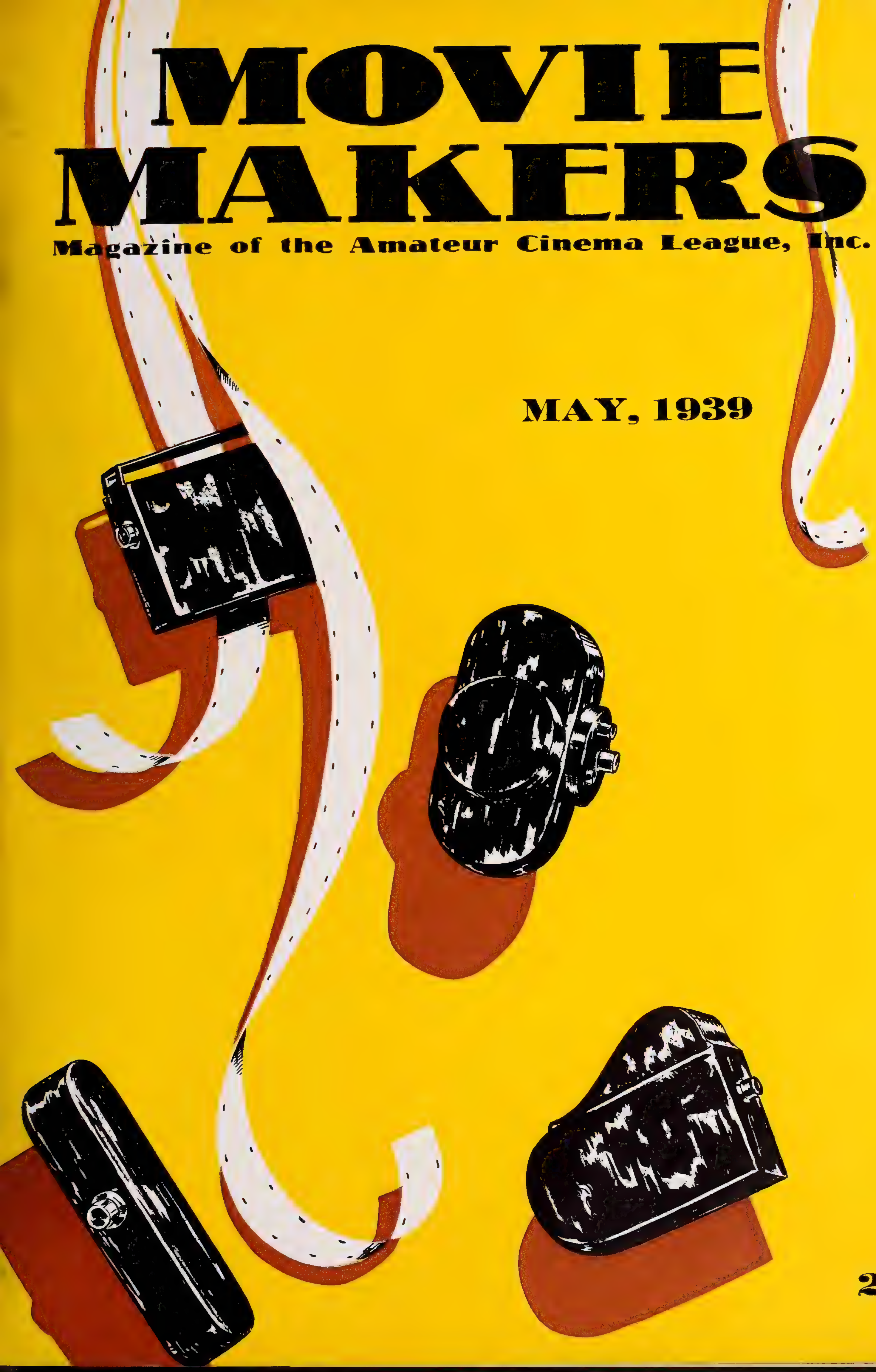
PRECISION-MADE BY
BELL & HOWELL

BELL & HOWELL COMPANY MM 4-39
1843 Larchmont Ave., Chicago, Ill.
Send details on ( ) Filmo 141 Camera; ( ) New "Filmaster" Projector; ( ) Other equipment:........................
Name..
Address..
City..................................*State*..................

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1939



25c

THE MOVIE MAKERS OF TOMORROW!

Natural Color Reproductions

MOVIE MAKERS
Magazine of the Amateur Cinema League, Inc.
N CULIN
FILMING THE NEW YORK WORLD'S FAIR

Stories on Every Phase of Fair Filming

WHO MAKES THE PICTURE OF TOMORROW PREPARES HIS PLANS TODAY

CAMERAMEN

STOP AND LISTEN!

It's coming! The big June number of Movie Makers — the New York 1939 WORLD'S FAIR NUMBER to give you ALL the photographic guidance you need — to conduct you and your camera through the World's Fair!

A two page aerial view of the Fair in full color, including a sun guide and tabulated photographic suggestions for outstanding shots.

Sixteen pages of beautiful, full color reproductions —exclusive color shots of the buildings, spectacles, architecture and lighting effects at the fair.

Over twenty articles and features dealing with the fair alone, written by experts for movie makers and still photographers. Interviews with New York's most famous photographers, stories on every phase of the fair that will be photographed in "stills" or movies.

Art title backgrounds in black and white and full color reproduction of Kodachrome.

Pictures—exclusive, magnificent shots of the fair that will inspire suggestions for your own efforts.

IN ADDITION — an extra big, regular Movie Makers, filled with helpful articles, departments and special features.

The biggest number of Movie Makers ever published! On sale June 1st at 25c.

If you are not a member of the League or a subscriber, reserve your copy now at your photographic dealers. Reserve copies for your friends who are still photographers or movie makers—you never will get more value in photographic literature for 25c.

MOVIE MAKERS of Tomorrow Out June 1st

MOVIE MAKERS

420 Lexington Ave. **New York, N. Y.**

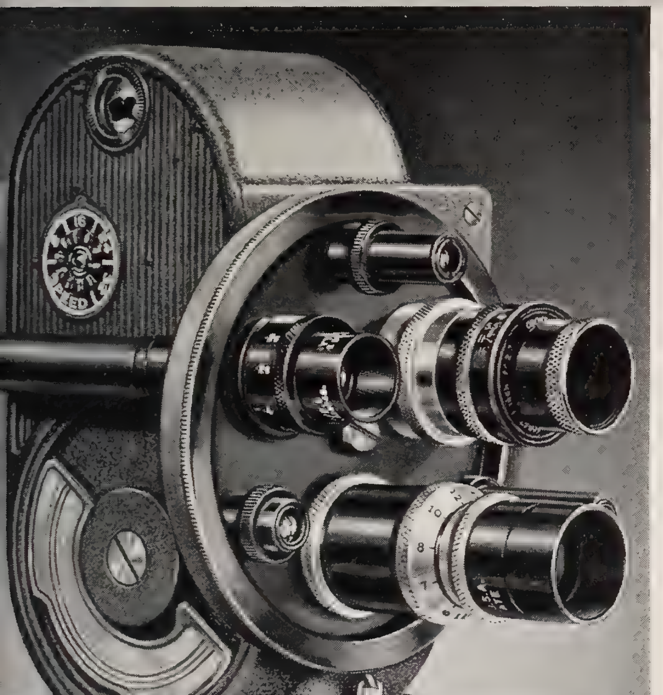
MAKE YOUR NEXT MOVIE CAMERA...

A VERSATILE *Filmo*

An independent, nationwide survey proves that the majority of movie-makers want their next camera to be a Bell & Howell Filmo.

Why? Because Filmos provide professional results with amateur ease. Because they impose no restrictions on the quality or variety of movies you can make.

Filmos are precision-built by the makers of Hollywood's preferred cinemachinery. From $49.50 to $1155, there is only one quality—the finest! Write for details or see your dealer. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*



"SHELLOADING"
No threading of film. Simply insert film magazine. Footage dial on magazine visible in and out of camera.

NEW AUTOMATIC 16 MM. FILMO 141

The new Filmo 141 operates almost automatically so you may concentrate on the scene—not on the camera. It loads instantly with prethreaded 16 mm. film magazines—either color or black-and-white.

No mistakes. Off-center pictures are eliminated by the exclusive positive viewfinder. Built-in exposure chart covers *every* outdoor subject.

Wide scope. Four speeds and single-frame exposure. Lens and finder objective unit are instantly interchangeable with a full range of telephoto, wide-angle, and speed lenses.

In addition, the durable die-cast aluminum housing of the 141 is so beautifully finished that it is often mistaken for a molded plastic case. Pocket-fitting. See this fine camera at your dealer's, or write for details. New low prices:

Filmo 141 with Taylor-Hobson 1-inch F 2.7 lens	$115.00
With B&H Lumax 1-inch F 1.9 lens	$138.00
With Taylor-Hobson 1-inch F 1.5 lens	$160.50

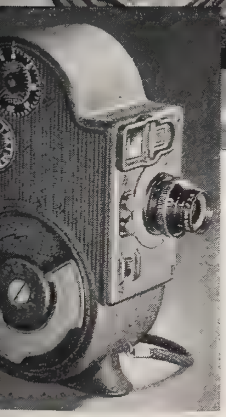
NEW FILMO TURRET 8

Do you want the economy of 8 mm. film plus complete readiness for all picture opportunities? Then choose the new Filmo Turret 8. It mounts three lenses and matching finder units on a revolving turret. When a lens is in shooting position, its viewfinder is, too.

Filmo Turret 8 has the exclusive, "positive" finder which always shows a magnified, sharply outlined image of the exact field to appear on the screen—even if you fail to look through the center of the eyepiece.

The Turret 8 also has a straight-through-the-lens critical focuser, four speeds, single-frame exposure, automatically reset footage dial, and complete exposure guide. See it at your dealer's.

With 12½ mm. F 2.5 lens and speeds 16, 32, 48, and 64 f.p.s., $140.



PALM-SIZE FILMO 8 (*left*) **ONLY $49⁵⁰**
Filmo 8's are easy to load, easy to operate. Take fine color movies even in s-l-o-w motion. Single-frame exposure, instant lens interchangeability, masks for telephoto lenses. With single lens seat, F 3.5 lens, and speeds 8, 16, 24, and 32, now only $49.50. With F 2.5 lens, speeds to 64 f.p.s., and other de luxe features, $75.

MAIL COUPON FOR DETAILS

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill. MM 5-39

Send details about ( ) 16 mm. Filmo 141; ( ) Filmo Turret 8; ( ) Filmo 8's with single lens seat.

Name...

Address...

City.................................*State*..........

PRECISION-MADE BY

BELL & HOWELL

NOW YOU CAN OWN THE HOME MOVIE THRILL OF THE YEAR!

SAN FRANCISCO

WORLD'S FAIR

Soon—
You will also be able to own and show another home movie of the World's Fair in the East!

Modern achievement on your home movie screen . . . The $50,000,000 Golden Gate Exposition on San Francisco's Treasure Island professionally photographed by America's "ace" cameramen . . . A dynamic, inspiring parade of wondrous sights from the four corners of the earth . . . glorious shots of the entire panorama of the Fair from ground and sky...and the never-to-be-forgotten climax of the Fair at night — a thrill unsurpassed in human memory!

Years of planning . . . months of actual preparation . . . this new Castle film is a picture that every 16 and 8 mm. movie owner will be proud to have and show. Today — a grand souvenir of the West's greatest event . . . Tomorrow — and in years to come — a living, thrilling record of world accomplishment. Be among the first to own and show it! Order from your photo dealer today!

MAIL THIS COUPON TODAY!

For NEW pictorial leaflet describing Castle Film's "San Francisco WORLD'S FAIR" and 75 other notable home movies.

*Name*____________________

*Street*____________________

*City*____________________

*State*____________________

NO ADVANCE IN REGULAR LOW CASTLE PRICES

8mm: $1.75 (50'), $5.50 (180') • 16mm: $3.50 (100'), $8.75 (360') • Sound-on-film: $17.50 (350')

CASTLE FILMS

NEW YORK, RCA Building • CHICAGO, Wrigley Building • SAN FRANCISCO, Russ Building
TORONTO and MONTREAL, Associated Screen News, Ltd. • LONDON, Bell & Howell Co., Ltd.

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

F. S. Lincoln

CONTENTS

Volume 14 May, 1939 Number 5

Cover design . . . . *Alexander de Canedo*

While there is time, *editorial* 211

Hold your adjectives! Here's the Fair! *Laurence S. Critchell, jr., ACL* 213

Controlling Kodachrome shots • *Captain D. W. Norwood, U. S. A., ACL* 214

Every garden has its film . . . . . . *William Holcombe, ACL* 215

Submerging a camera . . . . *Russell T. Ervin, jr., ACL* 216

Gymnasium movies . . . . *Dr. James E. Bliss, ACL* 218

Your own diffusion . . . . *Kenneth F. Space, ACL* 219

Landlord blues . . . . *Beth Brown, ACL* 220

The clinic . . . . *Frederick G. Beach, ACL* 221

The inconstant moon . . . . *Charles W. Herbert* 222

Cine visits to Virginia . . . . *J. Stuart White* 223

Practical films . . . . *Benjamin F. Farber, jr.* 224

Amateur clubs . . . . *James W. Moore, ACL* 225

News of the industry . . . . *Russell C. Holslag, ACL* 228

Around the world with MOVIE MAKERS 246, 248, 249, 250

Closeups 247

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

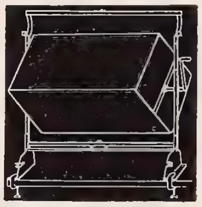
MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

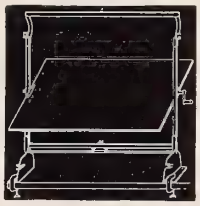
Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

PROFESSIONAL
TITLES
SIMPLIFIED

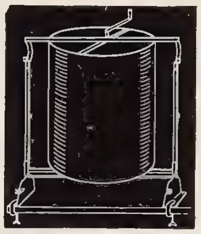


Makes Vertical and Horizontal Revolving Block Titles



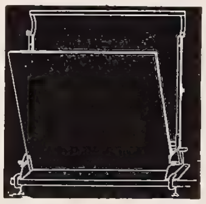
Makes "Turn-Over" Titles

Makes Scroll Titles with Upward and Downward Motion



Makes Vertical and Horizontal Revolving Drum Titles

Makes "Turn-Around" Titles



Makes "Flop-Up" and "Flop-Down" Titles

Willoughbys

110 West 32nd Street
NEW YORK

●

World's Largest Exclusive
Camera Supply House

ACTION TITLES

SIMPLIFIED WITH THE
NEW INGENIOUS

BESBEE PRO-TRIK TITLE FRAME

You have been attracted by the fascinating trick action titles on the professional screen and you would like to accomplish the same effects.

BESBEE'S new PRO-TRIK Action Titler is the device that fills a long-felt want to help you to work out your original title-making ideas — to provide you with a bag of tricks that will mystify any audience, but which are easy to produce.

PRO-TRIK makes each trick effect simple and accurate, with a special provision for centering the camera by means of the PRO-TRIK Centralizer. A most convenient method.

BESBEE'S PRO-TRIK is the most complete outfit ever offered—14 accessories, including instruction book and diagram, bring the professional titling studio into your home at amateur price. A large assortment of backgrounds and scrolls appropriate for black and white and color movies are furnished. There is also a font of 150 Title Letters and Numerals enclosed.

Only* $18.50 *Complete

. . . and don't forget the other aids in making better movies:

BESBEE Universal Title Maker	$14.50
BESBEE Illuminator	6.50
BESBEE Closeup Adapter	3.75
BESBEE Title Letter Sets	5.25

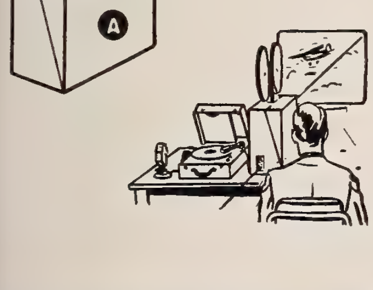
VICTOR ADD+A+UNIT

16MM ANIMATOPHONE

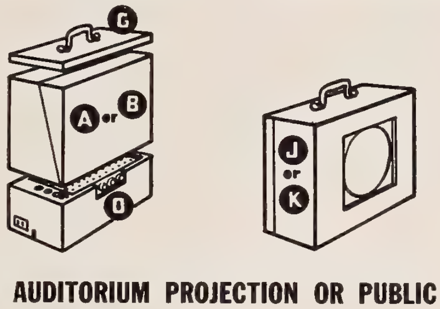
The first and only multiple-variation multiple-use motion picture projector and sound system.

ADD+A+UNIT is a revolutionary, new idea! It is as practical as it is new and as economical as it is practical. Beginning with a small, compact basic sound projector—A or B—(Series 40 Animatophone), of 5-8 or 15 Watts output, which is complete in itself, one may acquire an outfit of any size or price desired by simply adding auxiliary units (O, J, K, V, etc.). ADD+A+UNIT —a Victor Animatograph creation — is distinctively different . . Nothing else like it! Write now for full information.

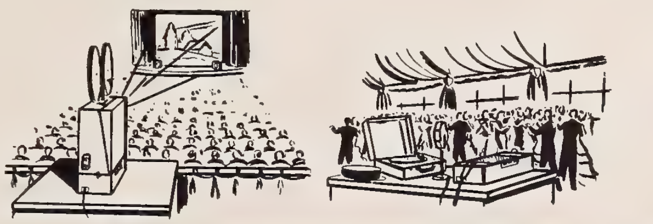
A COMPLETE BUT COMPACT SMALL ROOM SILENT OR SOUND PROJECTOR



ADD AN AMPLIFIER AND SPEAKER

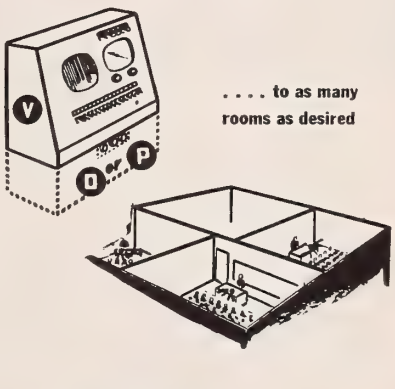


FOR LARGE AUDITORIUM PROJECTION OR PUBLIC ADDRESS



ADD CENTRAL RADIO P. A. SOUND SYSTEMS

For relaying broadcasts, recordings and announcements



. . . . to as many rooms as desired

ABOVE ARE ONLY THREE OF MANY POSSIBLE COMBINATIONS

CREATED BY

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA
CHICAGO
LOS ANGELES
NEW YORK

This New Amprosound HAS EVERYTHING

Check the Features of This Radically New Projector

1. *Simplicity of Operation*—You simply set up the machine, plug it in and turn it on. All controls are centralized on one convenient illuminated panel. Threading has been simplified so that it is as easy as on the ordinary silent projector.

2. *Extreme Quietness of Operation*—There is none of the customary objectionable loud hum. When you are right next to the projector itself you are scarcely conscious of its operation. The proof of all this is the fact that no case or "blimp" is required to cover the projector when it is being operated.

3. *Convenient Portability*—These machines can be packed in a few moments' time—they are light in weight—they swing into operation as easily and as quickly as a portable typewriter!

4. *Numerous Other Features*—These include: A Quick-Cleaning Optical System; Economical Operation, with the standard pre-focused projection lamps; New Simplified Design—it is just mechanically impossible to tear film perforation—and fast Automatic Rewinding. And to top these all are the new low prices—so that now even the most infrequent user of sound films can no longer afford to be without efficient sound projection equipment. Send coupon for full details.

New Low Prices

Model "X"—equipped with 60 cycle A.C. motor, including 1600 foot reel, 8″ dynamic speaker, complete accessories and cords, comes in one case all weighing only 49 lbs.	**$275**
Model "Y"—equipped with Universal A.C.-D.C. motor for both silent and sound film speeds, including complete accessories and cords, with 12″ dynamic speaker, comes in 2 compact cases.	**$295**

(Model "Y" also is available in one case, complete accessories with 8″ speaker.)

AMPRO
PRECISION CINE EQUIPMENT
Ampro Corporation, 2839 N. Western Ave. Chicago, Ill.

Please send me the new 1939 Ampro Catalog. I am particularly interested in:
☐ **New Amprosound Models "X" and "Y"**
☐ **Ampro 16 mm. Silent and Convertible to Sound Projectors**
☐ **All Ampro 16 mm. Sound Projectors including Ampro-Arc**
☐ **Ampro 16 mm. Continuous Projectors (for Displays—World's Fair and Convention Exhibits)**

*Name*____________________
*Address*____________________
*City*__________ *State*__________

MM—5-39

How About YOUR Skylines?

TODAY, it's easy . . . and economical . . . to make movies that are just as outstanding as New York's skyline.

The solution is in Agfa Ansco's two low-priced 16mm. films—the popular Fine-Grain Plenachrome Reversible and the new Panchromatic Reversible.

You'll find these companion films excellent for general outdoor use with a choice of a fully orthochromatic sensitivity in Fine-Grain Plenachrome Reversible or of a well-balanced sensitivity to all colors in Panchromatic Reversible. Their speeds are approximately equal in daylight while both have wide latitude and their fine grain permits large projection without loss of detail.

Try these two films this season—to insure clear, sparkling screen results. Both are available in 100-foot rolls at $4.50 and in 50-foot rolls at $2.75, including processing and return postage.

Made by Agfa Ansco Corporation in Binghamton, N. Y.

AGFA 16mm. FINE-GRAIN PLENACHROME REVERSIBLE FILM

16mm. PANCHROMATIC REVERSIBLE FILM

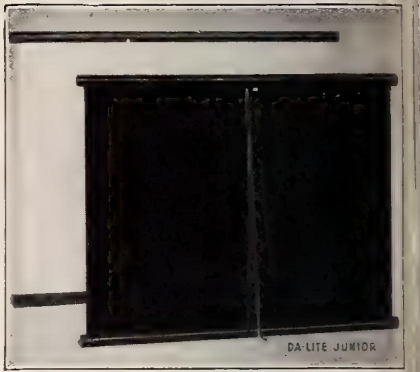
Agfa

GOOD NEWS
for Screen Buyers

JOHN FORSYTH
SHIRT SALE

Prices Reduced
ON DA-LITE SCREENS

YOUR FIRST CHOICE IN SCREENS
Now Costs Less Than Ever!



For the second time within the last three years Da-Lite has reduced prices and has brought top quality projection screens within the reach of everyone who projects pictures. Da-Lite Screens, with glass-beaded, white or silver surface, have been the choice of leading theaters for 30 years. The foremost industrial users of motion pictures and slidefilms such as Chrysler, Deere & Company, General Motors, and a host of other prominent companies, rely on Da-Lite Screens for perfect showings of their business films. Da-Lite Screens have everything you need for greater enjoyment of your home movies or projected stills. At the new low prices they are today's outstanding buy.

Only in the Da-Lite Challenger will you get (1) The famous Da-Lite Glass-Beaded surface that shows pictures with "camera eye fidelity"; (2) SQUARE TUBING to keep the screen in perfect alignment; (3) Handle mounted on bracket, encompassing case.

See These Typical Da-Lite Values!

1. THE CHALLENGER — America's Most Popular Portable Screen—***Now Priced As Low As*** **$12.50***

This practical screen (illustrated at the left) consists of a Da-Lite Glass-Beaded Screen, in a metal case, to which a tripod is pivotally and permanently attached. It can be set up anywhere in 15 seconds and puts an end to confusion in getting ready for your picture shows. It folds compactly for easy storing. 12 sizes from 30″ x 40″ to 70″ x 94″ inclusive.

2. HANGING SCREEN for . . **$7.50***

For those who want a semi-permanent installation, Da-Lite Screens for hanging against walls or from ceilings are available in several models and 28 different standard sizes, from 22″ x 30″ to 20′ x 20′. They are furnished with or without covers and the larger sizes may be either spring operated or electrically controlled. The Model B 22″ x 30″ is now only $7.50* and the 30″ x 40″ has been reduced to $9.50.*

3. TABLE MODELS As Low As . . **$2.00***

The Da-Lite Junior Model, with spring wire support for setting up on a table has as fine a glass-beaded reflective surface as the most expensive screen in the Da-Lite line yet it sells for as little as $2.00* for the 13″ x 18″ size; and the 30″ x 40″ size is now only $5.00.*

These are only a few of the typical values which are now available in the Da-Lite line. Before you buy any screen see the Da-Lite models. Note their more advanced features and the better quality of pictures on their surfaces. For outstanding value Da-Lite is the buy.

Ask Your Dealer for a Demonstration!

Write for New Illustrated Literature!

*Prices slightly higher in Pacific Coast States and in Canada.

DA-LITE SCREEN COMPANY, Inc.
DEPT. 5.M.M., 2723 N. CRAWFORD AVE. CHICAGO, ILL.

Look for the Name DA-LITE *When You Buy!*
REG. U.S. PAT. OFF.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

While there is time

WHEN we think as movie makers, it is easy to forget a world of uncertainties. We are occupied with peaceful, happy and resultful problems; we want to take greater care in the little details that distinguish a good film from one that is just fair; we plan a treatment that will have greater logic, interest and beauty. We lose sight of the confusion in the world beyond our hobby. But that confusion is there, nevertheless. Indeed, it is so much there that movie makers may well take it into account in their summer footage.

Will your vacation take you into one of the countries where you are a foreigner? If so, do not fail to bring back adequate memories on film. Will you visit some spot that you have loved for many years? Be sure to record it as you have seen it, with all its happy detail. If you neglect this suggestion, there may not be another time. What has happened in Spain and in China is not impossible anywhere. There is no guarantee that the incredible insanity of war may not break out in any part of the world.

If you stay in your backyard this summer, it is wise to find occasion to set down on film the kind of life you live there, because existence may be quite a different thing for you and those about you, if any number of conceivable things happen three thousand miles away. Economic and political forces may change the face of your world. Days that now seem ordinary, habits that are routine, associations that you take for granted all may become the "good old times."

A man carried through his part of the World War a tattered copy of a popular magazine published before his country armed. To him, it was a precious bit of life as it used to be, something that gave him the illusion of reality in the midst of a nightmare. When he seemed to be only a phantasmal creature, crawling through mud and harried by explosives, he would clutch his talisman and regain something of a sense of normality. Our films, made this summer, may do as much for us, if our world crashes about us.

It is always well to film those who are dear to us. Now, it is well not only to film them, but to record the reality of which they and we are a part, so that it may not pass from our memories, ever. If a few madmen in high places can make this globe over, as far as its civilization is concerned—and this seems possible, in spite of all that the mass of us can do to prevent it—these films will comfort us. They may even encourage us to rebuild what is left, according to an older and a more decent scheme of things. Remembrance of things past is not alone a literary value.

The everyday things that, in the long run, are the important things; the emphasis on what is commonplace, as opposed to what is startling and sensational; the insistence that what the average man does is more vital than what a maniac on horseback may undo; let these be the subjects of some of our summer footage. We can make no greater contribution to the safety of an imperiled civilization.

Highlight and shadow on handsome structures offer filmers' field day

HOLD YOUR ADJECTIVES! HERE'S THE FAIR!

Photographs courtesy New York World's Fair

LAURENCE S. CRITCHELL, jr., ACL

GUIDE books exclaim—"It's colossal!"

The dusty circus adjectives are resurrected—"It's sensational!" "It's inconceivable!" "It's the greatest show on earth!"

There has never (to hear them talk) been anything to compare with it.

They tell you how many "hot dogs" will be consumed, how many fireworks will go up in smoke, how many babies will be born on the grounds. They have statistics on the cows, on the locomotives, on the lily ponds and on the daily trips to Mars. They reckon up the number of flowers that have been planted and appal you with the total; they remind you, in great solemnity, that all this has arisen from the dumps, that millions (or is it billions?) of exhibits stand today on what was virtually marsh land the day before yesterday. They feel pretty certain that 40,000,000 people will ride on the fair buses during the next six months; they tell you that absolutely nothing on the fair grounds is the least bit commonplace, the least bit ordinary.

And I am afraid that they are right!

There are so many marvels at the fair, and so much immensity, that even the sceptic must bow. He may even go home and lie down for a bit.

The New York World's Fair is a motion picture set, figuratively speaking—greater than anything Hollywood has ever produced, and waiting, not for the professional cameraman, but for the amateur, with his freedom of movement and his personal choice of subject matter—a great fair, ready to be filmed. But let's abandon the words of publicity and become one of those many who push aside the nickeled turnstiles at the fair and enter the gay grounds, camera in hand.

We follow the crowd (which, by the way, makes a simple continuity theme) to the Trylon and Perisphere, the hub of the fair, where the escalators carry us up through a luminous tunnel to the pageant of Democracity and the revolving platforms that (apparently) float above this model of an urban utopia inside the Perisphere. Night falls on the City Of The Future while we watch, and, although the illumination is too dim for filming at this time, later we may be able to catch the sunrise and the new day.

We descend the Helicline; then, pausing to film a long shot of the fair buildings from that vantage point, we stroll along the Mall with its tulips. Everywhere on the fair grounds, during May, we find the tulips, bedded in the shape of propellors and train wheels, in the transportation area, and simulating rippling water along the Mall.

Indeed, an entire reel (especially in color) could be made of the gardens and flowers at the fair—the pine bosk of the American Telephone & Telegraph Building; the Japanese Gardens; the exhibit known as Gardens on Parade, with its water lilies and roses in particular; and the retreat of the Netherlands Pavilion where, during May, the exhibits of tulips throughout the fair will find their focal point—these and the numerous wooded gardens, with reflecting basins, such as that outside the Electrical Appliances Building. And, too, there is the lighting at night, with some of the trees glowing vivid green and silver from concealed mercury vapor lamps. But we precede ourselves.

More or less apropos of this horticultural theme are the cows at the glass walled Borden exhibit, a subject that might be included in our sequence of the model farm at the Firestone Pavilion. The cows, amusingly enough, are washed and dried (with sterile cloths) and are automatically milked on a slow merry go round, which adds the interest of a moving set to the sequence. The cows are prize winners, of course, and regard all this attention as a matter of due, for, to repeat, nothing at the fair is commonplace.

Not far from this contented region, we come to the exhibit of Glass, Inc., where we stop for a few sequences of the glass furnace and of the men blowing the molten glass. It is one of the odder problems of filming the fair—namely, to make reasonable these somewhat surrealistic changes of theme—from tulips to cows, from cows to molten glass. But we can smooth the transitions by some simple continuity theme, such as the one, already mentioned, of following the crowds; or we can utilize one of the blue and orange tractor buses that crawl at a leisurely pace from exhibit to exhibit; or even one of the motorized beach chairs, with their appended guide drivers who point out the sights along the way.

Happily, the buildings are labeled in a manner ideal for cinematic titling, and so, incidentally, are the flowers.

In the region of the glass exhibit, we find Sweden, an expatriate from the Foreign Zone, with a revolving table of *smörgasbord*, that might make an amusing (and certainly overladen) opening shot for a sequence of the restaurants in the Food Zone. Too, Sweden has a delightful summer garden.

Most of the foreign concessions have their own restaurants, and from some of them—such as the roof garden of the French Pavilion—one can secure elevated angles of the surrounding areas of the fair and sometimes of the pageantry in the Court of States.

During the first week of May, the Court of Peace, that rectangular green area flanked with prim, white buildings at the end of the esplanade, will see the pomp and ceremony of our American Navy. (The Atlantic Fleet will be anchored in the Hudson, and one can film the vessels from launches which make regular tours.) The flags will fly; there will be parades and cinematic material of an almost endless variety. It will behoove us, for the sake of our film supply, to go away resolutely and to look at calmer regions.

Not that there is much calmness anywhere — at least of a dull sort. Our flight from the overabundant subjects of the Court of Peace takes us to the

[Continued on page 229]

It's ready for millions of active cine cameras

Illuminated towers may be filmed in color or monochrome

Frank H. Bauer

You can deepen the blue of the sky by the use of the proper filter

CONTROLLING KODACHROME SHOTS

How to obtain new effects in color by using filters

CAPTAIN D. W. NORWOOD, U. S. A., ACL

WHEN an artist, with brush and colors, sets out to record a scene on canvas, he usually modifies its form and coloring subtly, to make it portray more definitely the impression he wishes to convey. There are practically no limits to the degree of modification he may employ.

The photographer, on the other hand, must take subjects very much as they are. He may make the best of what is at hand, by illuminating the picture suitably, by framing it adroitly, to place emphasis where desired, by eliminating certain elements and by choosing the camera angle that he wants. In black and white photography, it is also possible to modify the relative recording of different colors, in terms of gray, by selecting a suitable color filter. The use of these same filters with natural color film is out of the question.

The film manufacturer limits his recommendation of filters to be used with Kodachrome to those which are designed to balance the type of film employed in relation to the general type of illumination prevailing. Thus regular Kodachrome film, balanced for daylight, needs no filter when exposed in daylight. When one works with this film under incandescent illumination, however, the use of a light blue filter, known as Kodachrome Filter for Photoflood, is indicated.

Kodachrome Type A, balanced for Photoflood illumination, needs no filter when exposed by the light from Photoflood bulbs. If it is used in daylight, one must employ a light rose colored filter, known as Type A Kodachrome Filter for Daylight, to get accurate color results.

The only other filter recommended by the manufacturer is a Kodachrome Haze Filter for use with regular Kodachrome film when one is taking long shots over mountains or lakes where haze is likely to be present.

No other filters have been used generally with Kodachrome; yet, with the help of certain of these, it is possible to control color values somewhat and to modify subtly the colors in the original scene, as does the painter.

The secret lies in the use of very delicately colored filters. Although, heretofore, little known to photographers, such filters are available in the Wratten series. No doubt there are others quite suitable for this purpose, but I have not had an opportunity to experiment with them. Filters which I have tested, and have found to give unusual and beautiful effects with regular (outdoor) Kodachrome film, are cited in the following discussion.

First of all, I tried creating night effects in the daytime, and I found that the Wratten 47-C5, a dark blue filter, will do this job well. When using this filter, first determine normal exposure for the scene; then place the filter in front of the lens and make no change in exposure. The filter will darken the scene enough to give the effect of its having been filmed at night. It gives the shot the dark blue color commonly associated with night.

Suppose that pictures are being made of autumn scenery and that Indian summer effects are desired. To emphasize the golden haze that pervades the atmosphere at this season, use a very thin orange red filter on the lens, and the mood created by the picture will be tremendously enhanced. It must be remembered that this filter will make blue sky look unnatural, so that it is best to include as little sky as possible in the pictures.

Perhaps you desire to portray a feeling of coldness and despondency. A very thin blue

[Continued on page 231]

EVERY GARDEN HAS ITS FILM

It's there if you will but employ care and patience

WILLIAM HOLCOMBE, ACL

GARDENING, more than most activities, has a built in continuity. The whole process, from seed to harvest, follows a regular sequence and is the result of planning. It makes a continuous story and is therefore made to order for motion picture treatment.

The great drawback is, of course, the time which must elapse between the beginning of the picture and its conclusion. It must, of necessity, if one is to cover the whole story, extend over a long period. However, the gardener learns early to control his impatience and, before the end of his first season, becomes philosophic. To the movie maker who is also a gardener, the time factor is of little importance. The cine filmer who is not a gardener must learn something of the philosophy that goes with tilling the soil. His patience will be richly rewarded with a picture whose possibilities are circumscribed only by his skill with the camera and his feeling for nature's miracles.

The lack of a garden of one's own need be no obstacle. Somewhere, within a few minutes' travel of us all, there is a garden of some sort. A neighbor may have one, or a public park or botanical garden may be available. Even commercial greenhouses and nurseries, if approached properly, will welcome you and your camera. A little honest admiration of the fruits of their efforts will be pay enough for most gardeners.

But you must exercise great care when you are filming in a garden belonging to somebody else, so that no harm may come to his precious plants. Walk where you are told to walk; show the courtesy that you would expect to receive.

Gardens differ only in size and detail; the same activities may be filmed in a small garden as those on the largest estate. Further, we can combine features of several gardens with a clear conscience, and our picture will no doubt be better if we do so.

All gardens begin in the seed catalogs which, to the gardener, are inspiration and promise combined. They are the stuff that garden dreams are made of.

So why not open the film with the seed annual and a dream? On a Sunday afternoon, your principal sits down in his easy chair, with a lapful of seed annuals, and prepares to send in his order. Include some closeups of the catalogs and show your actor going to the window to look at the garden, now desolate and dreary. (This scene could be filmed early next winter and could be spliced in at the proper point.) Cut back to the actor, who walks from the window to his chair. His first fine fever of excitement dissipates; he becomes drowsy, begins to nod and falls asleep.

Dissolve or fade to a scene in the garden. Pick a windy day with sun and clouds. Show your actor inspecting the whole garden. In this sequence, you have a fine opportunity to establish its size. The shots could include some fine scenic views, with budding trees and white clouds scudding before the brisk wind.

Next show your actor beginning the spring work. Picture trees being pruned, shrubbery being clipped and transplanted, the lawn being raked, rolled and perhaps reseeded in patches. Top dressing is put on the grass and the roses are fed. The winter covering is loosened and finally removed. Seeds are started in a hot bed. Pots are washed, and the garden tools are put in shape for the annual battle. A thousand and one good movie shots are available in spring, besides views of pussywillow buds and branches of apple blossoms.

Suppenmoser from Monkemeyer

To give the picture life, film the baby helping in garden

Spring plowing in the vegetable garden is a colorful activity. Horses, plowman and plow offer fine material for a sequence full of interesting photographic and story telling possibilities. Over a couple of planks laid level on the earth, draw Junior's wagon, which you have appropriated as a camera dolly. With it, you can film some traveling camera scenes of the plow turning the moist earth. If you miss the first two or three times, be patient; the [Continued on page 233]

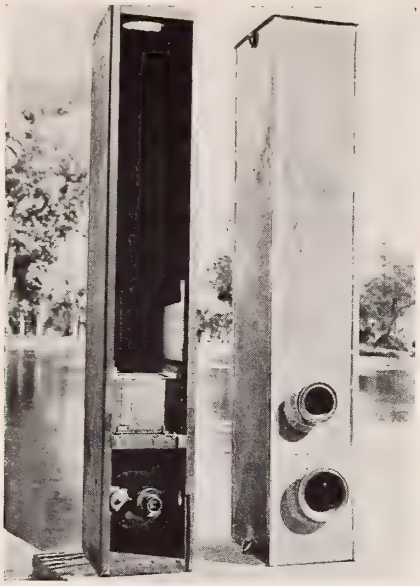


Fig. 1

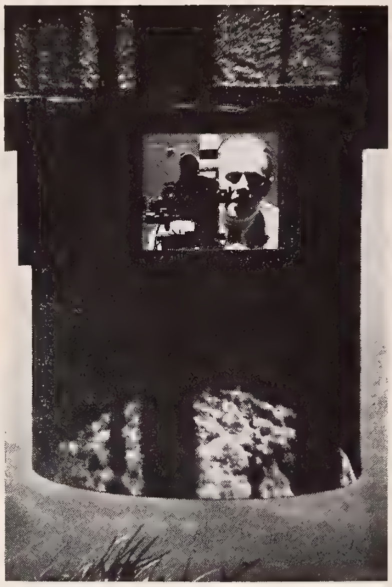


Fig. 2

Camera tanks used by the author in underwater filming

SUBMERGING A CAMERA

Pioneer amateur, now professional, tells how to do it

RUSSELL T. ERVIN, jr., ACL

WHEN you sit in the theatre and see the current Grantland Rice Sportlight, *Hold Your Breath*, made at Silver Springs in Florida, you will discover little that indicates the considerable preparation that was necessary before we could film the underwater sequences.

It is not easy to shoot under water, for you must have some device that protects the camera; it must allow an unobstructed lens view and permit controlling the camera mechanism. One of my first tanks for accomplishing this was designed for filming at shallow depths by submerging the camera just below the surface.

It is a small, water tight, metal tank, shown in Fig. 1. The glass ports are of a good grade of plate glass and are made water tight in round frames by gaskets and red lead. In Fig. 1, at the left, the wooden framework that fits inside the tank is shown. This framework was built to support the camera in proper place, so that the lens is opposite its port, and also to contain the viewing device. The framework may be removed from the tank so that the movie maker can wind the camera and set the diaphragm and focus. Holes are cut in the frame, which enable one to reach the winding key easily and to examine the footage indicator without taking the camera out of its wooden cradle.

The remote control for the starting button may be a light metal rod, held in place by screw eyes or by a string attached to the button. In either case, the control device extends past the top of the tank for convenient operation.

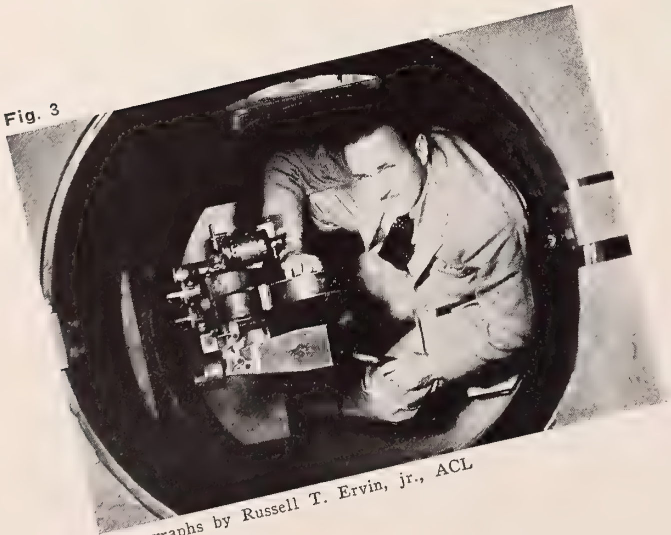
As this underwater camera tank was developed, it became evident that it was necessary to provide some method to enable the user to find the camera field. The camera finder would not help us because of the considerable distance between it and the top of the tank.

We decided to make a new finder with a large viewing surface and, for the purpose, we secured a still camera lens with a focal length of about five inches. The entire finder assembly was placed above the movie camera, as shown in the picture of the frame (Fig. 1), and it was lined up opposite the upper glass port.

Behind the finder lens, we placed a mirror at a forty five degree angle so that the image cast by the lens would be directed upward. A ground glass was placed above the mirror so that an image could be formed on it in exactly the same manner as is done in the case of an ordinary reflex type of still camera. The mirror was hinged so that it could be adjusted for parallax when this finder was correlated to the camera finder.

The next step was to put the camera in the framework and to place the whole unit, minus the tank, on a firm base so that the finders could be checked. By viewing a scene through the movie camera finder and comparing it with the ground glass image, we were able to adjust the device so that the fields of

Fig. 3



Photographs by Russell T. Ervin, jr., ACL

The author at work in the camera tank suspended from boat view were the same. We marked the camera finder's exact field on the ground glass after experimenting a bit in tilting the mirror to correct the parallax caused by the differences between the positions of the camera lens and the finder lens.

Unless one wishes to make this adjustable to all distances, which involves extra work, it is a good plan to set the mirror so that the image on the ground glass represents the correct field at a distance of about eight feet. This is a satisfactory camera distance for most underwater shots at shallow depths.

To use this camera tank, we simply lower the end in the water, view the image on the special finder, seen through the hole in the top of the tank, and push the remote control rod. It can be operated from a rowboat or from the edge of a swimming pool. We found it necessary to put lead weights on the side of the tank, near the bottom, to keep it from floating too high in the water. While this device makes it possible to catch excellent shots just beneath the surface of the water, it has a distinct disadvantage in that it is necessary to withdraw the tank from the water and to remove the inside frame each time it is necessary to wind or to set the camera in any manner. A little more work might have produced a simple mechanism for winding the camera from outside the tank, which would eliminate the need for drawing out the inside frame each time.

However, this tank can be adapted to fit any spring driven camera on the market, and it is very convenient for taking underwater shots in swimming pools, particularly in making "follow" shots alongside the swimmers. One can attach it to a small boat with a hinge so that the camera may be tilted to get the best angle.

For filming *Hold Your Breath,* with its broad scale action and underwater "crowd" scenes, we built a steel tank large enough to hold both camera and operator. The tank, pictured in Fig. 2, is four feet deep and three feet in diameter and is suspended from the inside of a flat bottomed boat, driven by an outboard motor. In Fig. 2, one can see the side of the boat at the top of the picture. Fig. 3 is a view of the interior of the tank. Three polished plate glass windows, one looking toward the prow of the boat and one on each side, furnish ample camera viewpoints for stationary or follow shots. For a follow shot, of course, the boat is propelled forward, carrying tank and cameraman in the wake of the action.

The tank's interior is painted a flat black, and the windows that are not in use, as well as the open top of the tank, are covered during filming so that no light will be reflected from the window on which the camera lens is trained. The center of the windows of our tank was just two feet beneath the surface of the water.

To obtain the sharpest definition possible, we found that the windows should not be more than one quarter of an inch in thickness and that the camera lens must be as close to the glass of the port as possible and parallel to it. In making a panorama, it is necessary to move the boat, because the camera cannot be moved in relation to the glass port without producing distortion and light fringes around the subjects.

Finding the correct exposure is somewhat more complicated in underwater filming than it is in ordinary movie making. One cannot move the tank up to the subject and take an exposure meter reading and then move back again to the desired point to shoot the scene. It would take too much time.

We learned from experience that under ideal conditions—clear, fresh water, such as that at Silver Springs—it was necessary to use an opening of only two stops wider than that which would be correct for a shot above water. We could count on this exposure allowance when we had flat, front sunlight and when there was a sandy bottom in the scene.

When a grassy or rocky bottom was included, more exposure was necessary. We found that front lighting was imperative when the background was a dark grass green, since this color photographs as a very dark shade of gray.

We discovered that sunlight not only simplified the exposure problem, but gave the scenes more animation, since the reflections and rippling effects, produced by slight movement of the surface of the water, could be seen in the picture. Shots made when there was no direct sunlight often could not be distinguished from scenes filmed above the water, unless air

[Continued on page 241]

NEPTUNE A.A.
Presents
Championship
MARINE
Athletic Meet
at the
Silver Springs
'FISH BOWL'

Training
QUARTERS

JUDGE
TIMEKEEPER

HOLD THAT
BREATH

"Hold Your Breath" made by means that are described here

GYMNASIUM MOVIES

Advice from expert gives problems and solutions

DR. JAMES E. BLISS, ACL

WHEN one thinks of coaching movies or of films of athletics, football immediately comes to mind, and certainly, in this field, it uses the preponderant footage each year. But films are equally valuable in coaching track, fencing, swimming and gymnastics. From the viewpoint of entertainment, these sports are even better cine material than football, for they offer opportunities for great variety in action and angles.

There is plenty of action at a track meet! You can film the fast take off and the fighting finish of the dash men; the grueling grind of the mile and two mile relays; the beauty of muscular action in the heavers of weights or in the "platter" events; the flying grace of the pole vaulter.

If the footage is for the coach, the speed events probably will call for slow motion—either forty eight or sixty four frames a second—the degree of slow motion depending upon the detail of analysis desired by the coach. The more deliberate action of the shot putter and discus thrower can be studied quite satisfactorily at a camera speed of thirty two frames a second. Outdoors, neither slow motion nor the choice of camera viewpoints offers any problem if one has some connection with the college or university where he is filming.

Filming an indoor track meet is a slightly different matter. However, if there is plenty of daylight in the gymnasium or field house, it is quite possible that you will not require lighting equipment, should you use a superspeed film.

The amount of illumination might not permit slow motion, but, under the best circumstances, even that might be feasible, so fast are the new superspeed films.

You could open such a picture with a brief sequence of crowds, officials and paraphernalia. A touch of comedy might not be amiss. Try a closeup of the college star cleaning up a plate of spinach before a crucial "440"; then make an eight frame a second record of that stamina testing trek. This action, which would be helpful in enlivening a record of campus activities, could be staged at a track practice, although it would be out of the question at a meet.

If the school is fortunate enough to have an outdoor swimming pool for its team, camera studies of swimming can be made easily in good weather. However, most college swimming meets are held indoors. Happily, the newer inside pools are lighted by skylights or have large window areas, while those that are illuminated entirely artificially have the advantage of the reflection of light from white tiled walls. By substituting flood bulbs for some of the regular lamps and by the use of the new superspeed film, one may obtain extremely good results.

Colleges may film pictures on life saving instruction

In the course of my movie making work for Western Reserve University, I was able to get satisfactory scenes of an intercollegiate match in a city Y. M. C. A. pool by using very little additional illumination. One twin reflector, in which No. 1 Photoflood bulbs had been placed, was stationed on a balcony at a distance of about ten feet above the surface of the pool. It gave us good exposure for shots of diving and of the finish of a 440 free style race. In using lights around a pool, one must take care that the extension cords do not get wet and that there is no danger of water splashing on the hot glass of flood bulbs.

Most of the training with apparatus, such as parallel bars and horse, is done in the gymnasium. Very satisfactory films of this work can be made with rather modest lighting equipment, speed lenses and fast films. For the school activity record film, *Adelbert College*, which we made at Western Reserve University, the only light source for all scenes, from small interiors to the big gymnasium, was one set of twin reflectors with No. 1 Photoflood lamps. With this unit, and a naive confidence, we turned out some satisfactory gymnastic scenes. It was not essential to show the background, and the illumination was sufficient to give us proper exposure for the athletes. The effect was that of action against an almost black background—a "reverse silhouette."

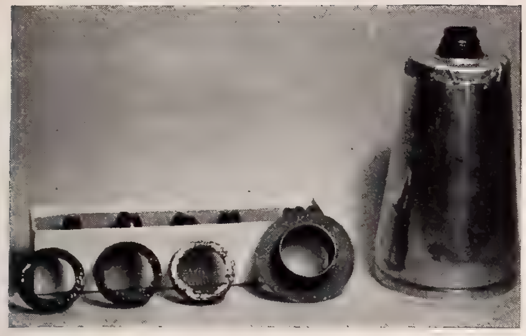
For the parallel bar work, the light unit was so placed as to give about a three quarter illumination on the subject, and the result was better than that obtained from flat lighting. The camera was at an angle of around forty five degrees from the length of the bars, and the lens field included the performer at his full height on the bars as well as the mat below.

Since that early experimenting, we have added to our lighting equipment so that it is now adequate for exposures somewhat above our lenses' maximum openings. We now can use a slightly unbalanced illumination for black and white or a full, flat light for color. With the "mogul to medium" socket reducers and extensions, we may

[Continued on page 237]

Ufa

Kenneth F. Space, ACL



Above, homemade diffusion screens and sunshade; at right, diffusion results

A. Eriss from Three Lions

YOUR OWN DIFFUSION

KENNETH F. SPACE, ACL

WHILE Hollywood, in a relentless search for glamour, softness and the illusion of beauty, uses diffusion screens of varying degree on almost every shot, we amateurs are stern realists. We film life as we find it.

There may come a time, however, when a feminine victim of your conscientious cine realism voices a protest. She looks at her last studio portrait and sees that it is charming and alluring and she wonders why she finds herself "simply terrible" on your movie screen.

The answer, of course, is that the studio portrait is doctored. Minor wrinkles and skin blemishes have been removed by retouching. But you can't retouch every frame in a movie scene. There are forty in a foot and about four feet in a scene. Even if you were willing to undertake the labor, the results, varying in each individual frame, would make your movie actress look as if she had contracted a violent nervous disease.

Retouching is out of the question.

But, if you want to give a movie subject glamour—to soften the lines and to subdue the effect of blemishes and the signs of years—you can use diffusion. Any movie maker can use it with any camera, and he can make the required accessory himself without owning either a machine shop or a wood working factory.

However, let us stop here and consider an all too common misconception. Diffusion and the result produced by a lens that is out of focus are not the same thing. Diffusion makes soft outlines because it scatters the rays of light slightly, while lines in a scene that is out of focus are *blurred*. The light rays do not reach the surface as minute points, or softened points (as they do in the case of diffusion), but as circles which are too large to permit a sharp image. One cannot get diffusion by turning the lens slightly out of focus. The result is ugly, not charming.

Diffusion filters are offered for sale by several companies and are available in many grades, from light to heavy. They also are to be had in various sizes, both round and square. Two precautions are necessary in using them. Since they are made of gelatin sandwiched between thin sheets of glass, they must be kept free from moisture and the heat of direct sunlight. Since they are placed in front of the lens, they must be used with sunshades that will keep out extraneous light.

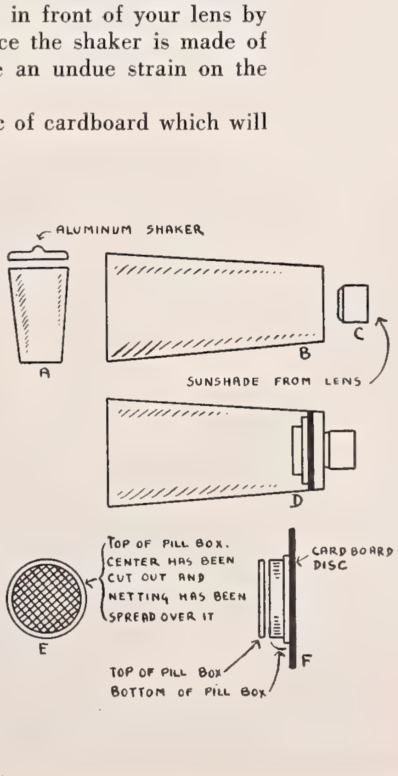
No particular skill is required to create your own sunshade and set of diffusion filters.

Start with the sunshade, which can be made from one of the aluminum shakers that are sold at drug stores for use in mixing malted and frosted drinks. (A typical example is shown in Fig. A of the drawing on this page.) The top is discarded. You next will need a lens hood, one of those which are regularly supplied with all lenses. It is a small barrel which may be screwed on the lens. (Fig. C.)

In the bottom of the shaker, cut a hole about the size of the lens shade and solder the shaker to the lens shade. When this is done, you can mount the shaker in front of your lens by attaching it to the lens shade. Since the shaker is made of light aluminum, it will not impose an undue strain on the lens or camera.

The next step is to cut out a disc of cardboard which will fit inside the shaker at the bottom. To this, glue the bottom half of a small, round pill box and, when the glue is dry, cut a round hole through both, somewhat larger than the lens shade. The arrangement is illustrated in Fig. F. The cardboard disc, carrying the bottom of the pill box, is then glued to the bottom of the shaker, as shown in Fig. D. The heavy black line indicates the cardboard disc.

This supplies us with a sunshade and a convenient mount for our diffusion filters, which, of course, are made from the tops of pill boxes of the same size as that glued to the bottom



[Continued on page 239]

LANDLORD BLUES

You won't suffer from them if you do trailer films

BETH BROWN, ACL

As soon as spring comes around the corner of the last cold day, you get those landlord blues.

Everybody does.

You say to yourself, "Blue sky, why do I have to pay rent?" You say to yourself, "Green sea, why must I hire a maid to scrub the bath tub? Why not a mermaid who does it free of charge each time the tide goes in and out?" You say to yourself, "Why must I cook out of a cook book when watermelons, ripe for picking, are waiting for me on the vine?" You say to yourself, "Why do I dread the first of the month even if it comes on a Sunday?"

When you start talking to yourself like this, there's only one cure.

Buy or borrow or build a trailer and go away. Take your dog and your cat and your little wife and go very far away. Others are doing it. Why not you? In fact, there's a trailer army of thousands that are traipsing up and down the land. You'll find camps established nearly everywhere, and colossal super camps de luxe in California and in Florida.

Have you a trailer? Then you have a subject for a picture.

Have you a camera and no trailer? You still have a subject for a picture, for somewhere near you are sure to come upon a camp in which these gypsies of America congregate. We had no trailer either, when this picture was made, but, ever since, we've been saving up our nickels for one. When you have a trailer, you have something. Just think of having the earth for your own—the sun at your door—the rain on your roof—and no rent to pay! Just think of going to bed in Dubuque and waking up, for instance, in Tallahassee! Talk about your magic carpet!

All right, now that you're sold on the bright idea, let's get to work and make that picture.

You fade into your main title, *Landlord Blues,* and you fade right out again and into:

Title 1. *If the first of the month gives you those landlord blues—*

Follow with a series of closeups of bills and accounts. Make each scene short.

Title 2. *Move out on the landlord and into one of these—*

This was a row of trailers, exactly alike. I found them on upper Broadway, in Auto Row.

Title 3. *Ten percent for cash and the rest when they get you—*

This was the business transaction taking place between my buyer and the high pressure trailer salesman.

Title 4. *Goodbye to the city, the ice man and the gas man—*

This was a shot showing my trailer nosing along the open highway. You can have the kids waving from the windows—if you have the kids.

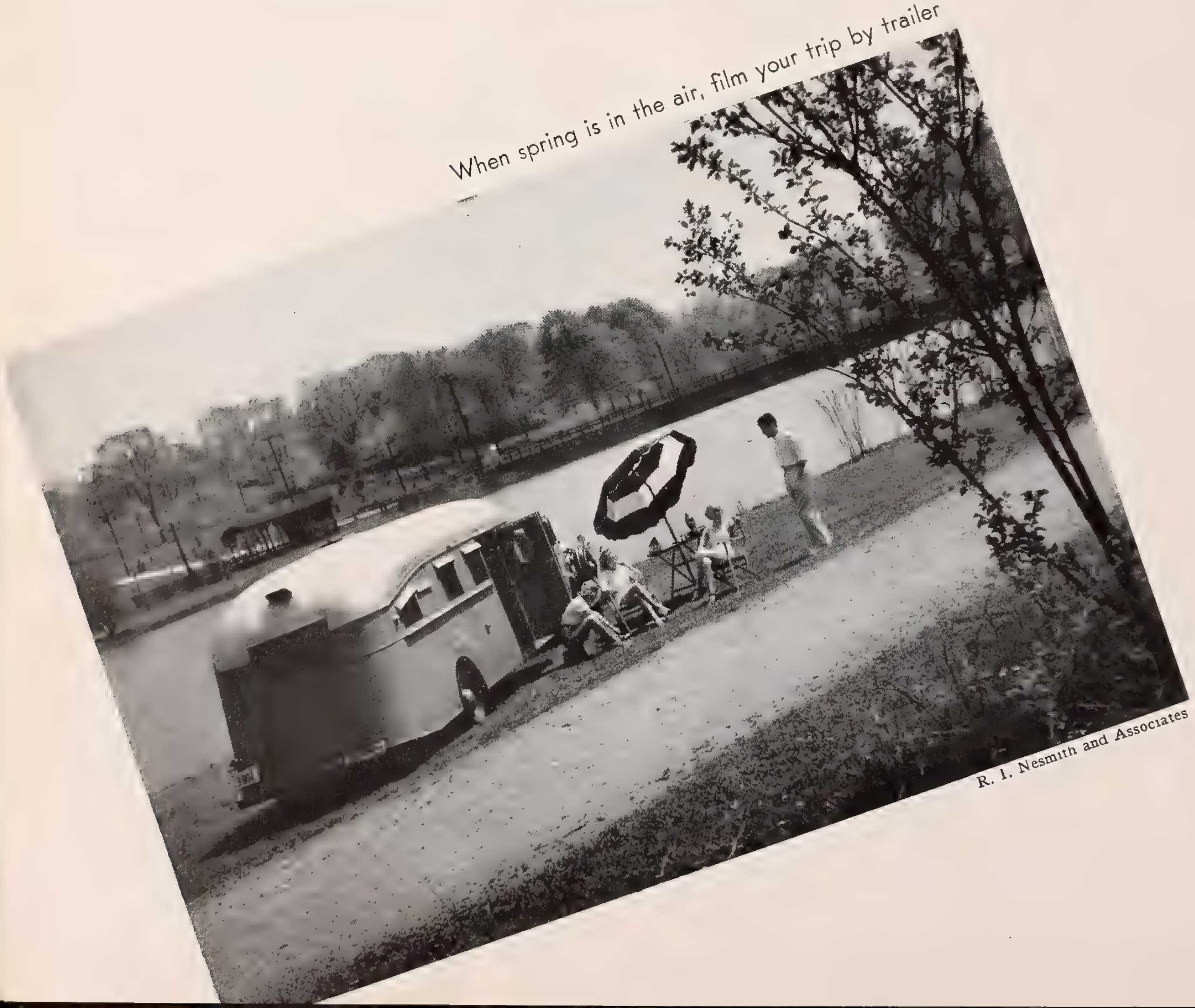
Title 5. *Remember how the landlord advertised a view from every window?*

Take long shots and then some closeups of clothes lines in the slums, or of brick walls.

Title 6. *Now lean out of the kitchen window—*

Make a scene of lovely countryside.

Title 7. *Look out of your bed-* [Continued on page 230]



When spring is in the air, film your trip by trailer

R. I. Nesmith and Associates

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Animation dots Animation, even the simple variety in which a row of dots appears on a map to indicate a route, involves some trouble. One must expose a frame or two, stop the camera, paint another dot on the map and expose another frame or two.

In a search for some method of simplifying the job, Fred Ursini, ACL, discovered that pins with cloth covered heads could be substituted for the painted dots. The pins, intended for ladies' veils, are available at five and ten cent stores. If the map is in a frame or title easel, a pin may be pushed through the paper up to the head, which thus takes the place of the painted dot. The ends of the pins stick through the back. This method saves the time involved in taking the map out of the title easel and painting dots between exposures. Pins are obtainable with either black or white heads, and the white heads may be painted for color animation.

Color lettering "When I used blue prints as color title backgrounds," writes Theodore W. Shaffner, ACL, "I discovered that ordinary colored inks appeared rather dark and colorless in the finished titles. The effect seems to be due to the fact that these inks are somewhat transparent. An architect came to my rescue by giving me some of the special inks which are used in correcting or coloring blue prints. These inks are offered in white, yellow and red by manufacturers of draftsmen's supplies. When applied to blue prints, they bleach the paper and change the color because they actually are 'toners' like those used in photography.

"One point to be remembered, in connection with employing blue print paper for title backgrounds, is that a single sheet, large enough for all titles in a particular batch, should be used, for it is rather difficult to match colors. Any desired shade of blue may be had, and the slightly mottled effect of the paper is quite pleasing."

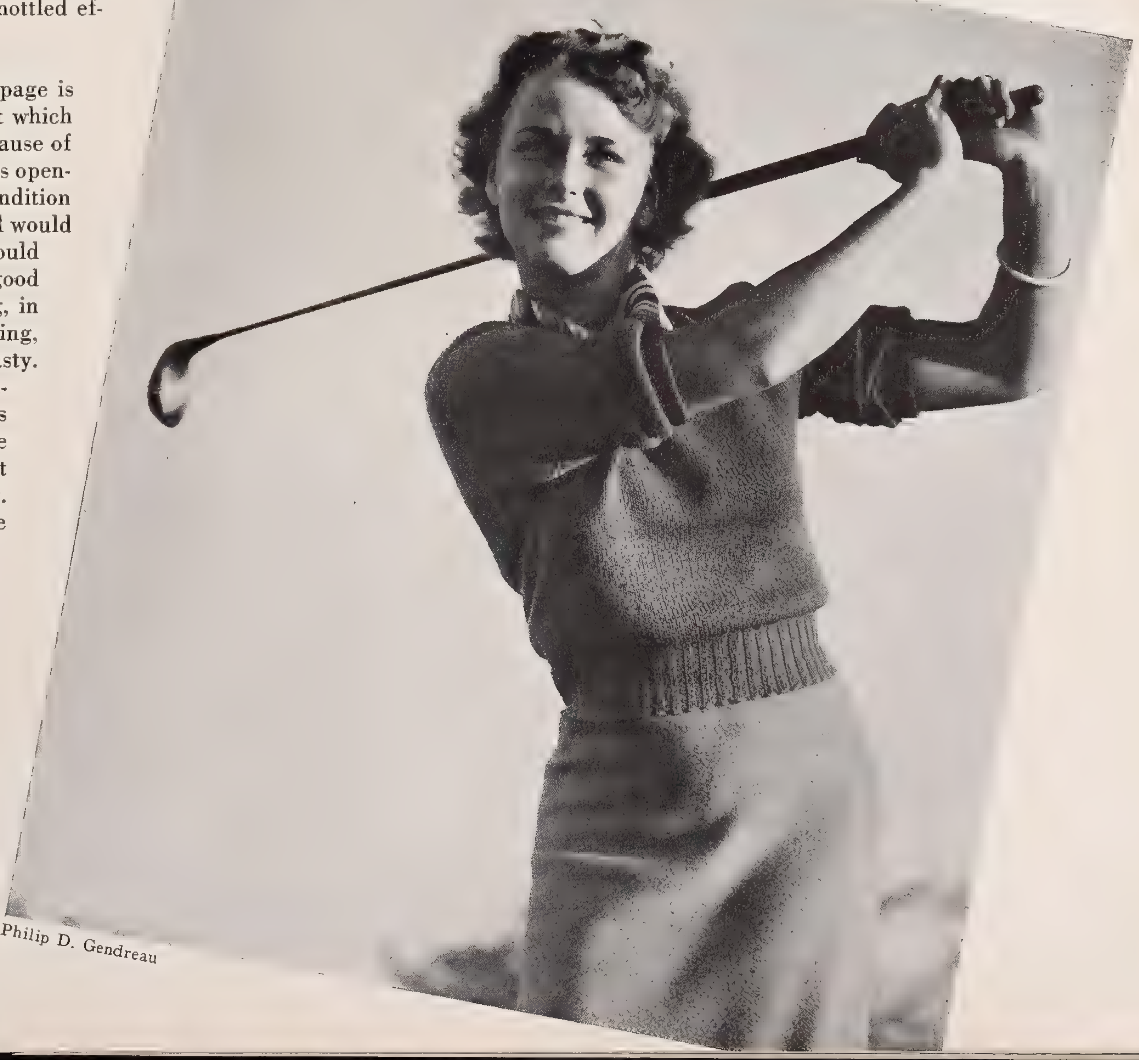
Color range The picture on this page is an example of a shot which would be difficult to secure in color because of the lack of latitude of color film. If a lens opening were selected to give a correct rendition of the well lighted side of the face, detail would be lost in the shadow side, and it would appear very dark. In general, it is a good plan to avoid such strong side lighting, in either black and white or color filming, for the results are unpleasantly contrasty. If conditions make such shots imperative, then reflectors may be placed so as to throw light on the shadow side of the subject. A sheet of wallboard, about three feet square, makes a fine reflector. One side may be painted white and the other may be covered with tinfoil which has been tightly crumpled, then smoothed out into flat sheets. This surface will have a high reflecting value, yet its unevenness will give a diffused light.

Small spot The spotlight type of reading lamp, which is sold in drug and department stores throughout the country, will provide a handy spotlight for movie making if it is equipped with a flood bulb. Because of the lamp's small size and lack of vents, it may become exceedingly hot while in operation; but, if it is used for short periods only, this will present no practical difficulty.

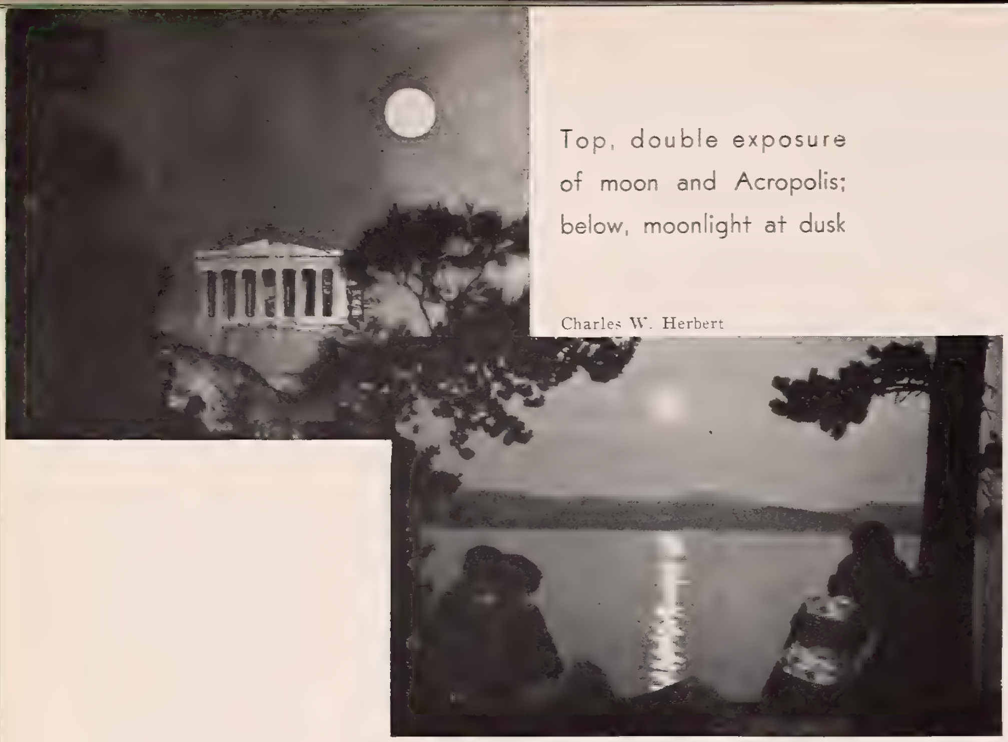
Steady ride Movie makers who have been advised to use a tripod while filming from a moving automobile have protested, at times, that it is not always possible to set one up in the limited space available. Those who have light cameras will find that a small device made for still equipment is highly satisfactory in such cases. It is a clamp which is designed to be fastened to the back of a chair or other similar support, and it is fitted with a ball and socket joint which, in turn, may be screwed into the camera tripod socket. The jaws are lined with felt, and they may be clamped on the glass of a lowered car window without danger of breaking the glass. In this position, the device will hold a light 16mm. or 8mm. camera in perfect safety. Movie

[Continued on page 234]

Strong side light on subject's face does not make good color shot



Philip D. Gendreau



Top, double exposure of moon and Acropolis; below, moonlight at dusk

Charles W. Herbert

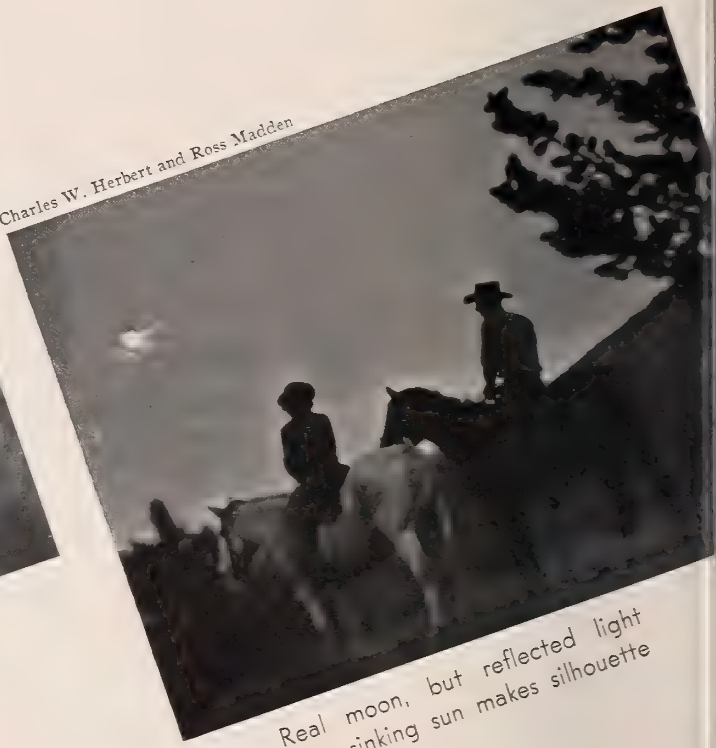
How to anchor it on film and yet to light a scene

THE INCONSTANT MOON

Charles W. Herbert

The full moon and its light on clouds may be filmed after dusk

Charles W. Herbert and Ross Madden



Real moon, but reflected light from sinking sun makes silhouette

CHARLES W. HERBERT

FIFTEEN years ago, nearly every studio photographer either had on prominent display, or else tucked away for confidential exhibition, a moonlight picture. If the print was hanging on the wall, many customers eventually would ask, "How ever did you make that picture?"

Secretly, they all wanted to make one like it. Many learned how this moonlight effect was secured and many remained ignorant, depending upon the man who had the prized exhibition print.

Some photographers explained proudly how they had created the effect with the back light of the sun, by stopping the diaphragm of the lens far down to deepen the shadows and to accentuate the highlights. Others attributed their success to a trick of the trade, without revealing the secret. Still others gave credit to really serious concentration and a long time exposure of the moon itself. Some honestly lied about it. Whatever the answer, thousands of striving amateurs set out with cameras "loaded to the gills" to get a moonlight picture. Roll after roll of film was exposed with varying results, from intense halation to absolute blankness.

Most moonlight pictures did not show the source of the light itself, but the effect of the light upon the subject, as in back lighted scenes of beams of light on water. Sometimes, the source of the light, the sun, was shown peeping out from behind a heavy cloud, and sometimes only the rays of the sun could be seen. In either case, the sun was the victim, and photographic trickery created the desired effect.

The photographer who actually made a picture on a moonlight night, by exposing for a long time, usually had the moon in his picture. He could prove his

[Continued on page 242]

CINE VISITS TO VIRGINIA

Lexington territory is filled with movie scenes

J. STUART WHITE

THE Indians worshipped it. Thomas Jefferson bought it and 157 adjacent acres for twenty shillings from King George III, of England. Millions have stood by it in awe and amazement.

Thus is Natural Bridge, near Lexington, Virginia, one of the natural wonders of the world.

Natural Bridge and its environs, together with historic Lexington, where the classic columns of Washington and Lee University merge in sharp contrast with the Gothic architecture of the famed Virginia Military Institute, "the West Point of the South," provide movie makers with a wealth of opportunities for action as well as for scenic and historic shots.

Legend associates Natural Bridge with the Indians, but it is a historical fact that King George III, on July 5, 1774, deeded the bridge and 157 acres of land adjacent to it to Jefferson. History also records that the bridge was visited by George Washington, John Marshall, James Monroe, Henry Clay and Samuel Houston.

The versatile Jefferson took his purchase seriously. He visited Natural Bridge often and surveyed and made a map of the land with his own hands. In 1803, two years after he was first inaugurated President, Jefferson built a two room cabin on the site of the present Jefferson cottage. But the bridge was just another challenge to the youthful Washington who tossed silver dollars across the Rappahannock. Whether Washington really flung a stone from the bed of Cedar Creek over the towering bridge, we shall never know. But if the initials are any indication, he did survey the property for Lord Fairfax. And, while he was dropping a plumb line from the top of the arch to the bed of Cedar Creek below, the agile and well muscled Washington found time also to scale some twenty three feet up the southeast wall of the bridge and to whittle "G.W." into the stone where it may be seen today.

In recent years, a large rock was unearthed beneath Natural Bridge. It bore his initials, too, and a surveyor's cross. In an adjacent field, there is an old marker which is said to be one of Washington's. It bears the inscription "R 40."

But how did Natural Bridge come to be?

In the dim past, the rushing waters of Cedar Creek, finding their way down from the mountains, dropped into one of the openings common in a limestone country. A high waterfall must have existed here, with its summit approximately at the level of the top of the bridge. Sinks were drained by subterranean passageways which had outlets at lower levels. The creek made its way toward the James River, trenching a valley as it went and gradually wearing away the soft stone underneath the waterfall, until it reached the depth of the present bed some 200 feet below. Little by little, the roof of the subterranean channel collapsed. Today, nothing is left but the arch, where support was thickest and strongest.

Natural Bridge has enormous proportions. It has been measured by various engineers and is commonly described as being ninety feet long, while the width varied from 150 feet at one end to fifty feet at the other. The span contains 450,000 cubic feet of rock. If man had scales to weight it, the mass would balance about 36,000 tons.

Several years ago, the late Phineas Stephens, celebrated lighting engineer, designed and installed an impressive system of lighting which, at night, transforms the bridge and glen into a marvel of living stone. Using superspeed film and, if necessary, a camera speed of eight frames a second, one can make successful movie shots of this whole spectacle. There is a musical accompaniment, orchestral and vocal, which could be reproduced at home via the double turntable. During the night pageant, mountain sides form a vast stage. Scenes move and change with the mood of gripping music in a spectacle which takes the [Continued on page 231]

Washington and Lee University; at right is Natural Bridge

Photos courtesy Virginia Conservation Commission

PRACTICAL FILMS

BENJAMIN F. FARBER, jr.

■ Novelty of subject matter marks recent publicity productions of Business Films, Inc., of Washington, D. C., headed by Marshall Faber, ACL. A one reel, sound, 16mm. color picture is being made of a condensed version of *Aladdin* for Marionettes, Inc., and a sound, 16mm. record of the work done by the Self-Help Exchange in Washington has been completed. This latter picture, planned for theatrical presentation, stars Mrs. F. D. Roosevelt and Mrs. Henry Morgenthau, jr., wife of the Secretary of the Treasury. Scenes in this film show unemployed working in the sewing room and the beauty shop, where they are paid in work scrip to be spent in the exchange, which also offers a cafeteria, health services, laundry, barber shop and electricity shop. Mr. Faber reports that a two reel, 16mm. sound film was commenced a short time ago for the National Association of Dyeing and Cleaning. This is to be produced in color.

"Aladdin," marionette picture by Marshall Faber, ACL

■ *Know Your Typewriter* is the title of a three reel, 16mm. silent film recently released by the Harmon Foundation, of New York City. Designed as an educational and a practical treatment, the picture, photographed by Kenneth F. Space, ACL, indicates the integral parts of the machine and shows how they work. Then a systematic approach to learning touch typing is taken up, and demonstrations of the more advanced stages of typewriting are given. The subject is available to schools, business offices and clubs through rental or outright purchase. Musical records can also be rented to play during the screenings.

■ A detailed record of the work of a typographic plant has been photographed excellently by James E. Coleman, ACL, of New York, in three reels of 8mm. monochrome film. Problems of lighting huge black machines, of constructing a clear continuity from technical facts and of maintaining interest throughout a lengthy subject were solved by Mr. Coleman, who has proved his cinematic prowess in this film. He is anxious to see similar movies concerning linotyping, make up, layout, etc., and is willing to exchange his film on a loan basis for this purpose. Inquiries should be made through this department.

■ Announcement has been made of the Ninth Session of the National Conference on Visual Education to be held from June 19 to 22, inclusive, at the Francis W. Parker School, 330 Webster Avenue, Chicago, Ill. This annual conference features the almost continual screening of selected industrial and educational films interspersed with discussions about the technique and value of such films. Membership cards are available, free of charge, on application by those who are connected with visual education.

■ Three practical films are now in production to record aids to sickness offered by the local corner drug store. Norman W. Campbell, ACL, of Ottawa, Canada, is filming his pharmacy business to point out the modern research behind compounding pills and pain savers. Charles M. Yount, ACL, of Detroit, Mich., is planning a 200 foot, 8mm. picture of the chain drug store to show how great and vital a part it plays in satisfying our general needs. H. Michaels, ACL, of Paterson, N. J., is filming the drug store, in 400 feet of 16mm. film, to show how it has become the center of the local community. All three movies will be screened at clubs and public gatherings when completed.

■ In Bolivia, S. A., Irving Hartley is producing a 35mm. sound film to tell the story of tin mining. Sequences taken inside the mine and those made of all the associated operations in the interior will illustrate special methods employed in mining and milling this ore. In addition to this film, Mr. Hartley is producing a 16mm. color record of properties owned by Simon I. Patino, whose illness prevents his return to Bolivia. The movie camera will show Mr. Patino the results of improvements which he inaugurated but cannot inspect.

■ *The Book of Books* is a one reel, 16mm., sound film recently produced for the National Bible Press by the T. W. Willard Motion Picture Company, of New York, N. Y. Opening with scenes illustrating the use of the Bible in modern churches all over the country, the film presents a brief historical résumé of the various ways in which the Bible has been printed, ending with modern, high speed presses. Another sound film release by the same company is *Packaging, A Public Servant*, 35mm. and 16mm., in three reels; two of the 16mm. reels are in color. This production was made for Modern Packaging Magazine to illustrate up to date containers and to review the winning packages for the year 1938.

■ Industrial and surgical 16mm. films are being produced regularly by Leslie Thatcher, ACL, of Toronto, Canada. Those done in sound include a 1200 foot picture for the Miner Rubber Company, one running 1000 feet for the Easy Washing Company and a 300 foot production for the Brown's Bread Company. *Principles and Technique of Spinal Anaesthesia with Nupercaine* is the title of a 1000 foot medical film, which is reported to represent practically a text book on the subject. It is to be titled in both French and German for European screenings before medical groups.

[Continued on page 241]

The non theatrical movie as used for various purposes

● At left, third annual banquet of Philadelphia Cinema Club. Below, a dinner preceding recent meeting of National Capital Cinema Club. From left to right: Frederick G. Beach, ACL; Arthur M. Hahn, ACL, club president; John V. Hansen, ACL, vicepresident of the League.

Marshall L. Faber

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Third for Utah One hundred and sixty two members and guests of the Utah Amateur Movie Club gathered recently for that group's Third Annual Banquet, held in the Newhouse Hotel at Salt Lake City. Highlight of an elaborate program was the announcement of awards in the club's annual contest for members' films, with results as follows: first award and a gold trophy to Mildred Greene, ACL, for *Turkey Time;* second award to Harold Kimball, for *The Fox Chase;* third award to Al Morton, for *Diary of an Amateur Cinematographer.* Nineteen members of the club competed in this unusually strong contest, with seven entries on 16mm. film and twelve on 8mm. stock. The judges were Frederick G. Beach, ACL, James W. Moore, ACL, and Benjamin F. Farber, jr., all of the Amateur Cinema League staff. New officers for the club's coming year of activity, installed at the dinner, include R. LeRoy Fletcher, ACL, president; L. Clyde Anderson, vicepresident; C. Francis Solomon, jr., secretary and treasurer. To Dr. S. Kenneth Robbins, founder and three times president, the club presented its first life membership in honor of his services.

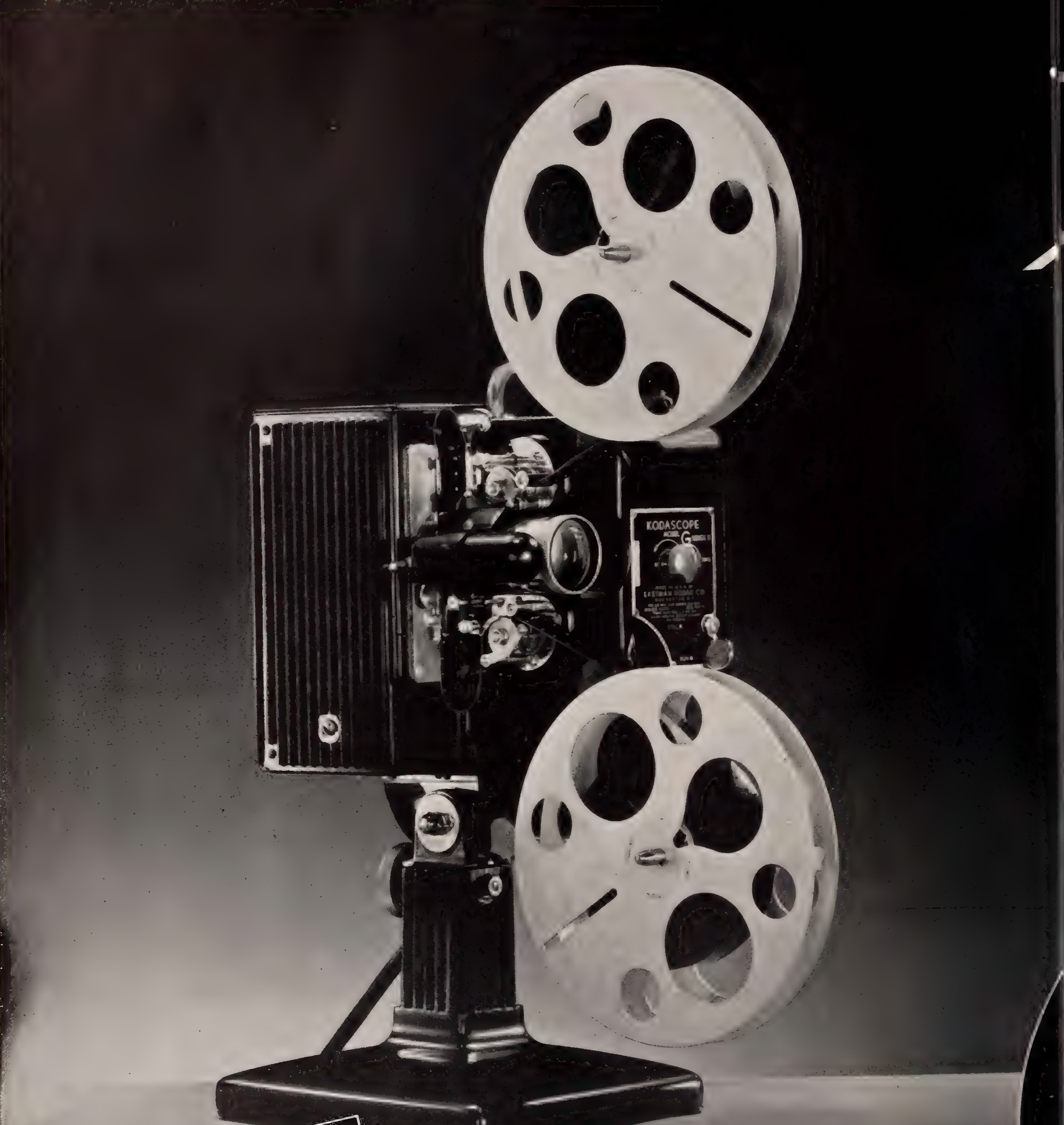
See films Late meetings of the Hartford Cinema Club, in Connecticut, have featured fine pictures from the work of its members, as well as award winning reels from the League's Club Library. Among the former have been *Hunting and Fishing,* by Lester E. Shippee; *On Bahama Waters,* by H. Martyn Baker, ACL; *Northern Europe with American Youth Hostels,* by Clement G. Motten. From the League library have come *Shadow's Bones,* by Frank E. Gunnell, ACL; *Riches From The Sea,* by T. J. Courtney, ACL; *Still Waters,* by Fred C. Ells, ACL.

Capital club dines Meeting in Washington's Raleigh Hotel, members and guests of the National Capital Cinema Club gathered recently for that group's annual dinner. The club president, Arthur M. Hahn, ACL, presided over a program which featured a brief address by Frederick G. Beach, ACL, League technical consultant, followed by his presentation of *Riches From The Sea,* by T. J. Courtney, ACL; *Parade of the Years,* by Herbert H. Johnson, and *From Roundhouse to Roadbed,* by Mr. Beach. All three pictures were accompanied with musical and sound effect scoring via the double turntable. A delegation of members from the Washington 8mm. Movie Club, headed by its president, O. S. Granducci, ACL, and its past president, Joseph E. Gawler, ACL, attended the Capital club dinner.

Edmonton organizes New in Canada is the Edmonton Cine Club, recently organized in Alberta with a local membership of more than fifty and associate members scattered as far north as Great Bear Lake. First officers include J. Johnson, honorary president; E. H. McDougall, ACL, president; S. Riddell, vicepresident; W. Longhurst, secretary and treasurer. Committee chairmen already appointed are H. Godwin, membership; A. C. Fleming, entertainment; E. Pringle, publications.

Peninsula plans Although less than a year old, the Peninsula Cine Club, in Monterey, Calif., already has undertaken the production of a documentary film as a club project. Shot on 16mm. monochrome, the picture reconstructs the early history of the First Christian Church, of Pacific Grove, and is climaxed with the ceremonies, held late last month, commemorating that organization's forty fifth anniversary. At late regular meetings of the Peninsula club, members have seen *Treasure Island,* a record in 16mm. Kodachrome of the opening of the Golden Gate Exposition, by Gilbert I. Rhodes, ACL; *California Wild Flowers,* by Harold H. Daugherty; travel reels, by Guy V. Rukke, M. D.; *Peasants* and *Telemark,* from the League's Club Library.

[Continued on page 243]



KODASCOPE G, SERIES II, is a de luxe projector at a remarkably low price. Its features include four-way master switch for major operations . . . improved, permanently positioned film gate, hinged to open wide for ample finger room . . . extra quiet, extra powerful motor . . . "still" and reverse projection . . . a hooded threading lamp . . . precision construction . . . A. C.—D. C. operation . . . long, trouble-free life . . . handsome finish in lustrous, hand-rubbed lacquer and chrome. Price, with 2" *f.*1.6 lens and 500-watt lamp, $123.

"TAILOR-MADE PROJECTION," unique feature of 16 mm. Kodascopes, permits perfect fitting of projector's lens and lamp to any specific set of conditions—small room or large, short "throw" or long. Five excellent, interchangeable lenses, for both Kodascopes EE and G, with three vari-powered lamps, afford fifteen combinations, one of which is certain to be scientifically right for any condition under which 16 mm. film may normally be used.

For Movies

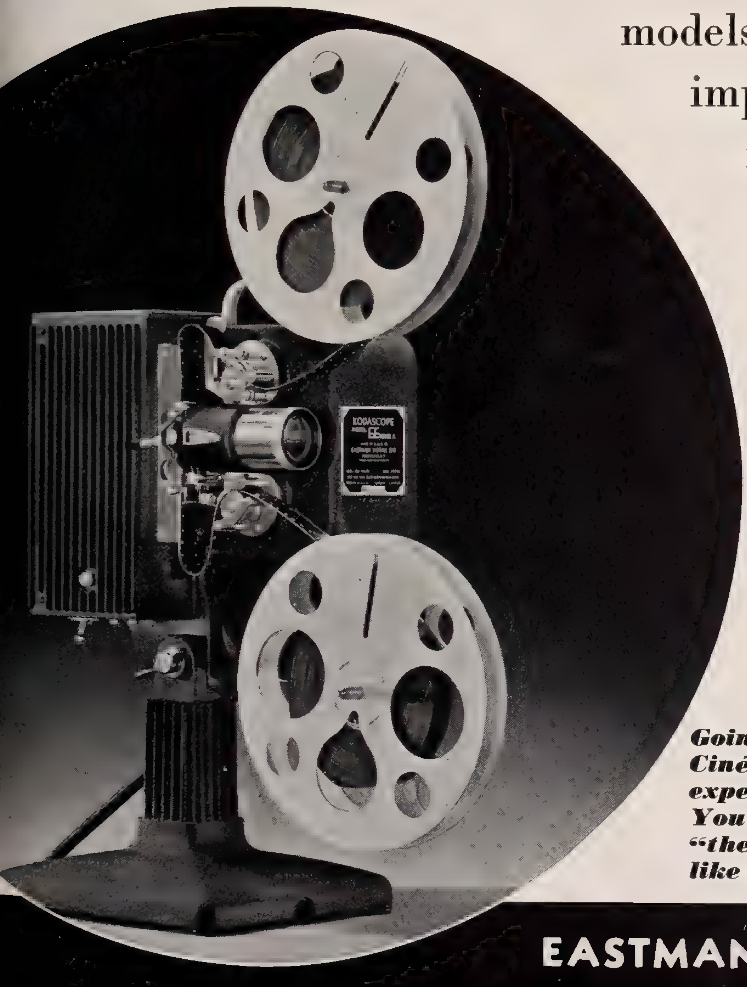
THAT LIVE UP TO YOUR HOPES

KODASCOPES G AND EE, SERIES II, ARE DESIGNED AND BUILT TO SCREEN YOUR MOVIES AT THEIR BEST

WHEN your movies come brilliantly to life on your home screen—smooth running, clean cut, fully lighted—then you know real movie-making satisfaction.

Kodascopes G and EE, Series II, assure you that satisfaction at every showing. Whether your movies be black-and-white or Kodachrome, your screen large or small, the "throw" long or short, these Kodascopes deliver results that do you, as a movie maker, full justice.

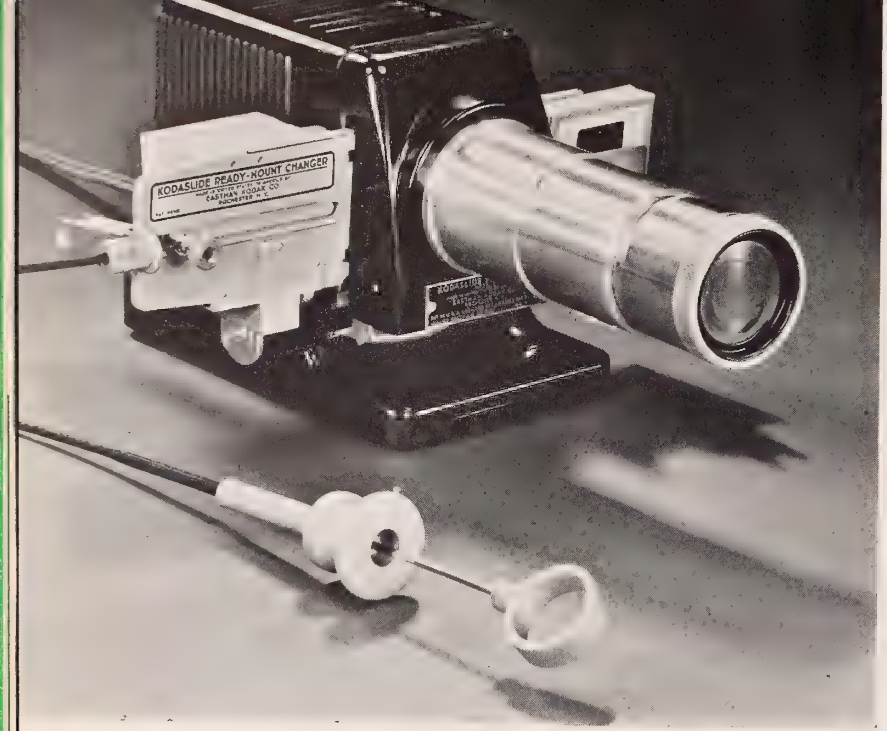
The improvements incorporated in the new models—Series II—of these projectors are important because they mean better movies, more easily projected. Stop in soon at your Ciné-Kodak dealer's shop and inspect these improved Kodascopes at first hand. Or write for free, illustrated folder.



KODASCOPE EE, SERIES II, is the low priced 16 mm. projector that offers most in performance and in quality. Kodascope EE affords, of course, "tailor-made projection," simplified controls, easy threading, A. C. or D. C. operation, a quiet motor of ample power to override ordinary fluctuations in line voltage, permanently lubricated bearings, variable speed control, a convenient carrying handle, and precisely adjustable setting of the projector lamp in relation to the whole optical system. Priced from $57.95, depending on lens-lamp equipment desired.

Going to the New York Fair? Be sure to take your Ciné-Kodak. Stop at the Kodak Building, where Eastman experts will advise you what to take and how to take it. You'll see the unique and gorgeous Cavalcade of Color—"the Greatest Photographic Show on Earth." Nothing like it has ever been seen. Don't miss it.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



Kodaslide Ready-Mount Changer will handle fifty slides

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Da-Lite screens lowered An announcement, recently issued by Da-Lite Screen Company, Inc., 2723 North Crawford Avenue, Chicago, specifies important price reductions covering popular Da-Lite products. Da-Lite Junior Screens now range in price from $2.50 to $5.00, while the Standard Challenger, consisting of a roller mounted screen in a metal case, complete with tripod, is now available at a price as low as $12.50 for the thirty by forty inch size. Also reduced in price are the Model B hanging screens. The five foot screen in this model has been reduced to $23.00. Similar reductions have been made on most sizes of Da-Lite screens, beginning May 1.

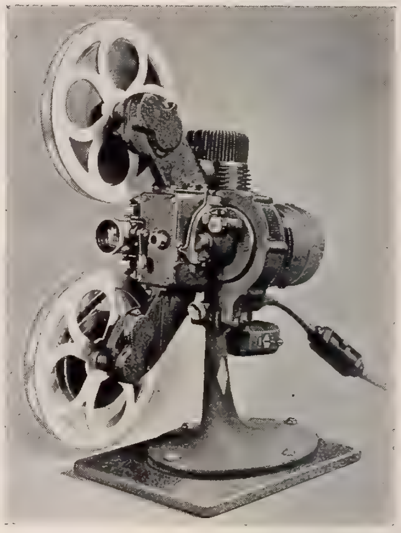
Fadette A clever accessory, small in size and handy in operation, has recently been introduced by the Western Movie Supply Company, 254 Sutter Street, San Francisco, Calif. The device, called the Fadette, is designed to clamp on the front of any movie lens and, when operated by pressing the plunger of a cable release, produces a rectangular fade in or fade out effect. The speed at which the effect takes place may be varied at will. In addition to its function as a fading device, the Fadette may be used as a combination filter holder and sunshade. It will hold unmounted round filters of 25mm. diameter. The accessory is available in five models, to fit almost any existing commercially made lens, and it may also be had with a special mounting bracket, for use with lenses without collars. Since it is small in size, it may be adjusted easily to any convenient position and will not interfere with the use of the regular view finder.

Ready-Mount Changer Owners of the Model 2 Kodaslide still projector may now provide themselves with a compact and handy accessory for changing from one slide to the next automatically, at the will of the user. This operation is effected by the new Kodaslide Ready-Mount Changer, which will handle fifty transparencies, mounted in the special Kodaslide Ready-Mounts. The slides are placed in the magazine of the device in the order in which they are to be projected. Then, by operating a plunger of the cable release type, each new slide is brought into projecting position, while the previous slide is moved into a receiving magazine. The operating cable is thirty inches long, so that the operator need not stand in close proximity to the projector.

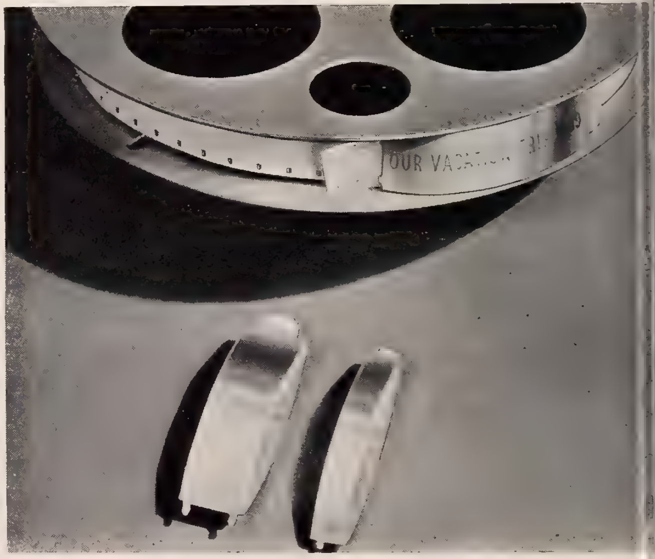
Astor Pictures A list of new and important sound on film subjects in the 16mm. medium is now available from Astor Productions, Inc., R.K.O. Building, New York. These include such modern talkies as *The Bat Whispers*, with Chester Morris and Una Merkel; *Rain*, with Joan Crawford and Walter Huston; *Everything is Rhythm; Heart of New York*, with Al Jolson, Frank Morgan and Madge Evans. In addition to the list of subjects at present available, Astor Productions announce a number of coming attractions featuring such stars as Paul Muni, Spencer Tracy and other luminaries.

Silents available Those who are disposed to complain of a dearth of silent subjects in these days of universal talkies will be

[Continued on page 244]



Moderately priced Filmaster offered by Bell & Howell



Reel-clip, Besbee's handy aid to hold film on cine reels

Hold your adjectives! Here's the Fair!

[Continued from page 213]

pavilion of Italy, with its stupendous two hundred foot cascade of water, bubbling down monstrously to form a memorial to Marconi; or, in the opposite direction, to the pavilion of the Soviet Republic, where we are confronted by a hundred foot stainless steel statue of a worker of the world—and, here, an effective telephoto sequence could be made, including a shot of the red lamp that surmounts the statue, not a symbol, but a warning to aviators!

Still less calm is the roisterous amusement zone, called the Loop. We can pause, en route, for a shot of the cash register (I shall not say how big it is) while it marks up several new admittances on its registry of the daily attendance—a shot that could be spliced effectively into a sequence of passing through the fair turnstiles.

Beyond, the way grows wilder. And, as we come to Frank Buck's concession, called Jungleland, Inc., in which there is a Malay jungle camp and an eighty foot hill of monkeys, we find a hint for a diverting continuity theme of the fair, an emphasis on the World of Tomorrow, in its growth from the past to today and to the imminent future. Scattered throughout the fair are concessions and exhibits which portray the various ages in the growth of civilization, and the entire reel might be opened by a shot of these monkeys on Frank Buck's hill.

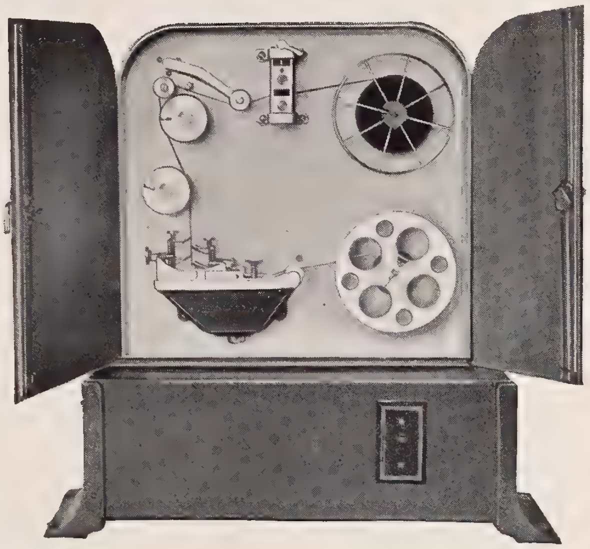
Another of the old time subjects in the amusement area is that of Old New York, a full sized set, with all of the appurtenances of nostalgia, including Bowery waiters who sing, and gas lamps, and cobblestones and horse carriages, and an impersonator of Steve Brodie who jumps from a sixty foot model of Brooklyn Bridge. It is all very photographic, and so is the Cuban Village nearby (another leap in time and space!), and so is the tower of International Parachuting, Inc., from the top of which you drop down in a double seated parachute and can film the surrounding fair en route. Most of the fair is only one story in height, and this tower is one of the few places from which you can get a truly panoramic shot.

But wonders are piled disconcertingly on wonders. If we follow the crowd back past the World's Fair Music Hall, we come to the exhibit of the General Electric Company, where, besides artificial lightning, a three dimensional diorama of buildings portrays New York City and its environs in a spectacle as long as a city block and illuminated in actions as a thunderstorm darkens the canyons.

This scene might be used, incidentally, as an opening for a reel of New York

CLEAN FILM

Means Sparkling Projection!



CLEAN YOUR FILMS THE NEUMADE WAY WITH THE "NEUVATOR" JUST OUT

NEW MODERN 16MM FILM RENOVATOR AND CONDITIONER

The condition of your film is the main factor in perfect unblemished projection. A clean polished film will do away with the rain of streaks and spots which spoil screen presentations.

"NEUVATOR" puts new life in old films and prolongs their usefulness—keeps new films fresh. Particularly effective for sound film—keeps the sound track clean and free from extraneous noises—insuring perfect tone reproduction.

The most practical, highly efficient machine ever developed for this purpose—in one motor driven operation "NEUVATOR" automatically—

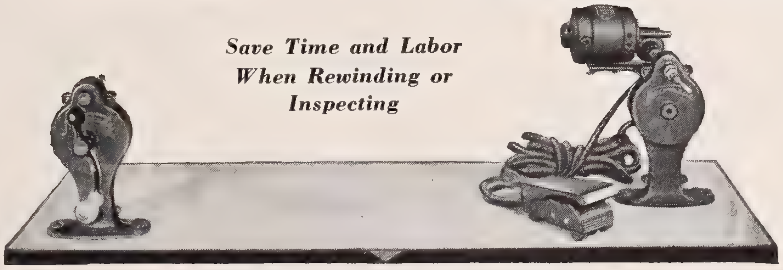
CLEANS — CONDITIONS — POLISHES—REWINDS

"NEUVATOR" MODELS

CL-4 (400 ft. reels).....**$175.00**
CL-16 (1600 ft. reels)... **250.00**
also
Models for 35mm.

"NEUVATOR" STANDS

Specially built of steel with utility drawer, shelf and reel rack.
CL-4 STAND **$22.00**
CL-16 STAND **24.00**



Save Time and Labor When Rewinding or Inspecting

POWER REWIND ASSEMBLY

Operates at various speeds easily controlled by sensitive foot pedal. Motor driven rewind end equipped with special clutch for reversing by hand operated geared end. Both units mounted on large, weighted, white porcelain board.

PD-1 (Complete Assembly) $75.00

POWER-DRIVE END ONLY—Can be mounted on your work surface and used with any substantially built rewinder similar to Neumade 1600 ft. models. Complete with motor, foot control and special clutch. Model PD-2 ....**$60.00**

SEND FOR NEW 1939 CATALOG

REWINDERS
SPLICERS
PROJECTION TABLES
SHIPPING CASES
REELS AND CANS
MEASURING MACHINES

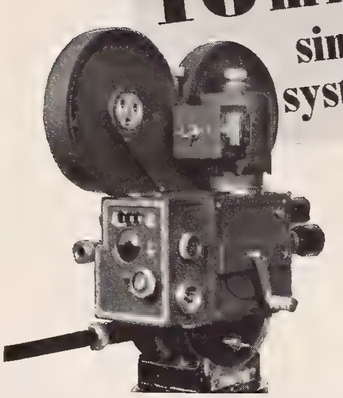
—also—

COMPLETE LINE OF FILM STORAGE CABINETS

See your dealer or write direct

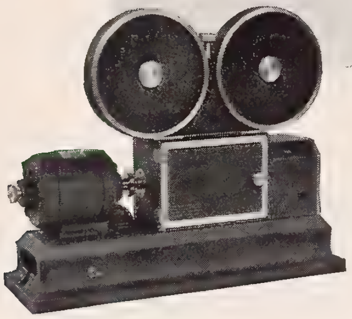
TRADE MARK
Neumade Products Corp.
MANUFACTURERS
427 WEST 42ND STREET NEW YORK CITY

16 mm. single system



Whenever it is necessary or desirable to make the sound track on the same negative with the picture, use the compact, portable B-M Sound-Pro Camera. It produces professional quality 16 mm. sound films, with unequalled simplicity of operation.

16 mm. double system



For utmost flexibility in the various steps of filming, separate recording of sound, re-taking, re-recording, cutting and editing, use the B-M Model D Double System — the type of equipment employed to record the sound of more than 84% of all professional productions.

Explain your sound movie problems and requirements and ask for bulletin No. M-5.

B-M

The BERNDT-MAURER Corp.

117 EAST 24th STREET • NEW YORK, N. Y.

YOUR SOUND FILMS!

To be sure your films will be of professional calibre, utilize the services of 16 mm. processing specialists equipped to maintain highest standards of quality in this important phase of movie production.

B-M PRECISION Film Laboratories
21 West 46th St., New York, N.Y.

City. And, indeed, the city is a close rival of the fair. Dressed up for spring, with its new elm trees at Rockefeller Center, its Atlantic Fleet at anchor in the Hudson, its river tunnels, their entrances glowing at night with sodium lamps, its speed highways and airports —the city deserves no less attention than the exposition, especially cinematically.

But, to return to the fair, we roll in our electrified "motochair" past the General Electric Building toward the Bridge of Wings, stopping en route at the Hall of Pharmacy, to film the colossal animated medicine cabinet inside and to make a rare pattern shot from within the glass windows on the second floor, looking toward the Electrical Appliances Building and the bridge.

There are two main bridges at the fair, both of them surmounted with flags, and they enable one to shoot down upon the stream of automobiles on a Long Island highway, a shot that might be spliced into a sequence of arrival or departure.

But we have come at last to the zone of Transportation. Here, there are some of the most striking architectural achievements at the fair. The Aviation Building looms up very vast and silvery and cavernous, while the General Motors Building lies more gently, with unobtrusive and molded lines concealing the courts. We take our camera with us on one of the traveling chairs in the interior of the exhibit (which is excellently illuminated) and photograph a model America as it may appear twenty years from today, passing over the land slowly, as if in a low flying airplane, until, at last, the mechanized chairs bring us lazily to our destination.

Across the bright flowery court from the General Motors Building, past the remarkable statue of Europa and the Bull, we come to the Railroad Transportation Exhibit, a climax in architectural size, the biggest building at the fair, yet modeled on the humble roundhouse. Here is a pageant of full sized trains, and a prodigious collection of scale model trains runs here and there on a re-created American countryside. Moreover, adjoining the building, the largest locomotive in the world achieves a speed of sixty miles an hour while remaining stationary on roller tracks, a docile but dynamic demon.

A sight even more dynamic, however, is the spectacle of the fair after nightfall. Our sequence might be introduced by a daytime scene of one of the odd spiral street lamps against a bright sky, then a semi closeup of a hand pressing a light switch, followed by a second shot of the street lamp, this time glowing against the darkness, from which the camera could descend to the illuminated trees and flowers and buildings of the night time fair.

The spectacle is overwhelming. Our sceptic who was obliged to bow in the first part of this account must bow again. Along Constitution Mall, the trees come alive under the illumination of mercury vapor lamps. Yellow gas flames spiral up from the gas exhibit. The Perisphere, converted to a luminous ball hung in fountains, appears to revolve.

Goldfish, less private than ever, swim in glowing blue water between mercury tubes. It is a little breathtaking, and all a stunning subject for color or the new high speed films. And, to climax it, there are the spectacles of fireworks and fountain displays in the Lagoon of Nations and in Fountain Lake, which disquiet the darkness every night and which I hesitate to describe.

So the outworn circus adjectives can be dusted off to good purpose. The fair *is* sensational, it *is* inconceivable. Infinite numbers of "hot dogs" will be consumed. Tons of fireworks will go up in smoke. The statistics on the cows, on the locomotives, on the lily ponds are all true. There has never been anything to compare with it.

You will know what I mean when you see it. But, unless you capture it on film —from the Theme Center to the Court of Peace, from the Hall of Communications to the parachute jump—the people back home won't know what you're talking about.

Landlord blues

[Continued from page 220]

room window—

Insert more shots of beautiful scenery.

Title 8. *From the front seat—*

Film a traveling shot by shooting through the windshield. Put your camera on a tripod and be sure that the glass of the windshield is clean. Shoot at thirty two frames a second when you are driving on a smooth road, and you will get a trucking shot as smooth as Hollywood's best.

Title 9. *From the back steps—*

Make these scenes softly subdued. Take either twilight shots or early morning scenery bathed in long, slanting light. If you like, you can bring your characters into the picture, twanging away at a guitar. Maybe Ma is peeling potatoes for dinner.

Title 10. *Drive right up and pick a lot —it's lots of fun—*

Here we arrive at the encampment. And here you can use your own ingenuity. Show kids and camp fires, the family wash being done and maybe a kid dancing.

Title 11. *The only lease you sign is a long lease for happiness.*

Film more scenes of the same sort in the trailer camp. If you like, you can make intimate shots of your trailer family settling down to stay, supper being started, etc.

Title 12. *No pets allowed—*

Make this title sign fashion, crossing out the "no," and follow it with a scene of a canary bird being hung in the window or with a shot of a dog or a cat or a dozen such.

You can follow this title with other titles like it, suggested by the action. Show your family doing everything the landlord back home said you couldn't do. Use all of the familiar signs, such as "No Children," "No Peddlers," "No Beggars," etc., and play upon them for contrast.

Title 13. *Remember how the first of the month always gave you the blues?*

Stage this scene if you like—a shot of yourself opening a bill. If you don't want to do this, you can use almost any piece of action to carry the title.

Title 14. *Sail away from it all—*

Here, I showed my trailer sitting at the ocean's edge. (A lake would do.)

Title 15. *Blue sky—blue waves—but no landlord blues!*

Your prettiest long shots, please, and your softest fade out!

Cine visits to Virginia

[Continued from page 223]

onlooker back into the eternal ages.

There are other interesting things to film at Natural Bridge, however. From the entrance gate, the visitor proceeds along a footpath which crosses the lawn to the arbor vitae trees on the banks of Cascade Creek. At the edge of the canyon, the creek tumbles down a series of beautiful waterfalls, which will make a sequence of action that could introduce the scenes of Natural Bridge. Here are fifteen or twenty arbor vitae trees of remarkable size, which have been standing more than a thousand years. Passing the last of the trees, the footpath turns to the right and leads a short distance beyond this shadowed way. Without warning, the bridge appears suddenly in the depths of the dark abyss! The great arch far above is bathed in sunshine. One can shoot it back lighted against the sky.

Crossing the rustic foot bridge over Cedar Creek, one approaches the dense shadows of Hemlock Grove. Arbutus, laurel, rhododendron, wake robin, bloodroot and hepatica bloom here in the spring for the color filmer. Nearby is the famous underground river. Since neither the source nor the destination of the stream is known—the greater part of the course being hidden away in subterranean channels—it is called Lost River. Upstream from Lost River, the trail ends at Lace Falls, where Cedar Creek leaps down over the rocks from a distance of fifty feet, veiling the boulders with spray.

Natural Bridge and its environs have been developed into a year round resort, with a golf course, a swimming pool, tennis courts and hiking trails.

When planning motion picture sequences of Natural Bridge, one will want to include also some splendid picture opportunities in and near the town of Lexington, fifteen miles away.

In Lexington is Washington and Lee University, named for George Washington, who helped endow the institution, and for General R. E. Lee, who assumed the presidency just after the War Between the States.

On the Washington and Lee University campus is Lee Chapel, in which is the famous recumbent statue of the great southern chieftain, the work of Valentine. In the chapel are the famous original paintings of Washington, by Peale, the chapel office and furniture used by General Lee and paintings and memoirs of the days of Lee as president of the university.

Across the campus from the university is the Virginia Military Institute, which is this year observing the 100th year of its existence. The elaborate centennial program includes an address by President Roosevelt on Armistice Day, which also marks the very day of the founding of the institution.

Graduates of this institution, founded in 1839, have served with distinction in every war in which this country has been involved since then, and especially in the War Between the States, when a youthful corps of cadets won great glory at New Market, Virginia, where they joined Confederate troops and defeated experienced Union soldiers.

Among the opportunities for movie shots are guard mount, cavalry drill, athletic contests and the corps of cadets on dress parade—for parades are held daily except on Sundays. It is permissible to film freely on the campus.

There is plenty to film in this country, and Natural Bridge will give a new motif to a scenic study. Use it as a climax of leisurely sequences of the Virginia countryside.

Controlling Kodachrome shots

[Continued from page 214]

filter plus a blustery day will give just the right effect for the shot of little Nell being turned out of doors by her stern, flinty, puritanical parent.

On the other hand, a nice feeling of warmth and jollity will be created by the use of a thin yellow filter. You can use it to help capture the mood of a picnic group in the summertime. The scenes of the party gathered around the well covered picnic table need not include sky, which would be affected adversely by the yellow filter.

If you would have your audience view a love scene through rose colored glasses, use a very thin rose colored filter when making the shot. Thus, one can experi-

MOVIE MAKERS

Enjoy Taking "Stills" with This Finest of Eastman Miniatures

KODAK RETINA II

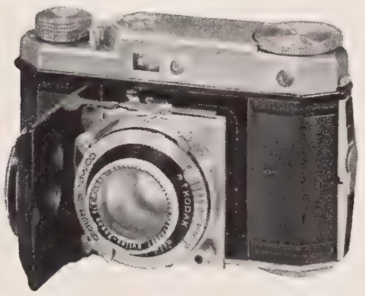
now only $120

THE superprecise construction... versatility...splendid lens and shutter equipment of the Kodak Retina II appeal to the movie maker who appreciates a "still" camera of outstanding merit.

Kodak Retina II makes critically sharp black-and-white negatives under greatly varying conditions... negatives that yield striking enlargements. Too, it can be used for brilliant full-color transparencies on Kodachrome Film.

A Camera of Many Features

Kodak Retina II is equipped with an ultra-fast anastigmat *f*.2.0 lens, and Compur-Rapid shutter (9 speeds to 1/500-second). Has an accurate optical eye-level finder... automatic exposure counter and film-measuring device...depth-of-focus scale...body shutter release ...double exposure prevention device...built-in range finder coupled with focusing mechanism. Negative size, 1 x 1½ inches. New reduced price, $120, including field case. Ask your Kodak dealer.



Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

Visit the
Keystone Exhibit
at the
NEW YORK WORLD'S FAIR
Communications Building

KEYSTONE
Pocket Size K-8

Now at New
LOW PRICE
$26.50 f/3.5 lens

FOR COLOR!
This handy little 8MM movie camera has *unusual features*, marking it as the best value of the year. Perfect for color or black and white.

EXCLUSIVE Film Economy FEATURE. The K-8 is unique in its ability to use Agfa single width economy film as well as standard double-8 black and white or Kodachrome when there is not enough subject matter to fill a double-8 roll. →

LENS INTERCHANGEABILITY. Wollensak f/3.5 lens is interchangeable with f/2.7, f/1.9 or telephoto lenses. Adjustable mechanical iris f/1.9 to f/16. →

AUDIBLE AND VISUAL FOOTAGE INDICATOR. Audible signal, and conveniently located indicator, measure exact amount of exposed film. (Exclusive patented feature.) →

DIRECT VISION OPTICAL VIEW FINDER: Gives a graphic preview of the picture exactly as it will appear in the finished film. →

EXPOSURE START BUTTON. Conveniently located in front of the camera. A touch of the finger starts exposure. →

3 SPEED CONTROL. Quickly adjustable for normal, low or slow motion—12, 16 or 48 frames per second. →

MOTOR LOCK FOR CONTINUOUS OPERATION →

AUXILIARY VIEW FINDER. Gives clear view of distant shots. →

KEYSTONE MFG. CO., 288 A ST., BOSTON, MASS.
COMMUNICATIONS BUILDING, NEW YORK WORLD'S FAIR

ment with other types of scenes and filters which will suggest themselves as we play with the idea of color control.

Another important use for effect filters is that of correction for moderate variations in the color of the illumination. The human visual system tends to take for granted many things, among them the notion that daylight is always white. This idea is so firmly fixed that most people do not make an effort to perceive the true state of affairs—that the color of daylight changes throughout the day. At one time, it may be white; at another, tinged with blue; at still another, mixed with yellow, orange or red.

These shades are faithfully recorded by natural color film and reappear on the screen to startle the movie maker who took for granted that all daylight is white.

Also, color of illumination on any particular scene may be influenced by large areas of color nearby, which reflect light on the subject. For example, imagine a scene in which a girl is standing on a lawn, surrounded by green trees and shrubbery. Considerable green light will be reflected to her skin. If a color shot is made of the girl, the movie maker may be distressed to find, when he projects the pictures, that she appears to have a greenish complexion. She actually has it in real life, under these conditions, but we do not notice it as much as we do on the movie screen.

To compensate for these modifications in color of illumination, we can turn to our effect filters. Reference to the following chart will show what filter to use to subdue an excess of any color. A constant training of one's capacity to detect variations in color value of the prevailing illumination is indispensable if one wants to carry these experiments far.

Remember that heavy filters, such as those used for altering tone balance in black and white pictures, are not generally suitable for natural color work. The filters which are useful with color are delicately tinted, with the single exception of that used for night effects. A delicate tint may be used to create atmosphere and to enhance mood, whereas a strong hue would destroy all the natural color values.

Effect filters for Kodachrome fall naturally into a basic group of six. Three of these are useful for emphasizing blue, green and red, respectively. The other three are helpful in emphasizing the three, two color groups which are complementary to the first three—namely, green red (or yellow), red blue (or magenta) and blue green.

It will be noted in the table that each filter may be used either to emphasize one color, while the complement is being recorded at normal level, or to subdue the complement while the color is being recorded at normal level. To accomplish the dual purpose, two sets of filter factors, based on my experience, are indicated for each filter. The factor to use will depend on the purpose to which the filter is to be put.

Since the filters are very pale, the filter factors are quite small and involve fractions. Therefore it seems best to indicate factors by the required increase in lens opening.

Effect Filters for Regular Kodachrome

Filter	*To emphasize*	*Open lens*
78 C	Blue	⅔ stop
51	Green	⅔ "
85	Red	⅔ "
86 C	Yellow	½ "
80	Blue Green	1 "
Filter	*To subdue*	*Open lens*
78 C	Red & Green	½ stop
51	Red & Blue	½ "
85	Blue & Green	⅓ "
86 C	Blue	⅓ "
80	Red	⅔ "

These filters constitute a collective instrument affording extensive control over the color rendition of any scene. Their use will enable a movie maker to exercise a considerable range of choice in creating moods on film and in giving expression to his artistic originality.

Every garden has its film

[Continued from page 215]

plow goes around many times.

When the work of preparing the soil and of tidying up has been done, seeding time rolls around. Seeding time and the fruit tree blossoms make spring the beautiful season it is.

Fruit trees in blossom are beautiful to look at but hard to photograph. The temptation to "pan" from tree to tree is strong, but, by all means, withstand it. One long shot is enough. Make the rest of the pictures in semi closeups and full closeups. Only in that way will the full beauty of the blossoms be recorded.

When you film seeding, take closeups of the hoe making drills, of the seeds being dropped and of the drills being covered. Get medium shots of your gardener doing work. Shots of new plants arriving and being set out will add to this sequence.

Between seeding and the full bloom of summer, there is a spate of activity. The constant war on insect pests may be dramatized. If you have the means to do it, don't fail to include close shots of the bugs and their activities. Moles and mice, squirrels and rabbits can also become actors in your drama, as can the gardener, with his sprays, traps and shotgun.

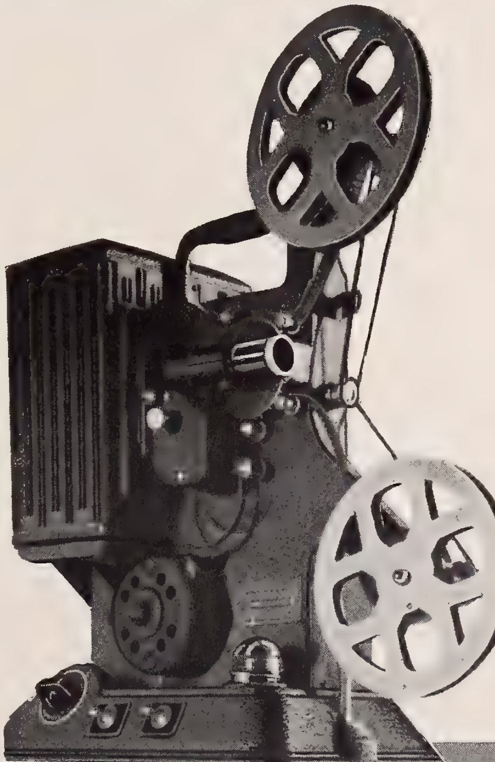
See the interesting
Keystone Exhibit
at the
NEW YORK WORLD'S FAIR
Communications Building

500 WATT 8mm

Brilliant Light! Cool Ventilation!

Silent Operation!

Perfect for Color Pictures • Fully Achromatic f/1.85 Projection Lens, 1" focus • Cast Frame with heavy base • 400 Foot Reel Capacity • Strong draft directly on lamp • Pilot Light • Electric Rewind • Framer • Fixed Roller Guides • Polished Reflector • Speed Control • Universal Motor.



Keystone R-8 Projector is a grand buy!

•

Write today for literature on other models and cameras.

$55

KEYSTONE MFG. CO.
288 A Street, Boston
New York World's Fair
Communications Building
Manufacturers of
16MM and 8MM
Cameras and
Projectors.

KEYSTONE

HOW would you like to make
BETTER MOVIES at LESS COST?

Here Is a *Selective Choice* Method That Brings You Better Results At a Definite Saving.

You will be able to save money, and at the same time step up the quality of your movies if you will read the data below describing the uses of the 3 Kin-O-Lux 16MM reversal films. Here are 3 films, each selling at a different price, and each designed to produce the results you want under certain specified conditions.

FOR OUTDOOR MOVIES WHEN THE SUN IS HIGH AND THE LIGHT BRIGHT

Use Kin-O-Lux No. 1. It is an inexpensive 16MM reversal film that enables you to make brilliant, snappy outdoor movies at low cost.

FOR OUTDOOR MOVIES WHEN THE SUN IS FAIRLY HIGH AND THE LIGHT REASONABLY GOOD

Use Kin-O-Lux No. 2. Like Kin-O-Lux No. 1, it offers the advantages of economy, fine grain, wide latitude and delicate tonal gradation. It is faster than No. 1.

FOR MOVIES, INDOORS OR OUT, UNDER THE MOST DIFFICULT CONDITIONS

Kin-O-Lux No. 3 tops them all. It combines extreme speed with extraordinary fine grain; it has *brilliancy*, gradation, wide latitude and *balanced* panchromatic sensitivity to all the colors of the visible spectrum; it produces such amazing results that we urge you to test it against any other film.

Write today for booklet M-51 describing the 3 Kin-O-Lux 16MM Reversal films.

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft...	**$3.00**	**$3.50**	**$6.00**
50 ft...	**2.00**	**2.50**	**3.50**

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

SPEEDS	Scheiner Day	Scheiner Mazda	Weston Day	Weston Mazda
No. 1........	16°	....	6	....
No. 2........	18°	....	12	....
No. 3........	26°	24°	50	40

MARKS POLARIZATION PLATE

Demand these features when you purchase Polarization

1. 2X factor on non-polarized light, with cut off ratio of 40 to 1 or more throughout the visible polarized spectrum.
2. Ability to polarize in ultra violet and infra red.
3. Absolute color neutrality.
4. Equal polarizing efficiency throughout the spectrum.
5. The only plate with a continuous crystal structure, which can be used without a sunshade.
6. The only plate with crystal structure in optical contact with the glass.

Write today for booklet M-52 describing the almost magical ability of Marks Polarization Plates to eliminate unwanted glare and reflection in photography.

KIN-O-LUX, INC.
105 West 40th Street New York

The family dog may lend a little comedy if you want to stage a sequence of him burying a bone among the gardener's prize flowers.

Don't neglect the birds that live in the garden. It takes patience and a telephoto lens to get them on film, but the effort is worth it. Picture them flying in a pattern against the sky, hopping across the lawn, assaulting a worm or, if you are lucky, carrying material for nests and sitting on their eggs.

The autumn brings the fruit crop, the corn in the shock and the pumpkin on the ground. Autumn brings frost, too, and the end of the flowers—a melancholy that is typified in the burning leaves and the bare trees. A short sequence of the fall activities ends the gardener's year and so brings to an end our gardener's dream.

Fade out on the last scene of the fall garden and fade into the shot of your actor asleep. He wakes up and begins to write the seed order, a fine, hopeful smile on his face.

The clinic

[Continued from page 221]

makers who have tripods with telescoping legs may find that, by extending only two of the legs and by leaning the camera against the windshield, they will have a workable, solid suport.

Night life Visitors to New York's "great white way" during the World's Fair will be interested to know that they can film the bright signs to their hearts' content, with satisfactory results assured. They may use either supersensitive black and white or Type A Kodachrome at an opening of *f*/1.5 or *f*/1.9. Excellent exposure with Type A Kodachrome can be obtained under the brightly lighted marquee of the Paramount Theatre. When filming the moving sign on *The New York Times* building, it is a good plan to use half speed in order to increase the rate at which the messages appear. This will enable one to register a full sentence of the traveling news flashes before the camera runs down.

16mm SOUND-ON-FILM

It's

Harold Lloyd coming out of the depths of remotest China to find a wife!

Harold Lloyd thrust into the topsy-turvy whirl of a city sizzling with excitement!

Harold Lloyd wooing and confusing Una Merkel with quips from Confucius!

Every thing new but these

HAROLD LLOYD in THE CAT'S PAW

with
UNA MERKEL
GEORGE BARBIER
NAT PENDLETON
GRACE BRADLEY
ALAN DINEHART
GRANT MITCHELL

Directed by SAM TAYLOR
From the SATURDAY Evening Post Story by CLARENCE BUDINGTON KELLAND

Exclusively distributed by

NU-ART FILMS, INC.
145 West 45th St. New York City

TITLES
with cloud motion background, using three dimensional letters—on purple, yellow or red film base. Includes fades or wipes at each end. Up to 8 words, 35c. 8 or 16mm.

"I guarantee satisfaction"
—Hazen Coon.

H. C. FILM SERVICE
12191 Ilene Ave. Detroit, Mich.

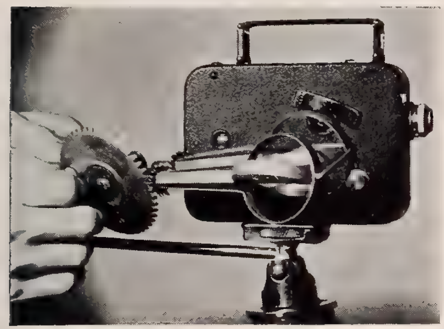
DON'T BREAK YOUR BANK!
Pay just $64.50 DOWN on the new
Paillard - BOLEX
World's Finest 16mm. Movie Camera for Critical Amateurs

Of course, you want a BOLEX — but, you don't have to deprive yourself of other things in order to own it! Simply buy on our low-term plan — only $64.50 down and $21.41 a month, and take as long as 12 months to pay. Easy, isn't it? You get a COMPLETE BOLEX, with all the advantages that have made this camera world famous. F/1.5 lens (Meyer or Berthiot) and carrying case. With Leitz Hektor Rapid f/1.4 lens, $20.00 additional. Write for details. Dept. MM-4.
Trade in your old camera—liberal allowance!

FORDHAM ELECTRIC CO., Inc.
2563 Webster Avenue
(*One-Half Block North of Fordham Road*)
New York City

The use of a tripod presents no difficulties and improves the results immeasurably.

Distraction Young children are likely to look directly at the camera when their attention is attracted by the whir of the mechanism. Tom Griberg found a remedy for this. He tried turning the handle of an egg beater rapidly for a few minutes before starting the camera. This worked liked magic, for, after an initial interest in the sound, the children turned away and resumed their play. The kitchen utensil then was laid aside, and the camera did its work without attracting further attention.

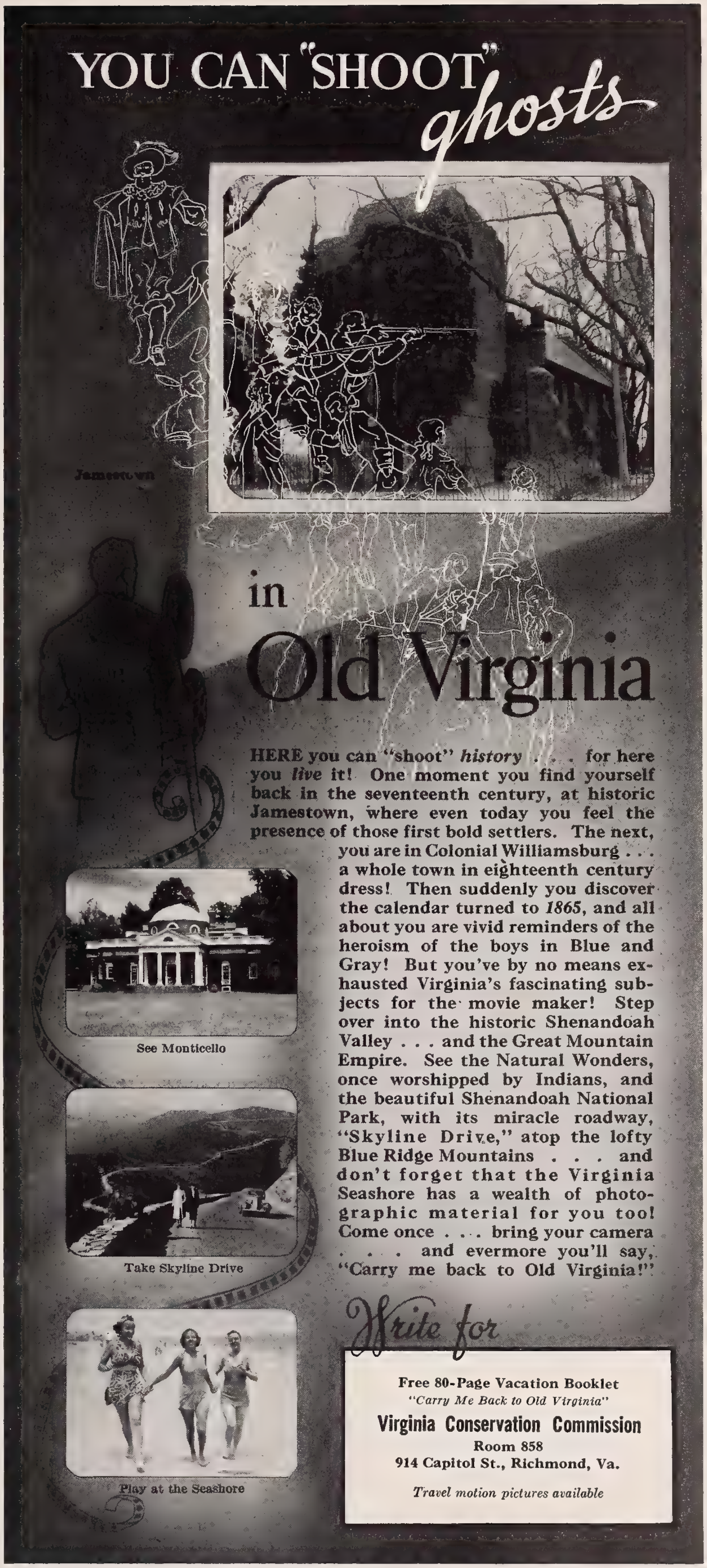


Tom Griberg

Whirring egg beater helps distract babies' attention

Cooperation During the production of industrial films, it is often necessary to show medium and close shots of workers at their various tasks. It is surprising how well they will cooperate if the purpose of the shot is clearly explained to them. Nearly everybody is interested in movies and is eager to help in making a picture. Explain fully the purpose of the shot and how it will be used in the completed film, and one rehearsal usually will serve to enable the director to perfect the action and the cameraman to place his equipment. More realistic results are obtained by filming an employee at his regular job than by hiring an actor or outside person for the scene.

Protection A short length of black film spliced to the end of a picture protects the last frames of the reel from becoming bent and torn by the threading operations. It also serves to give the projector operator an opportunity to shut off the lamp before the end of the film goes through the gate and a dazzling beam of light illuminates the screen. The easiest way to obtain this black footage is to place the hand over the camera lens and to run off a foot or so of film. This will come out black when the film is processed. Those who use positive stock for titling can make opaque leader easily by fogging the film and then developing



YOU CAN "SHOOT" *ghosts*

in

Old Virginia

HERE you can "shoot" *history* . . . for here you *live* it! One moment you find yourself back in the seventeenth century, at historic Jamestown, where even today you feel the presence of those first bold settlers. The next, you are in Colonial Williamsburg . . . a whole town in eighteenth century dress! Then suddenly you discover the calendar turned to *1865*, and all about you are vivid reminders of the heroism of the boys in Blue and Gray! But you've by no means exhausted Virginia's fascinating subjects for the movie maker! Step over into the historic Shenandoah Valley . . . and the Great Mountain Empire. See the Natural Wonders, once worshipped by Indians, and the beautiful Shenandoah National Park, with its miracle roadway, "Skyline Drive," atop the lofty Blue Ridge Mountains . . . and don't forget that the Virginia Seashore has a wealth of photographic material for you too! Come once . . . bring your camera . . . and evermore you'll say, "Carry me back to Old Virginia!"

Write for

Free 80-Page Vacation Booklet
"Carry Me Back to Old Virginia"
Virginia Conservation Commission
Room 858
914 Capitol St., Richmond, Va.

Travel motion pictures available

Brilliant Pictures from all sides with the New Wide-Angle Screen Fabric

The *Wide-Angle* Screen Fabric is exclusive with *Britelite-Truvision.* A new fabric and a new method of applying crystal beads give a wider vision without loss of light brilliance. The entire screen is uniformly bright, enabling spectators to sit to the far left or right and still see clear-as-crystal images. Stronger adhesive backing prevents the beads from shattering off. For color pictures, as well as black-and-white. *Look for the "Wave in the Weave"* —it's the Mark of the *Wide-Angle Fabric.*

Britelite-Truvision
Wide-Angle Screen Fabric
NU-MATIC SCREEN

$17.50
30x40 inches
(Other sizes available)

Box-type model, sets up anywhere. 4-point suspension assures ripple-free surface. Ask for the NU-MATIC at your dealer, or write to Dept. MM-23.

Products of Distinctive Merit Manufactured in the U. S. A. by

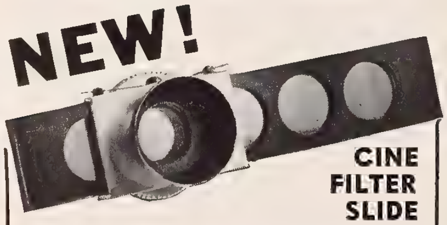
Motion Picture
SCREEN & ACCESSORIES CO., INC.
351 WEST 52nd STREET NEW YORK CITY

More Fascinatingly Funny
"FLIP the FROG"
16mm. Animated Sound Cartoons

A series of (14) single reel subjects are now available in this exceptionally excellent line of entertainment.

POST PICTURES CORP.
723 Seventh Ave. Dept. M.5 New York City

BELL & HOWELL FILMO
Home Movie Headquarters
DESERET BOOK COMPANY
44 East South Temple Salt Lake City, Utah



CINE FILTER SLIDE

Outdoor WORLD'S FAIR days are coming! The colorful buildings and surroundings of the Fair will require a complete set of filters to give correct tonal values on black and white film. Why not have your filters ready for instant use, whenever you want them, with the CINE FILTER SLIDE! Mounts easily on your camera—never in the way—gives you five filters, always convenient to use. Ortho Yellow—Panchro Green—Light and Medium Red—Kodachrome Haze. The handy Cine Filter Slide Holder also serves as a permanent sunshade, and may be used with the following cameras: Bell & Howell 8 & 16mm, using f/2.5, 2.7, 3.5 lenses; Keystone 8 & 16mm., using f/2.7, 3.5; Univex models using f/2.7, 3.5, 1.9. Price, including leather case, $7.50. At all dealers.

PHOTOGRAPHIC SPECIALTIES, Inc.
ELMHURST NEW YORK

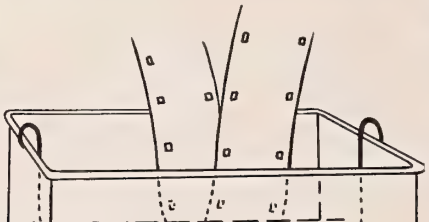
it. The regular use of black film at the end of reels gives one an automatic signal that indicates when a reel needs rewinding. Light colored leader would identify the beginning of a reel and black, the end.—*Roger F. Miller, ACL.*

Handy containers Movie makers who use 800 foot reels will find that the cans used for 1000 foot lengths of 35mm. raw film are ideal containers. They will hold two of the 800 foot reels very nicely. Local theatres, theatrical film exchanges or laboratories often are able to supply these cans.

Clean screens Before attempting to clean the surface of a motion picture screen, one should consult its manufacturer in order to find out a safe method. A beaded screen may not be cleaned by any process yet discovered without damaging its surface. If the screen material appears to have turned yellow, it may often be bleached white again by a few hours' exposure to the sun. The beaded surface of a screen cannot be repaired at home.

Cement bottle A well planned editing board should have an air tight cement bottle. A bottle with a ground glass stopper and a ground glass cap, which may be obtained from laboratory supply houses, will make an ideal cement reservoir. The stopper has a glass rod dropper which will serve admirably for spreading cement. To seal the contents further against evaporation, it is a good plan to smear the ground surfaces of stopper and cap with a light coat of Vaseline.

Film cleaner An inexpensive device for aiding in cleaning black and white films was developed recently by Irving Pollack, ACL, of Brooklyn, N. Y. A glass butter dish, a package handle and a small viscose sponge are the required materials. The wooden handle is placed, as shown in the drawing, so that it forms a roller which will hold the film under the surface of the cleaning fluid. The wire which passes through the handle is bent so that it will clip over the sides of the dish. To



Film cleaning device which can be assembled at home

MOVIE STARS . . .
On Your Home Movie Screen!
Many Big Stars Appear in
HOLLYWOOD HIGHLIGHTS

This is a picture you'll want to screen over and over again! HOLLYWOOD HIGHLIGHTS shows the intimate side of Hollywood. Famous sports places and night-clubs . . . homes of the stars . . . studios. See the Brown Derby, Santa Anita Race Track, Hollywood Radio City, stars at play! And for a grand photo-finish, a gala world premiere with a glittering array of FAMOUS MOTION PICTURE STARS!

. . . Five Editions . . .

8MM		16MM	
50 feet	**$2.25**	100 feet	**$ 3.95**
180 feet	**6.75**	360 feet	**12.00**

350 feet 16mm Sound **$24.00**

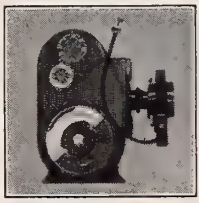
Ask Your Dealer or Write Directly to
BAILEY PICTURES
3405 University Ave. Los Angeles, Calif.

USE METAL LETTERS FOR MAKING TITLES

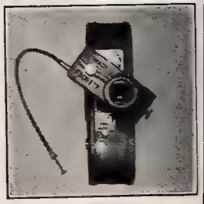
Ask for samples of the most beautiful Capital and Lower Case Letters Made

...our CRUISE through— The Caribbean

Assortment 222 pieces in wood case, $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.
Specify white or black letters
YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.
H. W. Knight & Son, Inc., Seneca Falls, N.Y.



NOW . . . a low cost fool-proof Fade-out . . . *adjustable speeds*



Wesco
FADETTE

Produces a rectangular fade at ANY desired speed—manual control. No metal shutters to rust or corrode. Light weight . . rugged construction . . only 5 moving parts. Fits all cameras, 8 or 16 mm., 5/8" to 1 1/16" lens collars. No interference with view finder. Complete with case **$5.95**
Special bracket for lenses without collars 75c
A Wesco filter holder made to accommodate 25mm. round filters . . . 50c

Ask Your Dealer For a Demonstration
"Wesco Products Give Professional Results"
WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET SAN FRANCISCO

use the apparatus, fill the dish with pure carbon tetrachloride, so that the wooden roller is covered, then pass the film under the handle. As the film emerges from the bath, it is passed through the sponge to remove the fluid. Placed between the rewinds, this device will clean the film rapidly and thoroughly. The shiny side of the film should be next to the roller surface. While satisfactory for all black and white film, this method is not suitable for Kodachrome, as color film should not come in contact with such a quantity of fluid.

Gymnasium movies

[Continued from page 218]

use No. 1 or No. 2 flood bulbs or go to the maximum of four No. 4 bulbs.

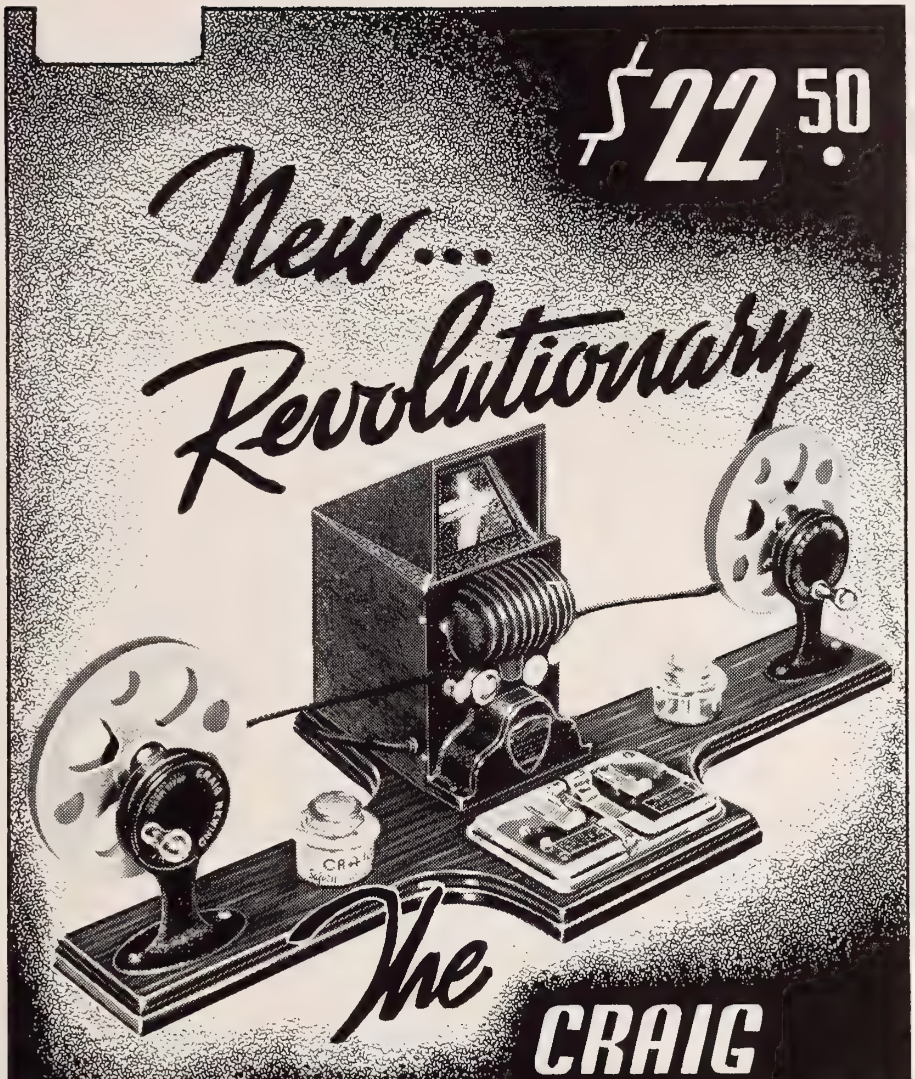
Even so, it is not always possible to employ slow motion indoors. With all of our available illumination, for most gymnasium athletic filming, we usually must expose at the wider stops of $f/1.9$, $f/2.7$ or $f/3.5$. This means a shallow depth of field and the necessity of carefully planning the range of action.

Flip Flops, a reel of teaching tumbling, needed considerable slow motion, so, to avoid assembling a large amount of lighting equipment, we moved out of doors. There, having planned the work carefully, we were able to film 400 feet in a little over two hours.

For this filming, I found that the most useful lenses were a one inch high speed and a wide angle 15mm. Most of the tumbling action was across a long mat, and this made "broadside" shots less desirable than "down the mat" angles. The advanced "cross routines" and individual tumbling scenes were taken from a point about midway on the mat, and this gave us a camera distance which enabled us to keep the tumblers in the lens field during their highest twists. The only camera movement used was a slight panorama to keep the action in the center of the film.

When we filmed *How to Fence*, our opinion of the value of closeups was reenforced, for we discovered that only closeups could present adequately the demonstrations of parries and correct footwork. The picture was made in color, and we felt that, by the proper selection of a background, we could both add to the attractiveness of the film and help in concentrating attention on the bits of technique that we wanted to emphasize.

We staged part of the picture in the University Theatre, where a choice of backdrops could be had. For closeups, a black background was selected, to provide contrast with the white gauntlets and silver plated foil blades. For another part of the picture, members of the girls' fencing classes were filmed against a light blue drop. Sequences of the men's classes using the foil were



PROJECTO-EDITOR
FOR 8mm. ACTION-EDITING

. . . . incorporating the same REVOLUTIONARY features as the 16 mm. PROJECTO-EDITOR — acclaimed the finest Movie Aid yet invented. Draw the film through fast or slowly . . . and the same BLURLESS, SMOOTHLY ANIMATED action is projected on the brilliant 2¼x1⅜ inch viewing screen.

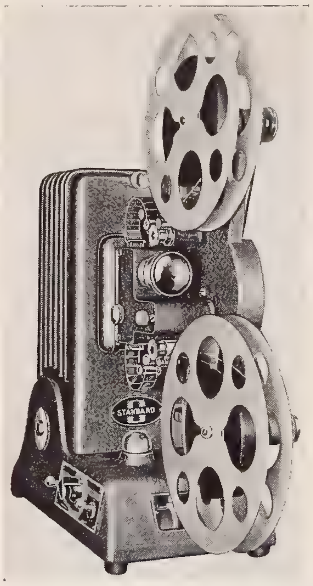
The 8 mm. CRAIG PROJECTO-EDITOR, *as illustrated* complete with 8 mm. JUNIOR splicer and Rewind Combination . . . mounted on a hardwood base with a bottle of CRAIG Safety Film Cement—all ready for ACTION-EDITING, is only $27.50 CRAIG PROJECTO-EDITOR alone, $22.50

16 mm. PROJECTO-EDITOR $35.00
16 mm. PROJECTO-EDITOR, complete with Senior Splicer and Rewind Combination . . . $49.50

Optically and Mechanically, the CRAIG PROJECTO-EDITOR is Precision-Built . . . Your dealer will be glad to demonstrate its perfection and simplicity of operation.

CRAIG MOVIE SUPPLY CO.
LOS ANGELES SAN FRANCISCO

The New
STANDARD



MODEL S90 (16mm)
▲ 750 WATTS
▲ DIRECT ILLUMINATION
▲ WIDE APERTURE f/1.6 PROJECTION LENS
▲ FORWARD & REVERSE
▲ STILL PICTURES
All the DeLuxe Features Found in more expensive machines
$89.50
Write for literature
STANDARD PROJECTORS, Inc.
72 Spring St. New York, N. Y.

• "CUSTERS LAST STAND" •
Available in 15 Episode Serial or 9 Reel Feature 16 MM Sound-on-Film
A thrilling chapter from Western Americana
PICTORIAL FILM LIBRARY, Inc.
130 W. 46 St., New York City

PROFESSIONAL 16MM. PRINTERS
Developing Machines Lite Testers
Laboratories Write for Details
FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

Print Your Own Film Titles
Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules furnished. Junior Outfits $8.25 up. Senior $17 up. Print for Others, Big Profits. Sold direct from factory only. Write for free catalog and all details. Kelsey Presses, W-48, Meriden, Conn.
EXCELSIOR

HIGH QUALITY
in editing and titling is the final important factor in presenting your best work on the screen. It is this that provides films with the stamp of your own personality. Stahl Editing & Titling Service *specializes* in personal attention—in individual interpretation of your desires. Titles in black and white and full color—8mm. and 16mm.—editing service to meet your needs.
STAHL EDITING & TITLING SERVICE
33 West 42 Street New York, N. Y.

filmed out of doors, with green turf and trees as the background. Two reflectors, carrying two No. 4 flood bulbs each, furnished the illumination for the indoor scenes.

Some movie makers advocate holding the camera in the hands for sports shots, and, in cases where filming must be done in a crowd or from precarious positions, this is good logic. Even so, a neck sling or a single leg support would give better results than those of a hand held camera, and often it is practical to use one or the other. A smooth running "pan" head on a rigid tripod base is an important accessory in sports filming.

The sports cameraman must check the horizon on every change of tripod setup. Nothing smacks more of carelessness than a necessary panorama (to follow action) which ends with the horizon either up or down hill. Stationary shots with a tilted horizon are even worse black marks against a movie maker's skill. A small "T" level, placed on the tripod head, is a great help in quick leveling.

Tripod height, which affects the camera's point of view, plays an important part in the screen effect of any motion picture. Our film of tumbling was shot, for the most part, from a tripod height of slightly less than four feet. A few of the scenes of the whole class in action were made with the camera at nearly five feet, six inches from the ground. This variation of viewpoint means much to sports filming, for the correct choice will present the action clearly without exaggerating it.

Variation in scene length in films of athletics is just as important as in other types of pictures. Too long a scene may mean monotony and loss of interest, while shots that are too short may not clarify a significant point of technique. Correct scene timing must be achieved partly by experience and partly by intelligent criticism at the time of editing.

In our reel of tumbling, we found that several of the fundamental rolls, handsprings and preliminary exercises were repeated too many times in some scenes. In these cases, we studied the action carefully to discover the best point at which to cut it. With all of the hours spent on trimming, the picture was not finally edited until we had gleaned help-

Introducing
FOR 16MM. RELEASE
in sound on film
FRED SCOTT
Silvery Voiced Buckaroo
The Most Popular STAR
in
MUSICAL WESTERNS TODAY
Spectrum Pictures
Presents
FRED SCOTT
in
Romance Rides the Range
Melody of the Plains
Moonlight on the Range
Fighting Deputy
Roamin' Cowboy
Ranger's Round-Up
Thrilling Action Westerns
Distributed Exclusively
by
CINE CLASSIC LIBRARY
1041 Jefferson Ave.,
BROOKLYN, N. Y.

Become an Expert PHOTOGRAPHER
Train at Home or in our modern studios. For pleasure or career. Commercial, News, Portrait, Advertising, Natural Color and Motion Picture. Famous Experts will be your teachers. 29th year. Free booklet.
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

—PREPARE FOR BETTER FILMING—
WITH A
Du Morr Radial Wipe
The only accessory which produces wipes synchronized with the 16mm. camera.
Available in four models for
CINE-KODAK SPECIAL—VICTOR MODEL FIVE
FILMO 70 D, DA & E—BOLEX 16
Write for particulars—Specify camera
J. D. COCHRANE, JR.
734 Brooks Ave. Wyoming, Ohio

Kodachrome
MAPS · Charts · FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

BARGAINS
FEATURES AND SHORTS
16MM. SOUND ON FILM
Used prints, but in excellent condition. Many are equal to new. From the shelves of one of the largest sound film libraries in the world, whose very high standards make its surplus films equal to the best used subjects it is possible to buy.
$5.00 to $9.00 Per Reel
HARRIS HOME MOVIE LIBRARY
322 W. 42nd St. New York, N. Y.

ful suggestions through several local showings.

The field of sports cinematography is wide open. New ideas in athletic coaching are always wanted, and the movie can record and present them better than any other medium. Our coaching film service is ever active. A team always can learn to improve by studying a film record of successes and slips under fire on gridiron, basketball court or in any event of a school's sports parade.

Your own diffusion

[Continued from page 219]

of the inside of the shaker. One can slip on a filter with no more difficulty than putting the cover back on a pill box.

To produce one of these diffusion filters, cut a circular opening, almost as large as possible, in the top of a pill box. Then cut some gauze, to produce a round piece of the proper size, and glue this to the rim so that it is taut over the opening. The gauze in place is illustrated in Fig. E.

Since empty pill boxes are inexpensive, purchase a number of them at the drug store, all of the same size as the original one, of course, and you will be prepared to make various effect and diffusion filters, as you wish.

What can you use as diffusion material? Almost any fabric that appears to the eye as a screen of small mesh. The finer the mesh, the more the effect of diffusion; also, the heavier the material —if the mesh is small—the greater the diffusion.

The only requirement is that the material be dark—preferably dark brown, dark blue or black. Light colored materials give a gray diffusion resembling fog or mist, and, unless appropriately used for such an effect, they may give the shot an appearance of slight overexposure.

The possible materials are almost limitless in number. I have used, successfully, silks, lace, netting for veils, cheesecloth, mousseline de soie, georgette, voile, chiffon (ladies' hose), malines and even a small section of black wire screen. Pieces of material can be obtained at remnant stores for a few cents.

Before it is used, the material is allowed to remain between the leaves of a book overnight, so that it will be pressed flat. (Ironing sometimes destroys the soft fuzziness of the threads.) The fabric may be glued to the pill box top easily by the following procedure. Place it on a piece of glass and then give the narrow band, which remains of the pill box top, a layer of glue or paste. The box top is laid on the cloth on the glass and held there by pressure for a few seconds. Then it is turned over and left to dry. A piece of glass is used as a table for these operations, because the glue that

NOW... an accurate title-maker!
THE new SEEMANN TITLER

Unique centering guides insure accurate alignment.
Uses typewritten title cards or . . .
. . . larger titles of movable letters.
Makes rolling or "scroll" titles.
One model fits all Cine Cameras.
Lighting equipment at slight additional cost.

★ Makes titles of professional quality . . . accurately centered . . . sharply focused! Simply attach camera . . . insert title card . . . press the button—that's all there's to it! Uses hand lettered or typewritten title cards or titles of larger movable letters. Features rolling "scroll" titling attachment at no extra cost! Price—complete with two lenses, title cards, extra accessories, and instructions $5.95
Model "B" same as above but with lights........$8.95

SEEMANNS INC. HOLLYWOOD, CALIFORNIA
DISTRIBUTORS :: Raygram Corp., N. Y. City • Hornstein Photo Sales, Chicago • Animex, Haarlem, Holland •

At home-or at either of the Fairs-your movies are a permanent record of the happy days of your life. Be sure that their permanence is enhanced by Beauty and brilliant projection. It is easy - simply load your camera with Gevaert 16 mm. or double 8 mm. films

16MM REVERSAL FILMS
PANCHRO SUPER REVERSAL
50 ft. $3.25
100 ft. $6.00
PANCHRO MICROGRAN REVERSAL
50 ft. $2.50
100 ft. $4.50
ORTHO REVERSAL
50 ft. $2.50
100 ft. $4.50

Gevaert

DOUBLE 8MM REVERSAL FILMS
PANCHRO SUPER REVERSAL $2.25
PANCHRO MICROGRAN REVERSAL $2.25
ORTHO REVERSAL $2.00
The above films are 25 feet long, 16mm. wide and "prescored" enabling the user to separate the film into two 8mm. lengths.

Convenient processing stations all over the world insure prompt reversal service. No additional charge for processing. Return postage prepaid.

The GEVAERT COMPANY of AMERICA Inc
423 West 55th Street, New York
Boston · Philadelphia · Chicago · Los Angeles · San Francisco
Toronto · Montreal · Winnipeg

GOERZ

KINO-HYPAR LENSES
F. 2.7 and F3

Capture Nature's Awakening in all its Glorious Colors

on Kodachrome, Dufaycolor and other color films.

The high chromatic correction of these lenses will yield results which will be a revelation to you and your friends.

Clear-cut images, undistorted, of microscopic definition and wonderful, crisp brilliance.

Focal lengths 15 mm. to 100 mm—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ REFLEX FOCUSER
— *Patented* —

A BOON to 16 mm. Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size ground-glass image magnified 10 times.

Adaptable to Lenses 3" and up

Also useful as Extension Tube for shorter focus lenses for close-ups

Extensively used in shooting surgical operations, small animal life, etc.

o—o—o

Address Dept. MM-5

C.P.GOERZ AMERICAN OPTICAL Co.
317 EAST 34TH ST. NEW YORK CITY
American Lens Makers Since 1899

Home Movie Scenarios

"Shooting" scripts especially written for amateurs using amateur equipment. Each script an exciting, original story, technically accurate, scene footage indicated. No "props" necessary. *Not synopses.* Group of five widely varied scripts, each designed for less than 100 feet of film, mailed promptly upon receipt of only................ $1.00

SPECIAL ! !

Two new "shooting" scripts just off the press. Hilariously funny. Easy to produce. ORIGINAL.

"Call the Doctor" 250 feet........$3.00
"Hold Onto Your Hat!" 400 feet....$5.00

HOME MOVIE SCREEN PLAYS
944 Little Building Boston, Mass.

MOVIE CAMERAS AND EQUIPMENT

RabSons EST. 1905

STILL CAMERAS AND EQUIPMENT

AGENT FOR ALL STANDARD MAKES

TIME PAYMENTS

1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY

TRADES ACCEPTED

MIX Your Shots!

Make outdoor and indoor Kodachrome or Dufaycolor sequences without changing films. Illuminate indoor shots with the proper Wonderlite Filter Floods and your outdoor film can be used for both! Wonderlite's longer life, greater light output and constant actinic power throughout rated life give you additional advantages. Write for descriptive literature.

WONDERLITE COMPANY
14-X Northfield Ave. West Orange, N. J.

soaks through the fabric will not adhere to it.

After the glue has dried, the rough edges of the cloth, extending past the edge of the box top, are trimmed off and the filter is completed.

Diffusion filters will require some exposure allowance, since they cut off a certain amount of light. The exact allowance, in the case of homemade devices, must be determined by test. Number the filters that you want to test and letter a series of cards with corresponding numerals. Then ask a friend to pose in semi closeup before the camera, take a couple of feet of him at normal exposure and note the lens opening used. Next, put the first diffusion filter in place and ask your friend to hold the card lettered "l" in front of the camera. Take another short shot at the same exposure as that for the first scene. Continue the procedure until you have made tests of all of the diffusion filters that you have made.

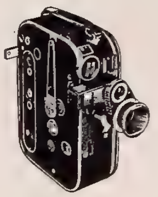
When the film is processed, an examination of it will tell you about how much one should have compensated for each filter. Usually, you will find that a stop or two of additional exposure would have given correct results.

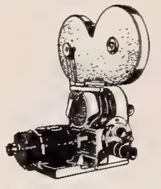
This test will also provide you with a catalog of the diffusion results of the various fabrics that you have used, and you can grade your filters in accordance with the degree of diffusion. You can letter the factor and a symbol of the degree of diffusion (for example, "very light," "light," "medium," etc.) on the side of the pill box top.

One can produce interesting effects by using several layers of material for extreme diffusion. My own filter, designed to produce the utmost softness practicable, is made of fifteen layers of malines. Other effects may be produced by burning a hole through the center of the filter with a cigarette. When this filter is used, the center of the picture will be clear and sharp, while the outer edges will be diffused. By burning the hole in the lower part of the filter, one can obtain sharp foregrounds and soft cloud effects.

If he wishes, one can use the pill box method to make ordinary color filters for himself. Any filter gelatin can be obtained from the Eastman Kodak Company, and pieces from two to three inches square are offered at prices from twenty five to fifty cents each. These can be trimmed to fit the pill box and may be glued in place just as in the case of the diffusion fabrics. The gelatin must be handled carefully, because it may be damaged by finger prints or dirt.

Landscapes may be given a dreamy quality by diffusion. Night scenes can be greatly improved, and softening the tones will create an effect of mystery. Almost any portrait shot can be made more attractive by slight diffusion. When you film the family garbed in their Sun-





BASS moves into 1st place
with the Zeiss
Movikon 16

The ultimate in refinements, with Sonnar F:1.4 lens with *coupled optical range finder* . . . choice of 7 lenses—1" to 7⅛"—26 available controls . . . BIG TRADE IN ALLOWANCE on present camera. . . . Write for Free Literature . . . with Sonnar F:1.4 lens and fine case. . . . $385.00

for Commercial performance
RCA 16mm Sound on film Camera

Included: 400 ft. capacity turret front camera . . . three stage high gain amplifier, 110 volt with crystal microphone . . . 110 V.A.C. permanently attached motor, vibrationless, steady . . . 400 ft. B&H Duplex Magazine . . . 1" Wollensak F:3.5 lens . . . RCA Studio recording galvanometer . . . at BASS in U.S.A. only..............$935
Or equipped for 12 volt battery operation including batteries $960
Write for new Cine Bargaingram No. 240

Write Dept. C

Bass CAMERA CO.
179 W. Madison St., Chicago, Ill.

16mm Sound Programs
For Summer Roadshows

Pinky Tomlin musical "Thanks For Listening" and many others—write for list.

Lewis Film Service
105 E. First St. Wichita, Kansas

REDUCTIONS
ENLARGEMENTS •
DUPLICATES •
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

Judge Light and Shade
as Professionals do!
MONOTONE & COBALT
VIEWING FILTERS
for panchromatic film
ORTHO VIEWING FILTER
for orthochromatic film
INFRA D VIEWING FILTER
for Infra D film
$1.50 each—with case & neckcord
Optical Development Corp.
1560 Broadway Dept. K N. Y.

Professional QUALITY

Full Color, genuine Kodachrome Titles at prices you can afford to pay.
Typewritten, Printed or Hand-Lettered, on your choice of three classes of backgrounds.
Class 1. Colored mottled and textured backgrounds.
Class 2. Standard lithographed, pictorial backgrounds.
Class 3. Special hand-painted backgrounds.
Let us quote on your requirements.
"Produced and Presented by" and "End" titles on a background designed especially for you, and held for your sole use at any time, is only one of our many services.

Chromart Titles
88 Pleasant Street Pawtucket, Rhode Island

day best, be sure to use a diffusion screen. You will find that everybody in the scene will look better.

When Sister has dressed for an evening party, get out your lights and plan a careful illumination arrangement. Ask her to step in front of the camera and film her through a medium diffusion filter. You will find that you have glamour at home, and Sister will have a new respect for your movie making ability.

Practical films

[Continued from page 224]

■ Before last November's balloting, an important part of the propaganda circulated by the Citizens' Road Association of Missouri, to secure an increase of one cent in the State gasoline tax, was the 800 foot, 16mm. sound film, *Missouri's Highways*. The proposition, promoted by the film but defeated by 40,000 votes, called for additional funds in order to construct or reconstruct city and rural roads in the interests of heavier traffic and public safety. Explained by the narrative accompaniment and illustrated symbolically by the motion pictures was a plentitude of statistics compiled to prove the need and efficacy of the increase in gasoline tax. The film was photographed by Edson Burch, ACL, of Jefferson City, Mo., and the commentator was Forrest Lord. It is estimated that, in the few weeks preceding November 8, over 25,000 saw the picture.

Submerging a camera

[Continued from page 217]

bubbles were to be seen in the picture.

Due to the difference in density between air and water, the focusing scale on the lenses did not work correctly. All lenses, of course, are calibrated for shooting in air, and, when we film under water, we must set the focusing scale for about two thirds of the actual distance from the camera to the subject. Thus, if the subject is fifteen feet from the camera, a setting of ten feet on the focusing scale is indicated. A range finder would give a correct lens setting, or a ground glass focusing camera could be used.

If you shoot underwater swimmers in color, and want brilliant hues, be sure to take care in selecting the bathing suits to be worn by performers. The water gives a greenish cast to the scene, and the suits should be in bright colors other than green. Yellows and bright reds are effective. Flat lighting is especially important in color work, and sunlight is imperative for proper exposure and color contrast.

Photographing in sea water presents a more difficult problem than that of filming through clear, fresh water. The camera should be close to the subjects

MAKE YOUR "FAIR" PICTURES *perfect* PICTURES

. . . be sure to take a WESTON along

An album of Fair pictures will be treasured as years go by. Go prepared...*properly equipped*...to bring back correctly exposed pictures of every scene worth keeping . . . the crowds, the buildings, the colored exhibits. Take a WESTON Ciné Exposure Meter with you. Then you can be sure, even if you have but one opportunity to shoot the Fair, that every shot you make will produce a perfect negative . . . a perfect transparency or print. WESTON'S *correct* viewing angle plus the accuracy and dependability of the WESTON instrument and photo-cell, will insure a perfect picture record of your trip. See WESTONS at your dealer's, or write immediately for descriptive literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

WESTON
Exposure
Meter
NEW LOW PRICE
$19.95
Models 650 and 819
(Effective May 1, 1939)
Weston CINÉ EXPOSURE METER
©NYWF

How often have you said **"IF I COULD ONLY AFFORD SOUND!"**

YOU CAN

With this new Presto Recorder you can add sound to pictures at remarkably low cost.

Put life into silent films with music, sound effects, the voices of family and friends. Presto recording equals the best 16 mm. sound on film — yet it costs far less and the machine can be operated easily by anyone. Ask your dealer to write us and arrange for a free demonstration.

PRESTO MODEL M RECORDER
Lets you blend voice, sound effects and music to be reproduced with your silent pictures.
Two 12" turntables, operating at either 78 or 33 1/3 rpm., enable you to record and play records continuously without interruption.
Recorder may also be used to record radio programs, or as a 5-watt public address system.
Complete data on request

PRESTO RECORDING CORP. 242 W. 55 St., New York, N.Y.

Midwest: NORMAN-WILLETS SOUND PRODUCTIONS
20 North Wacker Drive, CHICAGO, ILL.

Pacific Coast: NORMAN B. NEELY
5334 Hollywood Blvd., HOLLYWOOD, CAL.

American Cinematographer
HAND BOOK & REFERENCE GUIDE
The New Edition
Right off the press
with all the answers.
Recommended and used by
Hollywood Cameramen
* * *
Movies or Still
Professional or Amateur
35mm, 16mm, 8mm, motion pictures, tables and charts for Cine cameras, film, filters, lenses, angles, miniature cameras, lights, calculators, color systems, exposure meters, timers, projection, developers, toners, etc. Over 200 pages of essential material, for every camera user.
The Best Hand Book of Its Kind
Ever Published
Price $3.00
Send for descriptive circular
JACKSON J. ROSE, A.S.C.
1165 North Berendo St. Hollywood, Calif.

SHOOT THE WHOLE FAMILY FOR 10¢ A DAY!
MAKE YOUR OWN MOVIES
Know the thrill of seeing yourself flashed across a movie screen. Take theatre quality movies of yourself, family and friends—scenes you wish to keep forever. Relive vacations, trips, sporting events. Capture the children in action from the cradle through childhood.
Nationally Known Movie Equipment
Keystone, Eastman, Bolex, Victor, Ampro, Bell & Howell—precision built, fully guaranteed, 8MM and 16MM movie cameras and projectors. Buy known quality!
SEND NO MONEY—A FREE 10 DAY TRIAL
Money Back, 10-Day Free Trial. Convince yourself at no risk! **Low down payments;** balance as low as 10c a day. Big film library; complete line of accessories. Thousands of satisfied customers throughout the world. Write for FREE Home Movie Booklet today! **DON ELDER'S HOME MOVIES, Dept. E5 739 Boylston, Boston, Massachusetts.**

"SAN FRANCISCO"
A beautiful, brand-new picture of the City by the Golden Gate.
400 feet, 16mm. **$24.00** 200 feet 8mm. **$9.00**
200 feet, 16mm. **$12.00** 100 feet 8mm. **$4.50**
This Travelette may be purchased from the leading dealers of San Francisco when you visit the Golden Gate International Exposition, or direct from
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

SERVICE & REPAIR
On All Movie
CAMERAS—PROJECTORS
SOUND SILENT
Call Circle 6-0445
World Film Enterprises 630 Ninth Avenue New York, N. Y.

What a World of Good Shots You Will Get at the
WORLD'S FAIR
Surely, they'll merit professional
MOVIE TITLES *and* EDITING
Let us give them the artistic touch with tinted, black and white and genuine Kodachrome titles. We'll edit them, too, if you wish, on a reasonable, hourly cost basis. Our skill and personal interest assure you professional results that will make us both proud of their exhibition.
Come in and see us when you come to the fair.
HORNE MOVIE SERVICE
342 Madison Ave., Box M1, N. Y. C.

which are the center of interest, and distances of over fifteen feet must be avoided. Salt water, which looks very clear when viewed from a height, such as the deck of a ship, is not always clear to the camera. A white sand floor with shallow water is the most practical underwater stage for a sea study.

Underwater movie making offers adventure for amateur and theatrical cameramen, alike. It is something that one must learn by doing, but the doing is not difficult. Build yourself a small camera tank and try beneath the surface shots in a clear stream or in a swimming pool.

The inconstant moon

[Continued from page 222]

contention by explaining his procedure and pointing to the visible movement of the moon, which would be indicated by an elongated, instead of a round, form. Such exposures usually required from half an hour to an hour.

But that was long ago, and film has been improved. It is far faster—so much so that now there is no difficulty in shooting the moon. With considerable success, I have used moon shots as inserts in theatrical short subject series, such as *Magic Carpet, Going Places* and *Pathe Sportscopes.* I have found that one need not even use the widest possible lens opening under favorable conditions. You may film the moon with supersensitive panchromatic film, and the camera may be run at a sound speed of twenty four frames a second with the lens stopped down as far as *f*/4.5.

I have found three distinct general conditions under which one may effectively film actual moon pictures.

First, there is the shot which shows the moon in the sky and, in addition, both a scenic background and some appropriate action in the foreground. Both scenic background and foreground action may be pictured in sufficient detail. The calendar must be your guide in deciding just when such a shot can be made.

Depending upon the topography of the country in which you are working, this scene should be made on the night of the full moon or from one to three days before the full moon. In the desert, the night of full moon is ideal. In the mountains, two days before full moon is right. When the sun sinks behind the horizon on a desert landscape, the full moon comes up over the opposite horizon. That is your time for filming. It will last for about fifteen minutes. At the end of that time, the reflected light from the sinking sun loses its effectiveness on your foreground and background. It is this illumination that makes the shot possible.

When you have selected an attractive subject and shoot it at the right moment, no camera tricks are necessary. Open the lens diaphragm wide, use supersensitive film, and the scene is yours. The result should be a properly exposed picture, with an image of objects in the distance against the sky, where the moon stands out light on a gray background. Objects in the foreground should have sufficient detail to distinguish them from silhouettes. Such shots as these are best made in the middle of the summer on a day when the sun goes down in a clear sky while the moon is already high enough to be above the distant horizon. Examples of this type of moon shots are the scenes of the young couples by the lake and of the moonlight riders on page 222. The shot of the riders is from the Pathe Sportscope, *Dude Ranch.*

The second type of moon shot is the silhouette foreground against a moon pierced sky. This shot can be made either toward the east or the west whenever the moon is in the sky in front of the camera and there is enough light to silhouette the foreground object. If the foreground actually looks black and appears to be in silhouette, you have the necessary conditions. However, as in the case of the first example, this type of shot should be made very soon after the sun goes down. If the camera is pointed toward the west at a half moon, as soon as the sun has set, you will obtain a true silhouette of the foreground objects. Your audience will believe that moonlight alone produced the silhouette, but, in actuality, it was greatly aided by reflected sunlight in the sky.

The third example covers shots made of the moon and of its light upon clouds. Such shots can be made hours after the sun is down. The shot of moon and clouds on page 222 was filmed at about eleven o'clock at night, with the camera pointed almost straight up. It required Super-XX, wide open fast lens and a camera speed of sixteen frames a second.

An earlier moonlight shot, the moon rising over the Parthenon, also illustrated on page 222, is obviously a trick. The moon was filmed in Macedonia in 1932, on a crisp fall night when it was convincingly brilliant. While driving from the Nomad mountain country toward Salonica, I found this full moon so impressive that I stopped and set up my 35mm. sound camera. I swung an eight inch lens into place, to magnify the size of the moon, and I adjusted the camera angle so that the moon would be registered in the upper right hand corner of the frame.

The camera was loaded with panchromatic film, and the largest opening of the telephoto lens was *f*/5.6. However, I felt that I should get a satisfactory picture by opening the lens wide and running the camera at a speed of about eight frames a second. I exposed thirty feet of film.

Four feet of the beginning of the shot were developed and dried, and I discovered that the results were excellent. The

HARD TO GET?

NOT WITH A CINE TELEPHOTO LENS

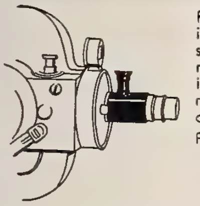
The toughest shots become easy with a Wollensak Cine Telephoto Lens. No wonder—the timid deer never knew a picture was taken—the camera was 200 yards away. Take "close-ups" from a distance for humor, variety, thrills . . . use a Wollensak Cine Telephoto Lens.

WRITE FOR FREE BOOK!

WOLLENSAK OPTICAL CO., 503 Hudson Avenue, Rochester, N. Y.

WOLLENSAK

OPTIAX VIEWER



For centering and framing close-ups, titles, inserts, etc. No title board required. Shows actual image 10X magnified, direct along the optical axis of the camera lens.

For 16mm. cameras.

$12.50
postpaid

Illustrated folder on request.

ART. WOLFF
1423 E. 53 Street Chicago, Ill.

? ? ? DISCOUNTS ? ? ?

Yes, for a limited time only. Write today for form No. A-1, lists discounts on films, cameras, projectors, and accessories. DON'T miss this Special. Literature and catalogs on request, specify your interests.

JAMES A. PETERS
Commercial Motion Picture Service
456 TURNER ST., Dept. MM, ALLENTOWN, PA.

NEWEST KODACHROME COLOR - TYPE - TITLES

Hand set in all colors on scenic backgrounds

Use your own 16 or 35 millimeter color frames as backgrounds.
Up to 10 words—$1.50.
Additional words—.08c each.
Special titles and color maps made to order.

Write

NEWS REEL LABORATORY
1707 Sansom Street
Philadelphia, Pa.
Complete editing service

undeveloped film was tucked away in the magazine for future use.

Later, in Athens, I saw the opportunity to make a double exposure of the scene of the moon and a shot of the Parthenon. The film in the magazine was rewound and loaded into the camera again. I selected a camera position which gave a view of the Parthenon framed in trees and which allowed a clear sky for the image of the moon. The second shot was made in the daylight, with a three inch lens and a red filter. The exposure was *f*/5.6, and the camera was running at twenty four frames a second.

The result is crude, since anybody would realize that the shot is unnatural. Nevertheless, it provided an effective insert in a travel scenic study.

In making pictures of the moon, the best method is to study the location of the prospective scene several days before the time of near full moon. Note where the moon rises on the horizon and select a camera position that will give an effective composition. Bear in mind that, each succeeding day, the position of the moon will vary slightly.

Amateur clubs

[Continued from page 225]

Film school police Following the success of *Spare The Evidence*, a teaching film produced for the city's Police Department, members of the St. Paul Amateur Movie Makers Club have been busy this year on a similar picture showing the operation of the community's School Police. E. E. Bauman, ACL, has been in charge of continuity, with Hans Reuter heading the cameramen. New officers recently announced include Kenneth Hezzelwood, ACL, president; Lloyd L. Law, vicepresident; Ford D. Marshall, secretary and treasurer.

Club in Louisville? Movie makers in the vicinity of Louisville, Ky., interested in organizing a movie club, are invited to get in touch with Stuart M. Sales, ACL, at 607 Marion Taylor Building in that city, or by telephone during business hours at Wabash 3381.

'Phone club listens Members of the Movie Group of the Telephone Camera Club of Manhattan, ACL, have heard recently from two practicing movie makers in talks greeted with unusual enthusiasm. Speaking on the subject of film planning, Kenneth F. Space, ACL, drew on his experience, both as an amateur and as cinematographer for the Harmon Foundation, to give the group many good points. At a later meeting, Joseph F. Hollywood, ACL, a leading 8mm. worker, spoke informingly on *How One Movie Maker Uses His Camera.* On the

SUPERIOR PAN 16 m/m

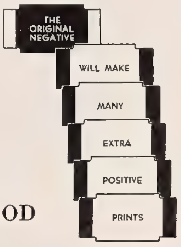
DU PONT
100 FOOT DAYLIGHT LOADING SPOOL FOR 16MM CAMERA
16MM SUPERIOR PAN

THE PROFESSIONAL FILM

FOR AMATEUR MOVIES

Amateurs and professionals alike, use Du Pont Superior Pan . . . 16 or 35mm, the size makes no difference, both are the same*. Both have the same high speed and wide latitude. Both have the long scale gradation and balanced color sensitivity you need to take beautiful movies. You will like this versatile film for your own personal movies. Buy a roll from your photo supply dealer today.

PROCESSED
by the
NEGATIVE-
POSITIVE METHOD



Professional producers process Superior Pan by the Negative-Positive system. For Amateurs, Du Pont processes it this way too. This two film method makes your movies a permanent record. By having the original negative, you can always secure an additional print to replace those that become scratched or worn. Use Superior Pan for sequences of children and other scenes you can never retake.

*Except that the 16mm size is a safety film.

DU PONT FILM

DU PONT FILM MANUFACTURING CORPORATION
INCORPORATED
9 ROCKEFELLER PLAZA NEW YORK, N. Y.

YOUR FILMS CAN'T UNWIND
with
BESBEE
QUICK-ACTION
REEL CLIPS

- Holds film securely on reel.
- No more damaged leader.
- No more scratched scenes.
- Fits all reel sizes—8mm. and 16mm.
- Identifies film subjects.

Slip proof — Scratch proof
Makes your film secure!

8mm. size .... 75c per dozen
16mm. size .... $1.00 per dozen

Made in the U. S. A. by
BESBEE PRODUCTS CORPORATION
Trenton New Jersey

AMAZING PRICES
On All Our Photographic Equipment

SAMPLE BARGAINS	Compare these prices:
● Custom-Built carrying case for Keystone Projector (8 or 16)	$3.50
● GENUINE COWHIDE leather case for Keystone Camera (8 mm)	2.50
● GENUINE COWHIDE leather case for Keystone Camera (16 mm)	3.25
● Automatic Glass Beaded Screen in portable wood case—30 x 40	6.50
● Glass Beaded Screen—Hang Type—30 x 40 with case—unusual buy	3.50
● Reflex Camera F 4.5 self-focusing—up to 1/100—sensational bargain	$12.50
● New Reflex cameras. F 3.5, Compur, self-focusing, speeds up to 1/300	22.50

Send TODAY for FREE Bargain List
10 Day Money Back Guarantee—Buy Direct and Save

WHOLESALE CAMERA SUPPLY CO.
41 Union Square, Box 22, New York City

WE MAKE TALKIES OUT OF YOUR SILENT FILMS!

Narration and music on phonograph records according to your specifications. Recording for 200 ft. 16mm film, or 100 ft. 8mm film as low as $6.00. Write us.

CINE RECORDING STUDIOS
304-305 Peck Bldg. Kalamazoo, Michigan

SIMPLEX FADING GLASS
Make fade-in, fade-out, dissolve effects. Complete with carrying case **$2.00**

SIMPLEX FILM CLEANING KIT
Economical way of insuring clean films **$3.50**

Scenes in a Busy Harbor, 300 ft. 16mm. Sound film **$18.50**

ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

AT LAST HOME MOVIE TITLES MADE EASY!

PROFESSIONAL TITLING KIT

Surprise your friends with TITLES for the movies you display at home. Add loads of punch and thrills to the pictures you show, and you can make your own TITLES *quickly* and *easily* with the "A to Z" Titling Kit.

No skill needed. Smart — Easy — Anyone can do it and produce professional looking titles.

Only **$2**

• The Complete Outfit Contains •

1600 INITIALS
12 ALPHABETS
NUMERALS
DECORATIVE IDEAS
BACKGROUND CARD
TITLING PENCIL
TRACING PAPER
COMPLETE SIMPLIFIED INSTRUCTIONS

Send $2 today for the complete "A to Z" Titling Outfit
Full information on request.

JACOB STEIN—Dept.M2
175 FIFTH AVENUE • NEW YORK, N. Y.

same program, E. M. Underhill presented his 1300 foot Kodachrome travel picture, *Northwest Passengers.*

In Ohio Making each meeting the sole responsibility of a single member, the North Canton Cinema Club has featured, at late gatherings, programs on *Frame Enlargements, Trick Photography, Title Making, A Trip To Yellowstone* and *Continuity.* H. H. Sloan, ACL, gave the presentation on the last named subject, which was illustrated by selected members' films and by *Dummy Walks Out* and *Vieille France,* 8mm. films from the League's Club Library. The meeting was attended by three representatives of the neighboring Alliance Cinema Club.

8-16 contest Members of the 8-16 Movie Club, in Philadelphia, have competed among themselves in the group's first contest, with awards announced in the two classes as follows: In the 8mm. division, first place to J. Brautigan, for *The Night Before Christmas,* with second place to J. Stutz, for *Trip Through the Zoo;* in the 16mm. division, W. Rush took first award with *Bull Fight,* paced by G. Burnwood, with *Home Reversal Process.*

News of the industry

[Continued from page 228]

pleased to learn of the large list of silent, educational 16mm. films offered in the new Rental and Sale Catalog, recently issued by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This new list now offers 365 silent film titles, all of value to the educational field. Representative subjects are *Sahara, Modern Rome, Present Day Germany, Earth and Its Seasons, Plant Life Studies* and others equally interesting.

Agfa Memo The new Agfa Memo, a pioneer miniature camera in the American field, that has been revised but not rechristened, is a precision built instrument, giving double frame pictures on perforated 35mm. film. It is attractively finished in polished metal and black morocco leather. Its lens, in focusing mount, has a speed of *f*/3.5, and it may quickly be snapped into operating position. The incorporated shutter provides speeds of one half to 1/200 of a second, as well as bulb and time. There is a brilliant, direct view finder, automatic exposure counter and depth of field scale. The new Memo is loaded quickly and simply by means of the handy Memo cartridge, which eliminates threading. This cartridge is available, loaded with four types of Agfa film—Superpan Supreme, Ultra Speed Pan, Finopan and Fine Grain Plenachrome. The film transport is effected by the simple motion of a sliding lever.

ANNOUNCING!
A SUPERB NEW RHAMSTINE★
ELECTROPHOT
PHOTO-ELECTRIC EXPOSURE METER

ELECTROPHOT

New performance, new value! A new Electrophot with greater sensitivity, with TWO wide-range comparative film speed readings; with instant dial readings for black and white stills; instant finger-tip conversions for ANY movie, color and shutter speeds 1/1000 to 2 secs. Zero-screw dial needle adjustment. Your choice of three non-glare Bakelite cases — mahogany, black, ivory—yet it costs only $10 at your dealer—see it NOW!

$10

J. THOS. RHAMSTINE★ 303 BEAUBIEN ST. DETROIT, MICH.

Tell your friends who are movie makers or still photographers about

June
MOVIE MAKERS

the very exceptional New York World's Fair number.

Any movie maker or still photographer will want to study the sixteen pages of beautiful, natural color shots. He will want to read the informative, detailed articles on every phase of filming the Fair.

What exposure should be used for night shots of the new type of lighting units at the Fair?

What are the top notch photographic viewpoints at the Fair? How can the whole chromatic scheme of the Fair be captured easily on film?

What indoor exhibits are most interesting and practical for movie shots?

How does the sunlight fall on the most spectacular structures, fountains and exhibits?

The June number of MOVIE MAKERS answers all these questions and a hundred others. It will tell you all that you will want to know about movie making and still shooting at the Fair.

If you are not a League member or subscriber—reserve your own copy now at your photographic dealer's store.

MOVIE MAKERS
420 Lexington Avenue
New York, N. Y.

8MM
FIBERBILT
16MM
SHIPPING & STORAGE
CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*

FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York

ADVT.

MOVIES WITHOUT REGRET—Must your pleasure from your fine black and white and color "shots" be spoiled by your regret at seeing them ravaged by time and climate, blemished by fingermarks, moisture, oil and dirt, scratched and worn in projection?

No! There is a vapor which can replace those few precious drops of so easily evaporated water which keep your film pliable—a vapor which can't itself dry out. There is another vapor which toughens gelatin against scratches—seals in the first vapor—seals out damaging moisture—seals out oil and dirt, and stains from fingerprints. There is a third vapor which invisibly lubricates film to ease projection. These three vapors are forced between the coils of your tightly wound film by clever, ingenious machines; the vapors reach all of the film surfaces—chemically and permanently safeguarding the gelatin and emulsion. All this is done right on your own reel, without unwinding your film, so there can be no damage. It is safe, sure—the vapors do not change the density, transparency or appearance of either black and white, or color film.

These vapors, applied in these machines, are the universally accepted protection used by R. K. O., Twentieth-Century Fox, Columbia, United Artists and other leading theatrical and non-theatrical producers for over 500 million feet of entertainment, educational, and industrial films annually. The special machinery assures safe, uniform, 24 hour service at VAPORATE CO. 130 W. 46th St. New York, and at BELL & HOWELL, 1801 Larchmont Ave., Chicago: and 716 North La Brea Ave., Hollywood, Cal. Large volume and labor-saving machinery make possible the fraction-of-a-cent-a-foot cost of VapOrate film protection.

Your best pictures cannot be replaced, so they must be protected. Today you have them; tomorrow they may be gone beyond recall. Take your films to your dealer now—VapOrate them and assure yourself that you will have them when you want them most.

Now!
CAMERAS ON CREDIT

- Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.

Financed through Commercial Credit Co.

KLEIN & GOODMAN
18 S. 10th Street, Phila., Pa.

FADES. WIPES. CAN BE ADDED TO YOUR REELS

WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. **CINETINTS** for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.

DYE RESEARCH LABORATORIES
318 Jackson Street Los Angeles, Calif.

WORLD OF TOMORROW

THE WORLD
of to-morrow
will think more of
the films you take
today if you use
TITLES BY
PARK CINE

NEW 1939 CATALOG
is now ready. Write for your free copy.

PARK CINE LABORATORY
120 West 41st St. New York

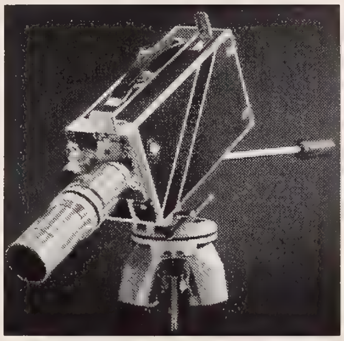
Further information may be had from the manufacturer, Agfa Ansco Corporation, Binghamton, N. Y.

Ampro reduction Because of the increasing popularity of its projection products, the Ampro Corporation is making readjustments in its line by dropping certain models and reducing the price on another. Projectors to be eliminated are the Ampro silent Models J, JS, K and KS, also the Ampro sound on film Model M. Reduced in price is the Ampro silent Model KD, with 750 watt lamp, *f*/1.65 lens, automatic pilot light, carrying case and accessories. The complete outfit is now $135. Further information on all models in the silent and sound 16mm. line may be had by addressing the company at 2839 North Western Avenue, Chicago.

New movie book The entire field of amateur movie making is presented in a familiar and entertaining form in a new book, *Make Your Own Movies for Fun and Profit*. The coauthors of this interesting new volume are Arthur L. Gale, ACL, editor of MOVIE MAKERS, and King Pessels. The subject matter of the book is covered with such stimulating chapter headings as *Movies of the Family*, *Get Close to Life*, *You'll Splice and Edit Too*, as well as many others. All the material is well presented, and the non technical style employed will be especially attractive to the beginning movie maker. Sixty pages of attractive photographs are added to 230 pages of text which is enlivened with picture diagrams. Publishers are Coward-McCann, Inc., New York.

Crusader to fair Following a precedent which proved extremely popular on the occasion of the photographic exposition last year, the firm of Klein & Goodman, 18 South 10th Street, Philadelphia, Pa., has decided to charter a special train to bring still and movie fans to the New York World's Fair. According to Ben Klein, head of the firm and master of ceremonies, the special B. & O. train, *The Crusader*, will leave Philadelphia at ten minutes to eight on the morning of May 28. Arriving in New York about nine thirty, the filmers will board special buses which will take them directly to the fair gates. The party will converge at the Eastman Kodak Building inside the fair and will then spend the day absorbing and recording the sights. Late in the evening, the party will again board the buses which will connect with the home going train, a good time having been had by all.

FOR BETTER MOVIES



Cine-Kodak Special

When you are looking over top-flight cameras, be sure to examine the Cine-Kodak special. It takes pictures anywhere, indoors or out, and gives you professional results. It has features such as single-frame exposures, interchangeable lenses, unique view-finder, etc. Let us demonstrate and explain them all. This fine camera is always in stock. Price, with various lens equipments, on application.

+ + +

New "FILMASTER"
16mm. Silent Projector

The new "Filmaster" is the finest moderately priced 16 mm. projector ever offered by Bell & Howell. You can buy it with absolute confidence, for the basic mechanism is the same as previous time-tested Filmos. Yet it includes de luxe features heretofore found only in the higher priced Filmos; gear drive throughout, even to the feed and take-up spindles; gear-driven power rewind; pilot light; Magnilite condenser for 32% illumination increase. Other features: 750-watt lamp; fast 2-inch f/1.6 lens, instantly interchangeable; lens focus lock; separate lamp switch; two-way tilt; reverse; still projection clutch; 400-foot film capacity. Complete with carrying case, only **$139.00**

A 32-volt model is also available.

+ + +

We carry a full stock of Eastman, Bell & Howell, Victor, Keystone and other 8 and 16 mm. equipment. Prompt delivery assured.

New Yorkers as well as visitors from out-of-town find this a most convenient place to get all their photographic supplies and equipment. It's easy to reach by subway and there is no parking problem. Our own laboratory on the premises for processing "stills." Mail orders filled promptly. Excellent stock of used equipment.

COLUMBUS PHOTO SUPPLY
146 COLUMBUS AVENUE, NEW YORK CITY
(At 66th Street and Broadway)

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: Powell Radio & Camera Shop, 430 Hull St.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Kemp Camera Shop, 127 W. Main St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Culver City: Rex Film Co., 9357 W. Washington Blvd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Moreton's, Inc., 7561 Sunset Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2509 W. Seventh St.
Wilshire Photo Service. 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Vert Camera Store, 5331 Foothill Blvd.
Palo Alto: Camera Shop, 309 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: J & A Camera Supply, 411 N. Main St.
Murane's, 323 N. Broadway .
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Harrison Harries, 256½ Farmington Ave.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Hecht Co., Camera Dept., F St. at Seventh, N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Rome: Brock's, Inc., 231 Broad St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Shop, 2440 Catalpa Ave.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans, Photo Finisher, 1953 E. 71st St.
Union News Co., 37 W. Monroe St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.
Waterloo: Mack's Photo Shop, 615 Commercial St.

KANSAS

Hays: Jeffs Camera Shop.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.

(Continued on page 248)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

Closeups—What filmers are doing

Charles W. Herbert, who counsels you in this number to shoot the moon, is a cameraman worth listening to. As one of the ace cinematographers working for Louis de Rochemont, when that talented director was weaving together the beauty which comprised the *Magic Carpet* series, Mr. Herbert proved himself a movie maker with imagination. He brings a sample of it to you in this unusual discussion.

Two members, one new and one old to the League's ranks, have written us of their interest in getting in touch with certain of their fellow filmers. Lee Walp, ACL, who hails from Marietta College, Marietta, Ohio, will be glad to hear from others engaged, as he is, in taking movies through a microscope. Ward H. Butcher, ACL, on the staff of *The Western Star*, in Coldwater, Kansas, will welcome contacts with other ACL's in central or western sections of his State. Write to them direct.

From Alexandria, in Egypt, comes the stimulating news that His Majesty, King Farouk, of Egypt, is deeply interested in substandard movie making, as are many other members of his court. B. Askanaz, ACL, serves His Majesty in this interest as his private 16mm. cameraman.

Fred Robalin, ACL, who reports that he values his association with the League so highly that he frames his several cards of membership, is interested in hearing from all movie makers in the vicinity of San Antonio, Texas, who wish to join with him in the formation of an amateur movie club. He may be addressed directly, at 225 Cadwallader Street, in San Antonio.

Fred Robalin, ACL, displays his League membership cards

Last summer, just a week before the schooner *Bowdoin* sailed out of Maine's Boothbay Harbor, Robert W. Nutter, ACL, who was going on the cruise, received from his father a 16mm. movie camera. It was the *Bowdoin's* seventeenth cruise to Greenland under the famous explorer, Commander Donald MacMillan. It was to be Mr. Nutter's first contact with amateur movies. Kendall Greenwood, ACL, a friend in his home town of Sanford, advised trying the League for some much needed guidance, and, with a rush job, we managed to put *Making Better Movies* on board the *Bowdoin* before she sailed. In the ten weeks which followed, Mr. Nutter exposed 1200 feet of 16mm. color, to bring back as capable a record of the cruise as anybody would care to see. Strikingly titled *78° N.*, the film is a major compliment to Mr. Nutter's latent abilities as a movie maker.

Enlargement of portion of a frame of "On Ice", a skating film by T. J. Courtney, ACL

On a recent cruise to Puerto Rico, Dr. William F. Small, ACL, and Mrs. Small, of Newburgh, N. Y., had the good fortune to find themselves shipmates with the Honorable Blanton Winship, Governor of Puerto Rico. Not only did Governor Winship pose willingly and with photographic intelligence for scenes on shipboard, but he invited Dr. Small and his entire party to visit him at La Fortaleza in San Juan. The fine sequences obtained there highlight an able cruise record, entitled *At Home Abroad*, which now is paying a courtesy call on the Governor, in Puerto Rico.

Frank Seaman, ACL, founder and president of Frank Seaman, Inc., New York advertising firm, died late in March at his home in Napanoch, N. Y. He was eighty one years old. Joining the League as a life member in September, 1926, Mr. Seaman held membership card No. 7. He was a friend of the late George Eastman and handled Eastman Kodak Company advertising until his retirement from business in 1927.

LAACK F:1.3
ULTRA SPEED LENS
You can laugh at poor light conditions with this super speed objective. Speed up the camera for slow motion and get perfect pictures. In micrometer focusing mounts.

8mm. ½ in. Focus	16mm. 1 in. Focus
For Keystone and Stewart-Warner 8mm. cameras. Focuses 1 foot to infinity.	For Keystone Filmo, Bolex, Victor and Paragon 16mm. cameras. Focuses to 2 feet.
$49.50	$59.50

F:1.3—1" for Filmo 75, price......$64.50
Burke & James, Inc. 225 W. Madison St. CHICAGO, ILL.

RALPH R. ENO
America's Pioneer
Art Title Builder
And Film Editor
545 FIFTH AVE. NEW YORK

CAMERAS on CREDIT
HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.
CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

"THE MOVIES
and the People Who Make Them"
A NEW SERVICE
CONVENIENT—COMPLETE
News—Facts—Biographies

What you will receive
1. WEEKLY: Complete survey of American and foreign films, editorial articles and cumulative index.
2. MONTHLY: Complete listing of all films made available for non-theatrical purposes. New productions and releases of educational, documentary, industrial and entertainment films, critical articles. Survey of foreign films.
3. Quarterly: Trends and Developments. Reviews of cinema books. Documentary films.
4. Annually (with binder): Illustrated biographies, bibliography, chronology, etc.
5. Permanent Post Binder: Handsome and easy to manipulate. Will hold 600 8½" x 11" printed pages.

A Partial List of Contributors
GILBERT SELDES
EVELYN GERSTEIN, Boston Transcript
ROBERT A. KISSACK, University of Minnesota
ALLARDYCE NICOLL, Yale Department of Drama
FREEMAN BROWN, University of Wisconsin

All this for only 5.00 a year!

MAIL THIS COUPON TO-DAY!
Please enter my Subscription for "THE MOVIES"
Name ....
Address ....
THEATRE PATRONS, Inc.
116 Church St. New Haven, Conn.

(Continued from page 246)

- Karl's, 3105 Huntoon St.
- Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
  - ***LEWIS FILM SERVICE,*** 105 E. First St.
  - Stevensons News Stand, 125 N. Market St.
- Winfield: Kemp Sales Co., 1010 Main St.

KENTUCKY

- Covington: Home Movie Camera Exchange, 29 W. 6th St.
- Lexington: W. W. Still, 129 W. Short St.
- Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
  - Kentucky Camera & Supply Co., 301 W. Walnut St.
  - Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
  - Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

- Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
  - Stroube Drug Co., 105 Third St.
- New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
  - Eastman Kodak Stores, Inc., 213 Baronne St.
  - Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
- Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

- Bangor: Fowler Drug Co., 104 Main St.
- Ellsworth: Clark, the Printer, 360 Water St.
- Portland: Bicknell Photo Service, Inc., 15 Preble St.
- Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

- Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  - Folkemer Photo Service, 2814 Rayner Ave.
  - Lewy Movie Service, 853 N. Eutaw St., at Biddle.
  - Stark-Films, 529 N. Howard St.
  - Zepp Photo Supply Co., 3044 Greenmount Ave.
- Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
- Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

- Adams: Smith Studio, 32 Park St.
- Boston: Catholic Film Service, 234 Clarendon St.
  - Cinema, Inc., 234 Clarendon St.
  - Eastman Kodak Stores, Inc., 38 Bromfield St.
    - Hotel Statler.
  - Ralph Harris Co., 47 Bromfield St.
  - Iver Johnson Sporting Goods Co., 155 Washington St.
  - Frank Lane & Co., 5 Little Bldg.
  - Andrew J. Lloyd Co., 300 Washington St.
  - Montgomery-Frost Co., 40 Bromfield St.
  - Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  - Pinkham & Smith Co., 15 Bromfield St.
    - 292-294 Boylston St.
  - Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
  - Stephan Bros. Presentations, 71 Hudson St.
  - Visual Education Service, 131 Clarendon St.
  - Wholesome Film Service, Inc., 48 Melrose St.
- Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
- Brockton: Iris Pharmacy, 238 Main St.
- Cambridge: John H. Derby, Inc., Harvard Sq.
  - E M F Camera Exchange, 428 Massachusetts Ave.
  - Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
- Fall River: Walter C. Fraze Co., 9 N. Main St.
- Holyoke: Guenther's, 359 Main St.
  - Orlen Radio & Electric, Inc., 363 High St.
- Lowell: Bon Marche Dry Goods Co., Camera Dept.
  - Donaldson's, 75 Merrimack St.
- Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
- New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
- Newton Centre: Atwood's Camera Shops, 91 Union St.
- Newtonville: Atwood's Camera Shops, 279 Walnut St.
- Pittsfield: E. C. Kilian, 411 North St.
- Salem: Cameracraft Shop, 28 Central St.
  - North Shore Movie Service, 418 Lafayette St.
- Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
- Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
- Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  - T. F. Cushing, 349 Worthington St.
  - Harvey & Lewis Co., 1503 Main St.
  - United Luggage & Camera Shop, 1688 Main St.
- Westfield: North Side Pharmacy, 34 N. Elm St.
- Worcester: Buffington's, Inc., 8 Sudbury St.
  - J. C. Freeman & Co., 376 Main St.
  - Harvey & Lewis Co., 513 Main St.
  - Livingston Photo Labs., 80 Franklin St.
  - L. B. Wheaton, 368 Main St.
  - Worcester Photo Shop, 17 Main St.

MICHIGAN

- Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
- Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
  - Stevenson Camera Shop, 26 W. Michigan Ave.
- Detroit: Camera Crafters, 8218 Woodward Ave.
  - Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
  - Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
  - Cosmopolitan Film Libraries, Inc., 3248 Gratiot Ave.
  - Crowley, Milner & Co., Dept. 124.
  - Detroit Camera Shop, 325 State St.
  - Eastman Kodak Stores, Inc., 1563 Woodward Ave.
  - Ford Movie Co., 1659 Ford Ave.
  - J. L. Hudson Co., Dept. 290.
  - Ernst Kern Co., Woodward at Gratiot.
  - Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
- Flint: Flint Camera Shop, 306 S. Saginaw St.
  - Gardner's Photo Service, 1425 Detroit St.
- Grand Rapids: Photo Service Shop, 1 Division Ave., N.
- Jackson: Royal Film Service, 125 Michigan Ave., W.
- Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
  - Linn Camera Shop, 109 S. Washington Ave.
  - North Side Pharmacy, 1136 N. Washington Ave.
- Monroe: McMillan Printing Co., 13 W. Front St.
- Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
- Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

- Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
- Hibbing: Lenz Drug Store, 307 Howard St.
- Litchfield: Victor Film Service, 113 E. 2nd St.
- Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
  - Hennepin News Co., 600 Hennepin Ave.
  - Leigh, Inc., 113 S. Sixth St.
  - National Camera Exchange, 5 S. Fifth St.
  - Northern Photo Supply Co., 521 Second Ave., So.
- St. Paul: Courtesy News Co., 389½ Wabasha St.
  - Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
  - H. W. Fisher Photographic Supply Co., 381 Minnesota St.
  - E. B. Meyrowitz, Inc., 358 St. Peter St.
  - St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

- Kansas City: Audio Visual Sales Co., 6028 Troost Ave.
  - Barnard's, 310 W. 47th St.
  - Calvin Co., 26th & Jefferson.
  - Eastman Kodak Stores, Inc., 1010 Walnut St.
- St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
  - Leonard's Camera Store, 122 S. Eighth St.
- St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
  - Erker Bros., 608 Olive St.
  - Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
  - Geo. D. Fisher Optical Co., 915 Locust St.
  - Foster Book Co., 410 Washington Ave.
  - Kay's Photo & Optical Co., 212 N. Seventh St.
  - W. Schiller & Co., 6 S. Broadway.
  - Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

- Bozeman: Alexander Art Co.
- Butte: Al's Photo Shop, 42 N. Main St.
- Great Falls: Model Pharmacy, 312 Central Ave.
- Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

- Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
- Grand Island: Leschinsky Studio, 109 E. Third St.
- Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
- Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
  - J. G. Kretschmer & Co., 116 S. 13th St.
  - Lawlor Sporting Goods Co., 1118 O St.
- Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
  - J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

- Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

- Claremont: Banister Studio, 10 Tremont St.
- Nashua: Nashua Optical Co., 202 Main St.
- Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

- Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
- Bayonne: Bergen Point Radio Service, 478 Broadway.
  - Milton Mendelwager, 182 W. 49th St.
  - Nichols' Photo Supply Service, 350 Ave. C.
- East Orange: Anspach Bros., 533 Main St.
  - Photographic Center, 609 Central Ave.
- Hackensack: Riger's Camera & Sport Shop, 291 Main St.
- Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
  - Levy's Sport Shop, 149 Monticello Ave.
- Morristown: Ajemian Camera Shop, 18 Park Pl.
- Newark: Anspach Bros., 838 Broad St.
  - L. Bamberger & Co., Market & Halsey St.
  - Davega-City Radio, Inc., 60 Park Pl.
  - Firemen's Pharmacy Co., 765 Broad St.
  - L. Kaltman & Sons, Inc., 303-05 Washington St.
  - J. C. Reiss, 10 Hill St.
- Passaic: Peerless Camera & Film Service, 11 River Drive.
  - Rutblatt Sport Shop, Inc., 38 Lexington Ave.
- Paterson: Harry Hathaway, 18 W. Broadway.
  - M. S. M. Developing & Printing Co., 156 Market St.
  - Walker Radio & Electric Co., 318 E. 33rd St.
- Plainfield: Howard W. Boise, Inc., 144 E. Front St.
- Princeton: Princeton University Store, On the Campus.
- Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
- Trenton: Dwyer Bros., 127 N. Broad St.
  - Photo Art Co., Inc., 129 N. Warren St.
- West New York: Levy's, 693 Bergenline Ave.
  - Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

- Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
- Hobbs: Hobbs Drug Store, Inc., Box 235.
- Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

- Albany: Albany Camera Shop, Inc., 204 Washington Ave.
  - Albany Hardware & Iron Co., Broadway at Arch St.
  - E. S. Baldwin, 32 Maiden Lane.
  - F. E. Colwell Co., Arcade Bldg., 13 James St.
- Amsterdam: Frank H. Gill, 15 Market St.
- Astoria: A. C. Camera Exchange, 34-01 Broadway.
- Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
- Binghamton: Austin S. Bump Co., 180 Washington St.
  - L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
  - Stickley's Photo Service, cor. Hawley and Carroll Sts.
  - Weeks & Dickinson, Inc., 39-41 Chenango St.
- Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
  - Alan Benjamin, 931 Flatbush Ave.
  - Brody's Music Shop, 5660 Myrtle Ave.
  - Brooklyn Camera Exchange, 1469 Flatbush Ave.
  - Camera Center, Inc., 596 Grand St.
  - Camera Corner, Inc., 80 Willoughby St.
  - ***CINE CLASSIC LIBRARY,*** 1041 Jefferson Ave.
  - Geo. J. McFadden, Inc., 202 Flatbush Ave.
  - E. B. Meyrowitz, Inc., 255 Livingston St.
  - Visual Instruction Supply Corp., 1757 Broadway.
- Buffalo: J. F. Adams, Inc., 459 Washington St.
  - Hauser Bob, Inc., 11 W. Tupper St.
  - Buffalo Photo Material Co., 37 Niagara St.
  - Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
  - Wm. Hengerer Co., 405 Main St.
  - United Projector & Film Corp., 228 Franklin St.
- Dunkirk: Knowlton's, 152 E. Fourth St.
- Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
- Endicott: Stickley Photo Service, 3 Washington Ave.
- Flushing: Queens Camera Hospital, 41-06 Main St.
- Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
- Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
- Ithaca: Cornell Co-op Society, Barnes Hall.
  - Treman, King & Co., c/o Geo. E. Houghton.
- Jamaica: Jamaica Camera Store, 8931-161st St.
- Jamestown: Lockwood's Store, Third & Cherry Sts.
- Mount Vernon: Photocraft, 4 Gramatan Ave.
- New Rochelle: Camera Craft, 673 Main St.
- New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
  - Aladdin Camera Exchange, 4 E. 32nd St.
  - American News Co. and its Subsidiaries, 131 Varick St.
  - Robert Block, 1265 Broadway.
  - Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
  - Bronx Camera Exchange & Supply Co., 393 E. 149th St.
  - Camera House, Inc., 145 E. 60th St.
  - Abe Cohen's Camera Exchange, 142 Fulton St.
  - ***COLUMBUS PHOTO SUPPLY,*** 146 Columbus Ave.
  - Wm. C. Cullen, Inc., 12 Maiden Lane.
  - Davega, Inc., 111 E. 42nd St.
    - 152 W. 42nd St.
    - Empire State Bldg.
  - Eastman Kodak Stores, Inc., 356 Madison Ave.
    - 235 W. 23rd St.
    - 745 Fifth Ave.
  - Mortimer H. Fogel, 118 Liberty St.
  - Goldsmith Bros., 77 Nassau St.
  - H. & D. Folsom Arms Co., 314 Broadway.
  - ***FORDHAM ELECTRIC CO.,*** 2563 Webster Ave.
  - Foto-Art, Inc., 49 Vanderbilt Ave.
  - Fotoshop, Inc., 136 W. 32nd St.
    - 18 E. 42nd St.
  - Garden Camera Exchange, 317 W. 50th St.
  - Gillette Camera Stores, Inc., 117 Park Ave.
  - Gottfried Bros., 610 Madison Ave.
  - Grand Street Camera Exchange, 400 Grand St.
  - Haber & Fink, Inc., 16 Warren St.
  - ***HARRIS HOME MOVIE LIBRARY,*** 322 W. 42nd St.
  - Henry Herbert, 483 Fifth Ave.
  - Charles H. Huesgen & Sons, 22 E. 42nd St.
  - Korn Photo Supply Corp., 801 Second Ave.
  - Lugene, Inc., 600 Madison Ave.
  - Luma Camera Service, Inc., 330 W. 42nd St.
  - Madison Mart, Inc., 403 Madison Ave.
  - Medo Photo Supply Corp., 15 W. 47th St.
  - Meta Photo Supply Co., 126 Liberty St.
  - E. B. Meyrowitz, Inc., 520 Fifth Ave.
    - 150 Broadway.
  - Henry Mielke, Inc., 242 E. 86th St.
  - Mogull Bros., 68 W. 48th St.
  - Motion Picture Camera Supply, Inc., 723 Seventh Ave.
  - National Cinema Service, 3 W. 29th St.
  - New York Band Instrument Co., Inc., 111 E. 14th St.
  - New York Camera Exchange, 109 Fulton St.
  - Newman's Camera Exchange, 1192 Sixth Ave.
  - ***PARK CINE LABORATORY,*** 120-122 W. 41st St.
  - Parker & Battersby, 46 W. 50th St.
  - Penn Camera Exchange, Inc., 126 W. 32nd St.
  - Photographic Fair, Ltd., 144 E. 57th St.
  - ***RAB SONS,*** 1373 Sixth Ave.
  - Snapshot Stores, Inc., 108 W. 40th St.
    - 75 Exchange Pl.
  - Frank Tanham & Co., Inc., 9 Church St.

Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
England Drug Co., 70 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Bryar Photo Supplies Co., 1044-50 Prospect Ave.
Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Van Wert: Van Wert Book Store, 120 W. Main St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.
Wewoka: Chaney Drug Co., Box 560.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Medford: Hal's Camera Shop, 29 N. Central.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
JAMES A. PETERS, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Erie Dry Goods Co., Camera Dept.
Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
NEWS REEL LABORATORY, 1707 Sansom St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Popular Dry Goods Co., Dept. 26.
Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: ***DESERET BOOK CO.,*** 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. Rhodesia: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.

Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 383.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Wm. F. McCutcheon Co., 46 Carlton St. (Maple Leaf Gardens).
Roher's Bookshop, 9 Bloor St., W.
1429 Yonge St.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O., Biskupsky dvur 8.
Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Coventry: Messrs. Green's **(Hertford St.) Ltd.,** 49 Hertford St.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159.
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5c cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: It's at the printer's—the new BASS Cine Bargaingram No. 240—64 pages. Everything in 8mm., 16mm. and 35mm. silent and sound, and everything good and new. Put your name in for a copy as soon as ready. Used guaranteed camera bargains: Univex 8, *f*/5.6 lens, $6.75; Univex 8, *f*/3.5 lens, $12.75; 100 ft., 16mm. Stewart-Warner, *f*/3.5 lens, $14.50; 100 ft., 16mm. Cine-Kodak Model B, *f*/3.5 lens, $23.50; 100 ft., 16mm. Cine-Kodak Model M, *f*/3.5, fixed focus lens, $24.50; 100 ft., 16mm. Agfa Cine with slow motion, *f*/3.5 lens, $24.50; 100 ft., 16mm. Filmo 75, *f*/3.5 Cooke, $37.50; Simplex Magazine Pockette, Kodak *f*/1.9 lens, $57.50; Filmo Model 121 Magazine, Cooke *f*/1.8 lens, $72.50; Victor 3, turret, 1" *f*/3.5 lens, 1" *f*/1.5 Wollensak lens, 3" *f*/4, $115.00; Filmo 70-D, 1" Cooke *f*/3.5, 1" Wollensak *f*/1.5, 3" Wollensak *f*/4, $172.50; Filmo 70-D, 1" Wollensak *f*/1.5, 2" Wollensak *f*/3.5, 4" Wollensak *f*/4.5, with Mayfair case, $182.50; Filmo 70-D, ¾" Hugo Meyer *f*/2.9, 1" Cooke *f*/1.8, 2" Cooke *f*/3.5, with case, $192.00. 16mm. used silent projectors: Kodascope Model A, 400 ft. capacity, motor driven, $22.50; Ampro Model A, 400 watt, reconditioned, with case, $52.50; Ampro Model GS, 500 watt, with case, reconditioned, $62.50; Ampro Model K, 750 watt, with case, like new, $87.50; 8mm. Kodascope Model 20, $16.50; Keystone D-62, 200 watt projector, $17.50; Bell & Howell projector, Model 57, 200 watt bulb, complete with case, $30.00. 16mm. used sound on film projectors: RCA sound on film projector, 100 watt lamp, 400 foot reel, with amplifier and speaker, $75.00; Victor Model 33, like new, 750 watt lamp, $195.00; Ampro Model S, 15 watt, like new, with case, $295.00. 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; Kodak's new book "How to Make Good Movies," a classic, $2.00; Home Processing —by Harris, authentic treatise on processing your own cine film, $2.00. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. silent library films, in excellent condition, at 20 to 60% discount from list prices; also bargains in moving picture equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case $2.00. Simplex Film Cleaner $3.50. Sold direct or through your dealer. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FULL list price allowed for your present Bell & Howell ST projector on new Academy Model Filmosound; full list price for Eastman E or EE or G on any Bell & Howell sound projector; list prices allowed for your 134-G or H Bell & Howell camera to apply on new turret 8mm. Send for catalog and write for our very liberal allowances on your present equipment. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

■ VICTOR ANIMATOPHONE SOUND PROJECTOR, complete with amplifier, Model 25 A.C.-D.C.; used as demonstrator only, otherwise new; fully guaranteed; costs over $400.00; bargain price, $195.00; examination allowed. SOUTHERN VISUAL EQUIPMENT CO., 494 S. Second St., Memphis, Tenn.

■ FILMO-D camera, finest lenses, unusual equipment, almost new, real quality results guaranteed; attractive price. OWNER, 1711 Riverside, Muncie, Ind.

■ FILMO 70D with 4" Dallmeyer, *f*/4.5, 1" T.H.C. *f*/3.5, 15mm. Hugo Meyer *f*/1.5 and case; excellent condition, $150.00. Also latest CONTAX I with 50mm. Tessar *f*/2.8 and case, 35mm. Biogon *f*/2.8, 135mm. Sonnar *f*/4, reproduction outfit, Leitz universal finder, Leitz Valoy enlarger, easel and developing tank; all lenses latest type and chromium plated; wide angle and telephoto lenses practically new; list value new, $575.00; price $350.00. THOMAS EGAN, 40 Fairmount Ave., Wakefield, Mass.

Printed by WNU, New York

■ USED BARGAINS: 16mm. Cine-Kodak BB, *f*/1.9 and case, $40.00; 16mm. Cine-Kodak K, *f*/1.9 and case, $62.50; 16mm. Cine-Kodak B, *f*/1.9, $52.50; 16mm. DeVry G camera, *f*/3.5 Graf lens, $15.00; 16mm. Zeiss Kinamo S 10, *f*/1.4 Biotar lens, $70.00; 16mm. Zeiss Kinamo S 10, *f*/2.7 Tessar lens, $27.50; 16mm. Kodak B, *f*/6.5 lens, $15.00; Simplex camera, *f*/2.8 Hugo Meyer Trioplan, $32.50; Victor No. 5, *f*/3.5 lens, turret model, $50.00; Filmo 70D turret model, *f*/3.5 lens, $100.00; Filmo 75, *f*/3.5 lens, $37.50; 8mm. Cine-Kodak 8, Model 20, $19.50; 8mm. Keystone SA, *f*/3.5, $17.50. 16mm. projectors: B & H Filmo 57 with 400 watt, $49.50; B & H Filmo 57 GG, 375 watt, 75 volt, $62.50; B & H Filmo ST, 750 watt, $98.50; B & H Filmo S, 500 watt, $89.50; Standard projector, 750 watt, $59.50; Standard projector, 500 watt, $42.50; Kodascope B, 250 watt, 50 volt, $49.50; Keystone A 74, 300 watt, $29.50; DeVry G, 200 watt, $17.50; Filmo Model LL, 500 watt, $125.00. 8mm. projectors: Kodascope Model 8-20, $14.50; Kodascope Model 8-25, $20.00; Keystone J 8, $23.50; Keystone L 8, $38.50. Lenses: 15mm. Wollensak *f*/2.7, fixed focus, $17.50; 1" Wirgin Gewironer *f*/1.8, focusing mount, $25.00; 2" Cooke tele *f*/3.5, focusing mount, $30.00; 2" Meyer Trioplan *f*/2.9, focusing mount, $30.00; 95mm. Bausch & Lomb *f*/3.5, focusing mount, $37.50. Miscellaneous: Mini-Photoscop meter & case, $9.00; General Electric meter, old model, $9.00; Tempiphot meter, $8.00; Leitz rangefinder, $6.75; Thalhammer Midget tripod with pan and tilt, $12.00; Willo title board, 100 letters, $2.50; Simplex film cleaning kit, $2.60; Victor titler for Filmo 70 camera, $4.95. WILLOUGHBYS, 110 W. 32nd St., New York.

When you film the Fair

plan a picture

to be submitted as a

candidate for

MOVIE MAKERS

Ten Best Non Theatrical Films of 1939

and the

Hiram Percy Maxim Memorial Award!

This Award is bestowed on the maker of the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films, and it carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of

$100.00

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it this year, it is only necessary to submit a film for consideration for

MOVIE MAKERS

Ten Best Non Theatrical Films of 1939

the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

October 16 is the Closing date for the 1939 Ten Best and Maxim Award

MOVIE MAKERS

420 Lexington Ave., New York, N.Y.

■ BOLEX 16mm. camera, new condition, with 1" *f*/1.4 Leitz Hektor lens, in case, $190.00 cash. P. O. BOX 5151, Logan Station, Philadelphia, Pa.

■ CINE-KODAK BB, 50 foot, *f*/1.9 lens; has seen service, but works well, $40.00. CHASE, Box 742, Tucson, Ariz.

■ USED cameras: Victor No. 3 turret, *f*/3.5 focus mount, $55.00; Filmo 70A, *f*/3.5 lens, $35.00; with *f*/1.5 lens, $65.00; Filmo D, like new, Biotar *f*/1.4 lens, case, $170.00; Standard De Luxe projector, 500 watt, used, $49.50; Filmo 8, Model 122, like new, $85.00; Victor projector, Model 22, like new, $112.50; Filmosound projector, Model 138C, 750 watt, 110 volt, single case, like new, $250.00; many others. Screens, splicers, titlers, lenses, finders, filters; we buy—trade—time payments. CAMERA MART, INC., 70 WEST 45th STREET, NEW YORK.

■ SHATTERPROOF, washable glass beaded screens, 30 x 40", $4.00; 36 x 48", $6.75; plus blue print on how to mount them inexpensively. CRYSTAL GLOW, 3235 So. Springfield Ave., Chicago, Ill.

■ EASTMAN Magazine, *f*/1.9, equal new, only $85.00 with case; focusing finder for same, $12.00; other real bargains. MOVIE MAKERS MART, 1771 E. 12th, Cleveland, Ohio.

TRADING OFFERS

■ SHOTGUNS, rifles, target pistols and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

FILMS FOR RENTAL OR SALE

■ CLOSING OUT NEW PRINTS, 16mm. silent cartoon, comedy, novelty film subjects. Real bargains. SOUTHERN VISUAL EQUIPMENT CO., 494 S. Second St., Memphis, Tenn.

■ EXCELLENT health films, educational and entertaining. Used by schools, Health Depts., and homes. Silent and sound. DR. DAVID B. HILL, Salem, Oregon.

■ REVIVALS, 1896-1932. 16mm. (350'), $6.00; 8mm., $4.25, new. Chaplins; "Train Robbery." Religious; travel; melodramas. Mail order only. MEGIFILMS, 340 W. 29th St., New York.

■ 16MM. sound on film rental programs; some as low as $5.00—10 reels. Operator and equipment also supplied at very reasonable rates. Send for list and weekly rates. KUNZ MOTION PICTURE SERVICE, INC., 1319 Vine St., Philadelphia, Pa.

■ ORIGINAL "Black Beauty" (1 reel) 1909; just releasing. Miscellaneous 1 "reeler" relics, from $6.95. 1600 ft. extension arms for Kodascope EE & G, $4.75. MOVIETTE, 320 W. 42nd St., New York City.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400' reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ EXCHANGE your old silent, sound, 400 ft. 16mm. films; we have the subjects you want. Films bought, sold; comedies, features, educationals. Silver projection screens, size 36" x 42", complete with roller brackets, $2.79. ASHA FILM EXCHANGE, 785 St. Johns Pl., Brooklyn, N. Y.

■ CASTLE Films exchanged. Trade-in your silent projector on new Victor sound projectors. Attractive allowances. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ ENTIRELY new idea for exchange of your own 8mm. or 16mm. scenic shots for those of other amateurs. PIKES PEAK FILM EXCHANGE, P. O. Box 258, Colorado Springs, Colo.

MISCELLANEOUS

■ DISC recordings for your silent films; 8 or 16mm., narrative with music; reasonable. PICTURES, Inc., Box 1655, Charleston, W. Va.

■ ADD narration, music, and sound effects to your movies. Complete facilities including script-writing for full range professional recording. DE FRENES STUDIOS, 1909 Buttonwood St., Philadelphia, Pa. (Established 1916.)

An important new film

CINÉ-KODAK SUPER-X

(16 MM.)

SUPER-X has speed. It is fully as fast as "SS" Pan; twice as fast as ordinary Pan. It affords ample speed for movies indoors under Photofloods or outdoors from dawn to sundown.

Super-X has truly fine grain, a clean-cut quality unexcelled for large-size projection, viewed closely.

Super-X has brilliance and sparkle that add new vitality to black-and-white movies.

Super-X is fully panchromatic, responds accurately to the action of Ciné-Kodak and Wratten filters.

In short, Super-X establishes a new standard of excellence in 16 mm. black-and-white movie making. It brings to general movie making, outdoors as well as indoors, new quality, new brilliance, new beauty. Your Ciné-Kodak dealer has it.

100 FT.
WIDTH 16mm
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
NO. 339
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.

● *Ciné-Kodak Super-X Panchromatic Safety Film is available in 200-ft. rolls at $12; in 100-ft. rolls at $6; in 50-ft. Magazines and Packettes at $3.50; and in 50-ft. rolls at $3.25. All prices include processing and return, within country of origin.*

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

UNE, 1939

25¢

FILMING THE NEW YORK WORLD'S FAIR

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5c cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Now ready—the new Bass Bargaingram No. 240 a veritable encyclopedia of cine bargains—8mm., 16mm. and 35mm.—64 pages chock full of outstanding values in new and used equipment. Send for your free copy at once. Used guaranteed camera bargains: Univex 8, *f*/5.6 lens, $6.75; Univex 8, *f*/3.5 lens, $12.75; 100 ft. 16mm. Stewart-Warner, *f*/3.5 lens, $14.50; 16mm. 100 ft. Keystone Model B, 1″ *f*/3.5, motor driven, $14.50; Stewart-Warner Model B1, interchangeable lens feature, *f*/3.5 lens, $17.50; Moviematic automatic magazine type camera, like new, $5.00; 16mm. Cine-Kodak Model B, *f*/3.5 lens, $22.50; Cine-Kodak Model B, 100 ft. capacity, *f*/1.9 lens, $47.50; 33 ft. capacity 16mm. Zeiss S-10 Kinamo, *f*/2.7 Tessar, new condition, $22.50; 35mm. Kinamo, new condition, *f*/3.5 Tessar lens, $18.50; Simplex Magazine Pockette, Kodak *f*/1.9 lens, $62.50; 100 ft. 16mm. Agfa Cine with slow motion, *f*/3.5 lens, $24.50; Filmo 70D, ¾″ Hugo Meyer *f*/2.9, 1″ Cooke *f*/1.8, 2″ Cooke *f*/3.5, in Mayfair case, $192.50; Filmo 70DA, 1″ *f*/1.8 Taylor-Hobson Cooke focusing mount, 1″ *f*/3.5 Taylor-Hobson Cooke fixed focus, 3″ *f*/4 Cooke, in Mayfair case, at $210.00; 16mm. Cine Special, with 1″ *f*/1.9 K.A. lens, 3″ *f*/4.5 telephoto in focusing mount, carrying case, masks, filters, complete instructions, good condition, at $315.00. Used lens bargains: 3″ *f*/4 Taylor-Hobson Cooke, focusing mount, $42.00; 78mm. *f*/4.5 K. A., for Cine-Kodak A with finder, $24.50; 1″ *f*/1.8 Taylor-Hobson Cooke in focusing A or C mount, $39.50; 1″ *f*/1.5 Kino-Plasmat at $42.50; ⅝″ *f*/1.5 Kino-Plasmat, $49.50; 1″ *f*/1.5 Luxor focusing C mount, $20.00; 1″ *f*/2.9 Meyer Trioplan, focusing A mount, $22.50; 20mm. *f*/3.5 Kodak Anastigmat, in A mount, $22.50; 12½mm. *f*/3.5 for Bell & Howell Double 8, fixed focus, $15.00; ¾″ *f*/2.8 Meyer Trioplan fixed focus for Simplex, $22.50; 2″ *f*/3.5 Wollensak Verito in focusing C mount, $12.50; 3″ *f*/4.5 Graf in focusing A mount, $17.50. 16mm. used silent projectors: Kodascope Model A, 400 ft. capacity, motor driven, $22.50; Ampro Model A, 400 watt, reconditioned, with case, $52.50; Ampro Model GS, 500 watt, with case, reconditioned, $62.50; Ampro Model K, 750 watt, with case, like new, $87.50; Bell & Howell Model 57A, 400 watt, $52.50; Keystone Model A-81, 750 watt, 400 ft. capacity, $47.50; Standard precision, 750 watt, 16mm., like new, $46.50; Keystone D-62, 100 watt, $12.50; Keystone 400 ft. capacity, 200 watt, in good condition, $15.00; Excel Model 90U, 200 watt, 400 ft. capacity, $14.50; Bell & Howell Model 57, 200 watt bulb, case, $30.00; Excel 100 watt, 400 ft. capacity, excellent condition, $10.00. Used 16mm. sound projectors: Ampro Model S, 15 watt, like new, with case, $295.00; Super DeVry, 750 watt, A-1 condition, $350.00. 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; Kodak's new book "How to Make Good Movies," $2.00; Home Processing by Harris, $2.00; 16mm. Sound Recording for the Amateur, an authentic book on sound, $1.50. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case $2.00. Simplex Film Cleaner $3.50. Sold direct or through your dealer. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ 3—1000 W. DE VRY "Super" 35mm. portable projectors, Model SE, good condition. $25.00 each or $60.00 for the three. ALJIAN STUDIO, Ridgewood, N. J.

■ AMPROSOUND N demonstrator, $225.00; Filmosound 138D, new guaranty, $198.00; Victor Animatophone 33, demonstrator, $269.00. BAXTERS, 486 Broadway, Newburgh, N. Y.

■ USED BARGAINS: Filmo 70D with *f*/3.5 lens, $115.00; Keystone 8, $19.50; Eastman 8, *f*/3.5, $23.50; Univex, *f*/5.6, $5.50; Univex, *f*/4.5, $12.50; Excel, *f*/4.5, $13.95; Oval base 500 watt Filmo projector and case, $39.50; Excel projector, $9.50; 39 x 52 beaded tripod screen, $12.50. Write for new free lists, 8mm. and 16mm. films, equipment. HOME MOVIE SERVICE, Box 216, Easton, Pa.

■ FULL list price for your Keystone or Filmo 121 on new Victor 5, or Bolex camera. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ FULL LIST PRICE allowed for your Model 20 Eastman Cine-Kodak toward a new Bell & Howell with *f*/2.5 lens. Full list price for your Eastman Model E or EE toward Eastman Model G or Bell & Howell Filmaster. List price allowed for your 8mm. Bell & Howell toward new turret Bell & Howell. Write for other liberal allowances and catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. Fifth St., Minneapolis, Minn.

MOVIE MAKERS

LEADS

THE CINE WORLD

This number of MOVIE MAKERS is the supreme magazine achievement in the field of amateur movies, since their beginning sixteen years ago.

It has more pages than any number of any amateur movie magazine ever published. One hundred, including covers.

It has more color illustrations than any photographic or amateur movie magazine ever published.

More copies of this number have been printed, to supply definite orders, than of any other amateur movie journal sold.

THERE IS A REASON FOR ALL THIS.

MOVIE MAKERS is the oldest and most experienced publication in its field. IT HAS LEARNED HOW!

MOVIE MAKERS has the confidence of the cine world, because it is written by experts. IT IS DEPENDABLE!

MOVIE MAKERS is published by the Amateur Cinema League, and has the full resources of that world wide organization to draw from. IT IS NON COMMERCIAL!

MOVIE MAKERS is trusted by readers, advertisers and cine dealers. IT HAS ETHICS!

Both because of what is in it and because of what is behind it, MOVIE MAKERS offers you the best practical aid you can find in your filming.

A year's subscription to this unique cine helper is yours for

THREE DOLLARS

(in the United States)

(Canada, $3.25; other countries, $3.50.)

MOVIE MAKERS

420 Lexington Avenue

New York, New York, U. S. A.

■ CINEMA INCORPORATED, 234 Clarendon St., Boston, Mass., OFFERS used Bell & Howell Model 120F Filmosound projector, $199.00; used Ampro Model L sound projector with two speakers, $379.00; used Victor Model 24B sound projector, $249.00.

■ (2) VICTOR sound projectors, Model 25, AC DC demonstrators, like new, cost $400.00. Bargain $175.00 each. GARDEN, 317 W. 50th St., New York City.

■ FILMO-D movie camera, finest lenses, unusual equipment like new; quality results guaranteed; attractive price. OWNER, 1711 Riverside Ave., Muncie, Indiana.

■ USED camera bargains: Bell & Howell, Victor, Eastman, Keystone, 8-16-35mm. Sound & Silent projectors, screens, splicers, titlers, lenses, finders, assortment of filters. We buy, trade, time payments on all new or used equipment. CAMERA MART, INC., 70 WEST 45TH STREET, NEW YORK.

■ USED BARGAINS: 16mm. Cine-Kodak BB, *f*/3.5, $18.50; 16mm. Kinamo S 10, Zeiss *f*/2.7, $25.00; 16mm. Kinamo S 10, Zeiss *f*/1.4, $85.00; 16mm. Simplex CC, *f*/2.8 Trioplan, $30.00; 16mm. Victor 5, old model, *f*/3.5, $50.00; 16mm. Simplex, *f*/3.5 Ilex, $20.00; 16mm. Filmo 70 A, *f*/3.5, $35.00; 16mm. Filmo 70 A, *f*/3.5, $42.50; Cine-Kodak Magazine, *f*/1.9 and case, $85.00; Filmo 70 DA, *f*/3.5 Cooke and case, $145.00; Keystone D62, 200 watt, $17.00; Keystone A74, 300 watt, $29.50; Filmo JJ, 750 watt, $169.00; Filmo ST, 750 watt, $98.50; Filmo S, 500 watt, $89.50; Filmo R, 400 watt, $62.50; Filmo 57, 250 watt, 50 volt, $55.00; Filmo 57, 200 watt, 50 volt, $39.50; Kodascope B, 250 watt, 50 volt, $45.00; Kodascope E, 400 watt, 110 volt, $41.50; Kodascope L, 750 watt, 110 volt, $130.00; Ampro A, 200 watt, 110 volt, $50.00; Ampro KS, 750 watt, 110 volt, $85.00; Ampro JD, 500 watt, 110 volt, $90.00; 15mm. *f*/2.7 Kodak lens for Cine K, $27.50; 15mm. *f*/2.7 Wollensak for 70 A B&H, $18.50; 2″ *f*/3.5 Kodak lens for Cine Magazine, $30.00; 3″ *f*/4.5 Kodak lens for Cine Magazine, $30.00; 4½″ *f*/2.7 Kodak lens for Cine Magazine, $52.50; 2″ *f*/3.5 Wollensak for Filmo 70 A, $23.50; 3″ *f*/4 Wollensak for Victor 5, $34.50; 3″ *f*/4 Wollensak for Filmo 70 A, $34.50; 3¾″ *f*/3.3 Wollensak for Filmo 70 A, $34.50; 1″ *f*/1.5 Wollensak for Filmo 70 A, $37.50; 95mm. *f*/3.5 Bausch and Lomb for Filmo 70 A, $32.50; 2″ *f*/1.9 Dallmeyer in plain barrel, $35.00; 1½″ *f*/1.5 Dallmeyer for Filmo 70 A or Victor 5, $37.50; 20mm. *f*/3.5 Dallmeyer for Filmo 70 A, $12.50; 1″ *f*/1.9 Dallmeyer for Filmo 70 A, $17.50; 1″ *f*/1.8 Wirgin Anastigmat for Filmo 70 A, $25.00; 2″ *f*/2.9 Trioplan Meyer for Filmo 70 A, $30.00; 3″ *f*/4.5 Luxor Anastigmat for Filmo 70 A, $20.00; Leitz range finder, $7.50; Willo title board, 100 letters, $2.50; Simplex cleaning kit, $2.60; Victor titler for Filmo 70 A, $4.95; G.E. exposure meter, old model, $9.00; Tempiphot meter, $8.00; Mini Photoscop and case, $9.00. WILLOUGHBYS, 110 W. 32nd St., New York.

FILMS FOR RENTAL OR SALE

■ EXCELLENT health films, educational and entertaining. Used by schools, Health Depts., and homes. Silent and sound. DR. DAVID B. HILL, Salem, Oregon.

■ REVIVALS, 1896-1932. 16mm. (350′), $6.50; 8mm., $4.25, new, Chaplins; "Train Robbery." Religious; travel; melodramas. Mail order only. MEGIFILMS, 340 W. 29th St., New York.

■ 16MM. sound on film rental programs, latest subjects as low as $5.00 per program. Short subjects and features for sale and exchange. Other bargains. GARDEN EXCHANGE, 317 W. 50th St., New York City.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ ENTIRELY new idea for exchange of your own 8mm. or 16mm. scenic shots for those of other amateurs. PIKES PEAK FILM EXCHANGE, P. O. Box 258, Colorado Springs, Colo.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS AND BINOCULARS accepted in trade on everything photographic, including Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite screens. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

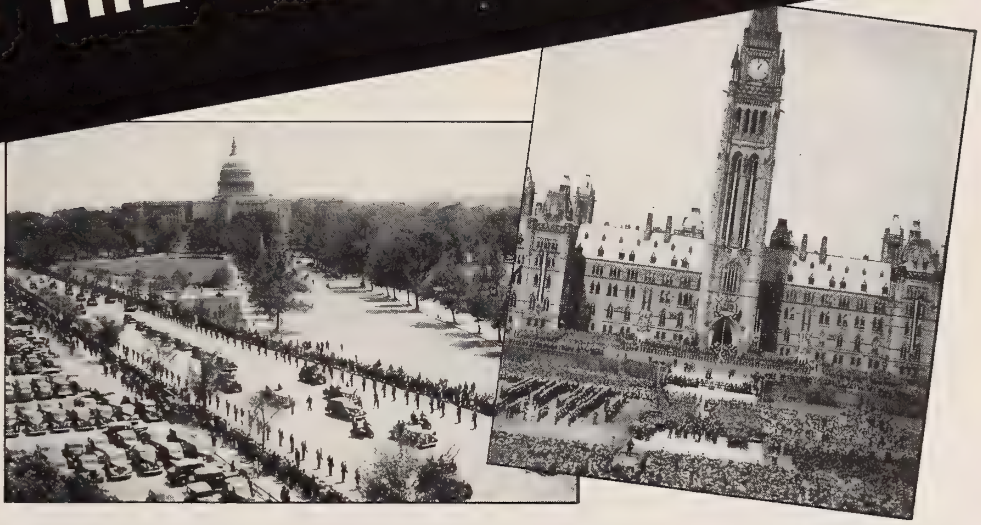
■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

Printed by WNU, New York

Castle Films Proudly Presents

A HISTORY-MAKING NEWS PARADE!

"THE VISIT OF KING GEORGE AND QUEEN ELIZABETH TO CANADA AND THE UNITED STATES"



Every 16 and 8 mm. enthusiast can own this inexpensive, yet priceless movie record.

NOT ONCE in a lifetime...not once in a century...but *never before* have England's King and Queen visited the shores of North America! A world history-making event recorded for the first time, complete in one inexpensive, yet priceless reel. Thrilling intimate shots of British Royalty that a 16 or 8 mm. camera fan could never hope to make...an authentic record of a continent-wide good-will visit that may change the history of the entire world.

The historic arrival of the King and Queen in quaint Quebec...their tour of triumph to Toronto...the official welcome at Ottawa...and sumptuous pageantry as they cross the Dominion to Vancouver, followed by the British sovereigns' history-making visit to Washington, Hyde Park and climaxed by New York's roaring welcome.

Already the demand for this remarkable Castle Film is unprecedented. Thousands of 16 and 8 mm. enthusiasts have placed their orders for a film that is *today* a thrilling, inspiring movie of a great world event and tomorrow a precious, living record of modern history.

Order your copy at once...be among the first to own and screen this...the most important News Parade of the year!

Sensationally Low Cost—No Advance in Price

8 mm: $1.75 (50'), $5.50 (180') • 16 mm: $3.50 (100'), $8.75 (360') • Sound-on-film: $17.50 (350')

CASTLE FILMS

NEW YORK, RCA Building • CHICAGO, Wrigley Building • SAN FRANCISCO, Russ Building
TORONTO and MONTREAL, Associated Screen News, Ltd. • LONDON, Bell & Howell Co., Ltd.

PERSONAL ORDER BLANK

Mail This to Your Photo Dealer Today!

Reserve for earliest delivery "The Visit of England's King and Queen"

_______mm. size _______foot length

Name_______________________

Address_______________________

HARD WORK?

SOME people make such hard work of taking movies that it's a wonder they ever get results! Others make it easier . . . and insure tip-top results . . . by loading their cameras with Agfa 16mm. Hypan Reversible Film.

Hypan is ideal for outdoor photography. Its exceptional brilliance brings you sparkling screen results with added snap and luster. It is fine grained and fully panchromatic. Hypan's speed in daylight is approximately that of the famous Agfa Superpan Reversible.

Get Agfa 16mm. Hypan Reversible film, today . . . and start getting better outdoor movies. Hypan comes in 100-foot rolls at $6.00, and in 50-foot rolls at $3.25. Prices include processing and return postage. **Made by Agfa Ansco Corporation in Binghamton, New York, U.S.A.**

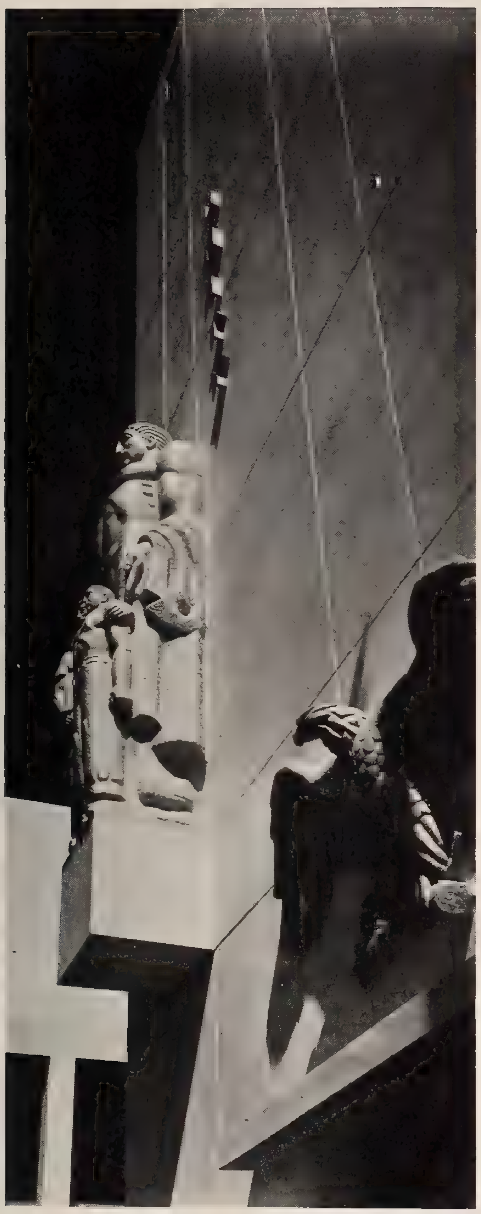
AGFA 16 MM. HYPAN FILM

Agfa

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Underwood & Underwood



CONTENTS

Volume 14 **June, 1939** **Number 6**

Cover design . . . . *N. Culin*
A sunset calendar for special shots 262
License bill beaten by organized groups 264
From the President, *editorial* . . . . *Stephen F. Voorhees*, ACL 267
Fair enough 268
Three plans for Fair films . . . . *James W. Moore, ACL* 270
Architecture, statuary and murals at the Fair . . *Fred H. Scherff* 272
A camera chart for the Fair 274
A dream of Fair colors . . . . *John O'Reilly* 276
Art title background, *color photograph* . . *New York World's Fair* 278
The Fair's great shows . . . . *Loran Harrison* 279
Fair "stills" for everybody . . . . *Richard Wurts* 280
Government on parade . . . . *Laurence S. Critchell, jr., ACL* 282
Flight films . . . . *Tom D. Park, ACL* 284
Editing as they come . . . . *Sidney Moritz, ACL* 285
Truly rural . . . . *Epes W. Sargent* 286
How would your pets look? 287
Practical films . . . . *Benjamin F. Farber, jr.* 288
Amateur clubs . . . . *James W. Moore, ACL* 289
Untangling filter facts . . . . *Kenneth F. Space, ACL* 290
Continuity choices . . . . *Paul D. Hugon* 291
Hospitable doors . . . . *Anne Young, ACL* 292
The clinic . . . . *Frederick G. Beach, ACL* 293
News of the industry . . . . *Russell C. Holslag, ACL* 294
Exposures for exhibits . . . . *Frederick W. Mitchell* 296
Cameras at play . . . . *Stephen Walters* 298
Art title background, *photograph* . . . . *A. F. Sozio* 301
Photographic Fair displays . . . . . . *Benjamin F. Farber, jr.* 302
Kodak "goes to town" . . . . *Arthur L. Gale, ACL* 303
Carnival of plants . . . . . . *Laurence S. Critchell, jr., ACL* 305
World's Fair nights . . . . . . *Charles R. McLendon, ACL* 308
Catching New York on the fly . . . . . *Gilbert L. Desvernine* 310
What is my New York? 311
How the League can help 321
Fair facts 324
Annual meeting of the League 332
Book reviews 342
An international list of the dealers and agents who carry this magazine 346, 348, 349, 350
Closeups 347

MOVIE MAKERS
is published monthly in New York, N. Y.,
by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

Sale BELL & HOWELL 16MM **Filmo**

MODEL 75

MOVIE CAMERAS

$39.50

Formerly $59.50

Specifications:

Size . . . 1⅝" x 4" x 8¾". The thinnest 100 ft. 16mm. camera made
Weight . . . only 3½ pounds
Lens . . . F/3.5 anastigmat lens
Viewfinder . . . spyglass, built inside the camera
Motor . . . twin spring units of highest grade Swedish steel
Winding . . . like a watch
Lock . . . protects the starting button against accidental running
Film . . . uses 16mm. safety film, black and white or color
Capacity . . . 100 or 50-foot daylight loading spools
Footage dial . . . registers footage accurately from 1 to 100 feet
Speed . . . 16 exposures per second
Finish . . . covered in attractive fabric leather

But Act Quickly . . . For the Supply is Limited

TRADE IN YOUR OLD CAMERA

WILLO 8MM. CINE TRIPOD

With pan and tilt top—a light metal tripod

ideal for **8MM. MOVIE CAMERAS** ***or for use with all*** **MINIATURE CAMERAS**

You can double the use of your camera with this sturdily built tripod by swinging your camera for pan shots or up and down for angle shots. New and better pictures will result.
The tilting device is controlled by convenient handle—then locked securely in position by screw.

Three section brass construction, collapsible tubular tripod—length 23"—when extended 56"—weight 2 lbs. A real value at **$8.50**

Mail Orders Filled

World's Largest
Exclusive Camera
Supply House

Willoughbys

110 West 32nd Street,
Near 6th Avenue
New York City

KEEP YOUR WORLD'S FAIR MOVIES *Free from Wobble*

and Be Fair to Yourself When You Show Them!

View "The World of Tomorrow" on The Screen of Tomorrow

THE CONVENIENT DA-LITE CHALLENGER

This modern screen will show your movies of the Trylon and Perisphere and other points of interest at the New York World's Fair with amazing realism. For the surface of the Challenger is the famous Da-Lite Glass-Beaded fabric which makes the most of the light from your projector, defining details with pin-point sharpness and reproducing the delicate shades and gradations of tone with camera eye fidelity. This surface is housed in a metal case to which a tripod is permanently and pivotally attached — ready to be set up instantly anywhere. Made in 12 sizes from 30″ by 40″ to 70″ by 94″ inclusive, at recently reduced prices from . . . . . . $12.50 up*

Write for new literature on Da-Lite Screens and Accessories and name of nearest dealer!

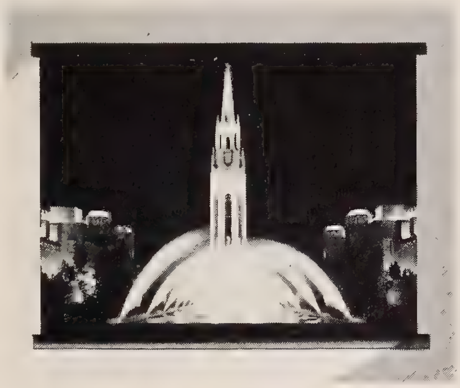
STEADY YOUR CAMERA WITH A DA-LITE UNIPOD

Reg. U. S. Pat. Off.

"JUMPY" pictures are both a disappointment and a waste of valuable film. With a lightweight Da-Lite Unipod they are also absolutely unnecessary. For here is a camera support — so easy to carry that you are always certain of having it with you — whether you are doing the Fair, climbing mountains, or merely filming a children's party in your own back yard. The Unipod, because of its compact size, is the only type of camera support permitted in many places, where tripods are not allowed.

The Unipod consists of 2 aluminum tubular members that telescope. The inner member has a threaded element to receive your camera. This element is protected by a bakelite knob. The Unipod is made in two styles, No. 1 which rests upon the ground and can be extended to eye level — and No. 2 (illustrated above) which has a neck strap and rests against the body. Either style is only $6.00* and will soon pay for itself in film saved.

For showings of your movies that do full justice to your picture-taking skill use Da-Lite Screens! They are available in many types and sizes at *new low prices* from $2.00 up.*



The DA-LITE JUNIOR

(Shown Above) can be set up on a table or hung against the wall and has as fine a reflective surface as the highest priced screen in the Da-Lite line. 4 sizes at *new low prices* from . . . . . $2.00 up*

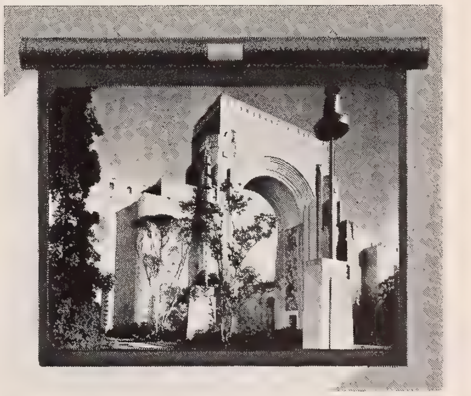
DA-LITE MODEL B SCREEN

(Shown at Right) for hanging from wall or ceiling, houses the Da-Lite Glass-Beaded surface on a spring roller in a metal case. 12 sizes from 22″ x 30″ to 72″ x 72″ at *new low prices* from . . . $7.50 up*

Your California Color Scenes Are At Their Best on Da-Lite Surfaces

Your Kodachrome or Dufaycolor pictures of the Tower of the Sun (shown at left) or the Triumphal Arch opening on to the Court of Reflections (see below) at the Golden Gate International Exposition will thrill you with their richness of coloring when you see them on a Da-Lite Glass-Beaded Screen. The greater light reflective quality of this surface is ideal for colored films which are usually more dense than ordinary black and white.

Photos courtesy Golden Gate International Exposition



DA-LITE SCREEN COMPANY, Inc.

DEPT. 6MM, 2723 N. CRAWFORD AVE. CHICAGO, ILL.

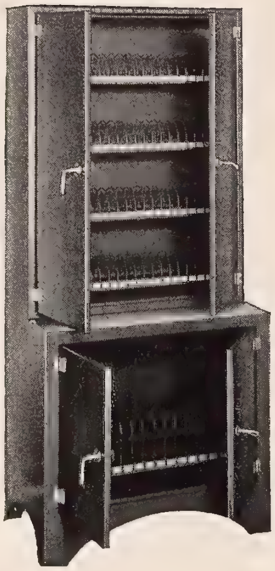
** Prices slightly higher on West Coast and in Canada.*

Look for the Name DA-LITE When You Buy!

REG. U.S. PAT. OFF.

PROTECT YOUR FILMS OF TODAY *for the* WORLD OF TOMORROW!

Neumade "PERMANEU" Film Storage Cabinets



PERMANENT — EFFICIENT DISTINCTIVE

Valuable films require and deserve proper storage and protection. They represent not only an investment, but hours that can never be relived—a veritable treasure of unforgettable moments. The NEUMADE system provides an efficient, practical method of storing and preserving these expensive films. Every cabinet is not only dust-proof, but also fireproof, being tightly constructed entirely of steel. Standard finish—olive green enamel, baked on, with polished chrome fittings. Doors have 3-point locking device and key locks.

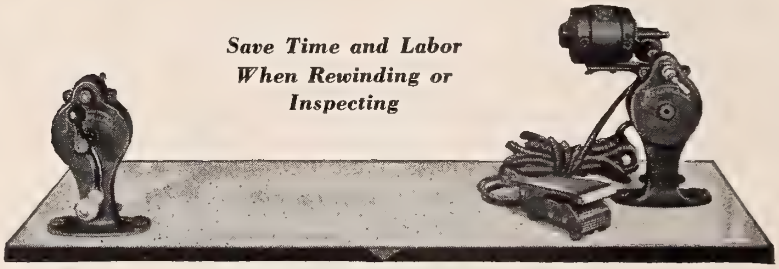
Ideal for use in the home, school, library, office or laboratory. Whether you have ten reels or one thousand, NEUMADE can provide the cabinet.

FLOOR MODELS

To provide the maximum storage facilities in the minimum of space. Fitted with separators to hold reels erect and convenient for selection. Complete index and humidifying facilities.

DC-415 (illustrated)
92- 400 ft. Reels
18-1600 ft. Reels
MM 102....100 Reels
MM 103....140 Reels
MM 51.... 75 Reels
MM 50.... 50 Reels
MM 40.... 40 Reels

Save Time and Labor When Rewinding or Inspecting



POWER REWIND ASSEMBLY

Operates at various speeds easily controlled by sensitive foot pedal. Motor driven rewind end equipped with special clutch for reversing by hand operated geared end. Both units mounted on large, weighted, white porcelain board.

DE LUXE STORAGE

Every refinement possible. Each reel stored in individual, fireproof compartment with separate handle and index cardholder. Tilt feature gives easy access. Upper section holds 400 ft. reels in cans. Lower section holds 1600 ft. reels. Rubber covered ball bearing swivel casters in base permit moving from place to place, as desired.

Also 8MM CABINETS

MODEL MM-8 . . . . $20.00

Holds 25—200 ft. reels of 8mm. with or without cans. Each held erect by rigid, curved wire rod separators. Drop door with snap catch provides convenient shelf. Overall dimensions 23″ long, 8″ high, 6½″ deep.

SECTIONAL CABINETS

"ST" Series — Individual compartments for either one or two reels with a double wall air chamber between each compartment. Separate handle, index card and holder makes labeling easy. Stocked in 5, 6, 8, 10 and 12 compartment sections for all size reels. Made for 8, 16 and 35mm.

INNOVATION MODELS

MM 20	(20-400 ft. reels)	$27.50
MM 16	(17-1600 ft. reels)	$42.50

Ideal for the growing library—can be built up like sectional bookcases. Each unit a complete cabinet in itself, with separator rack, humidor tray and index holders. Combination units easily assembled.

ALSO PROJECTION TILT TABLES, INSPECTION TABLES, SHIPPING CASES
REWINDERS, SPLICERS, MEASURING MACHINES, ETC. A COMPLETE LINE

See your dealer or write direct for new catalogue

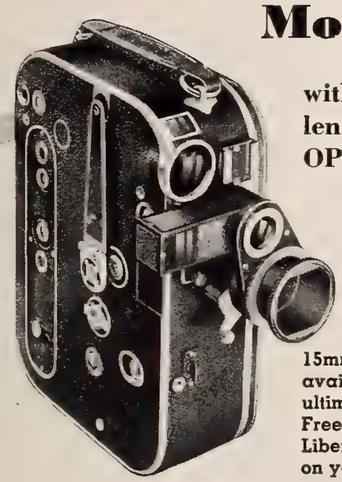
WORLD'S FAIR VISITORS — OUR SHOWROOMS ARE OPEN FOR YOUR INSPECTION

TRADE MARK
Neumade Products Corp.
MANUFACTURERS
427 WEST 42D ST. NEW YORK, N. Y.

There is always an "Exposition" at the Camera Cross Roads of the World

Zeiss 16mm.

Movikon 16



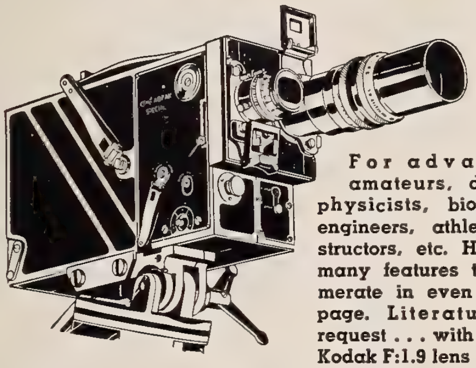
with Sonnar F:1.4 lens with COUPLED OPTICAL RANGE FINDER

Contax type automatic coupled range finder writes a new chapter in movie history. Choice of 7 lenses . . . 15mm. to 7⅛ in. with 26 available controls . . . the ultimate in refinements. Free literature on request. Liberal trade in allowance on your present camera. . . .

With Sonnar F:1.4 lens and fine case........................**$385**

For refinements de-luxe

Cine-Kodak Special



For advanced amateurs, doctors, physicists, biologists, engineers, athletic instructors, etc. Has too many features to enumerate in even a full page. Literature on request . . . with 25mm. Kodak F:1.9 lens . . . 100 ft. film chamber............ **$417.50**

Magazine Cine-Kodak

Pocket size, just slip in the film magazine, close the cover and shoot. Kodak F:1.9 lens . . . seven accessory lenses . . . footage indicator on each film magazine . . . built in exposure guide **$117.50**

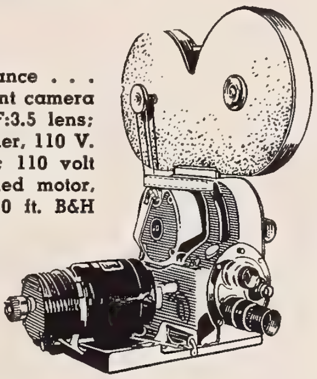
In combination case........................**$130**

Camera fans from all over the world make a beaten path to our doors . . . for the simple reason that the world's finest movie and still cameras are always on display.

If you are going through Chicago on your way to either coast . . . stop off at 179 W. Madison St., long enough to take a squint at some of the newest things. It says, "Welcome" on the door mat.

Charles Bass
President

RCA 16mm. Sound-on-Film Camera



For commercial performance . . . 400 ft. capacity turret front camera . . . 1 inch Wollensak F:3.5 lens; 3 stage high gain amplifier, 110 V. with crystal microphone; 110 volt A.C. permanently attached motor, vibrationless, steady; 400 ft. B&H Duplex Magazine; RCA Studio recording galvanometer. . . . Completely equipped at Bass for only (USA only)..............

$935

News Model . . . ready to use . . . with 1" F:3.5 lens and 3 batteries (USA)........................**$250**

Bell and Howell FILMO 141 (Shelloading)

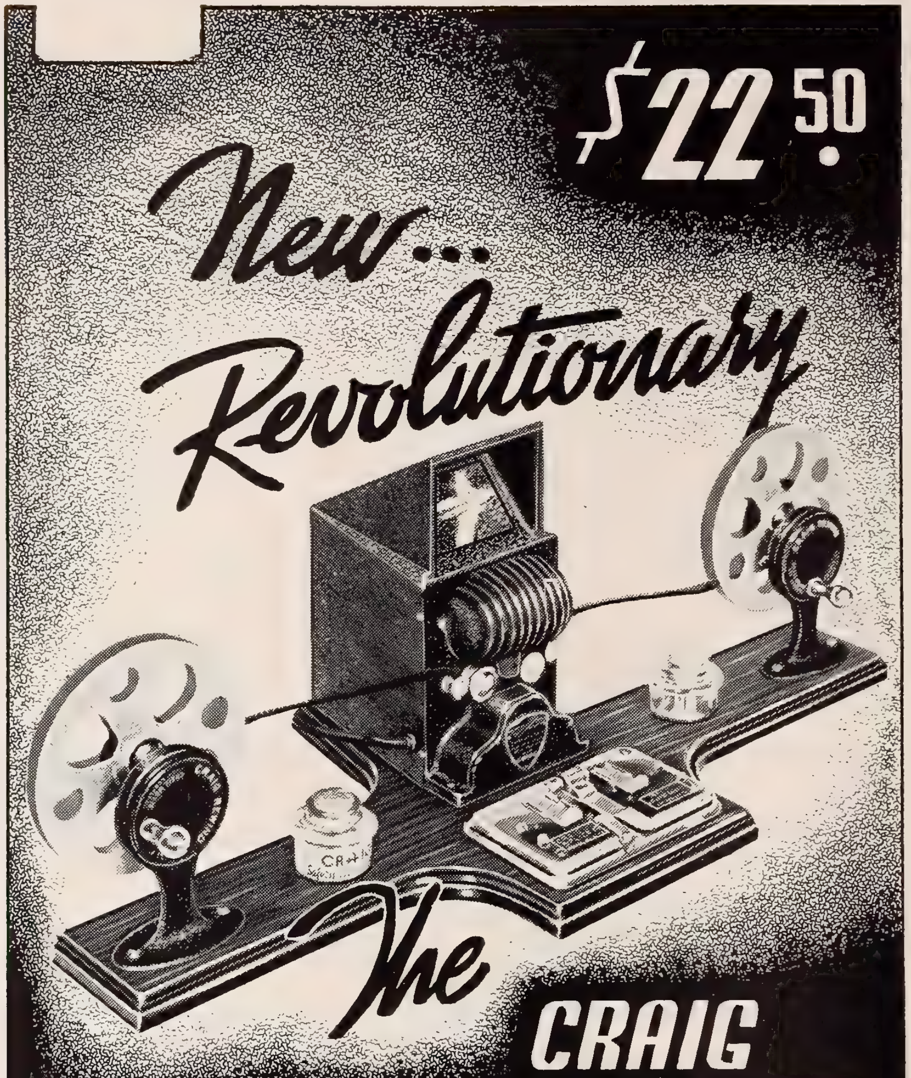
The greatest camera value in B&H's history . . . at a new low price . . . with built-in exposure calculator . . . with Taylor Hobson 1" F:2.7 universal focus lens . . . four speeds . . . at Bass........................ **$115**

Bell and Howell Filmaster Projector

Includes features found heretofore only in higher priced machines. 750 watt line voltage lamp . . . 2 inch F:1.6 lens. Clutch and reverse. Capacity—400 ft. 16mm. film reels. Dark brown finish.................... **$139**

Bass Camera Co.

Dept. C 179 W. MADISON ST. CHICAGO, ILLINOIS



PROJECTO-EDITOR
FOR 8mm. ACTION-EDITING

. . . . incorporating the same REVOLUTIONARY features as the 16 mm. PROJECTO-EDITOR — acclaimed the finest Movie Aid yet invented. Draw the film through fast or slowly . . . and the same BLURLESS, SMOOTHLY ANIMATED action is projected on the brilliant 2¼x1⅜ inch viewing screen.

The 8 mm. CRAIG PROJECTO-EDITOR, *as illustrated* complete with 8 mm. JUNIOR splicer and Rewind Combination . . . mounted on a hardwood base with a bottle of CRAIG Safety Film Cement—all ready for ACTION-EDITING, is only $27.50 CRAIG PROJECTO-EDITOR alone, $22.50

16 mm. PROJECTO-EDITOR. $35.00
16 mm. PROJECTO-EDITOR, complete with Senior Splicer and Rewind Combination. . . $49.50

Optically and Mechanically, the CRAIG PROJECTO-EDITOR is Precision-Built . . . Your dealer will be glad to demonstrate its perfection and simplicity of operation.

CRAIG MOVIE SUPPLY CO.
LOS ANGELES SAN FRANCISCO

A sunset calendar for special shots

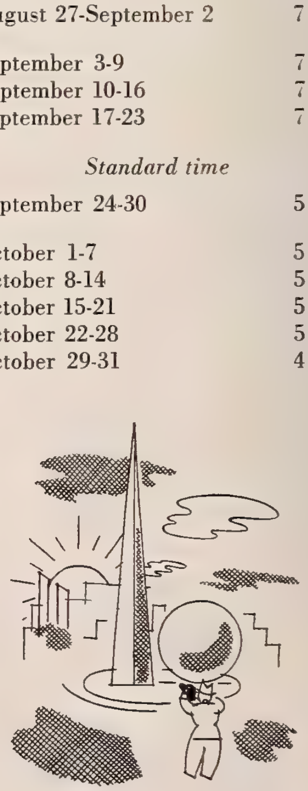
HERE'S a sunset calendar for New York City and its environs during the summer and early fall months. It will guide you in estimating the lighting conditions of the late afternoon and in planning sunset shots at the Fair.

You can capture sunsets behind the Trylon and Perisphere from a point on Constitution Mall or the Avenue of Pioneers. A good location is the theme center itself. The Perisphere picks up the changing colors of the sky and reflects warm pastel shades in the late afternoon.

Remember that, if you want to make a perfect sunset shot, you should be prepared at least fifteen minutes before the sun goes down. One can never prophesy at exactly what point the sky is going to offer the most brilliant hues.

The following calendar gives the *average* time of sunset for each week:

Week	Sun sets at
Daylight saving time	
June 4-10	8:24
June 11-17	8:28
June 18-24	8:30
June 25-July 1	8:32
July 2-8	8:31
July 9-15	8:29
July 16-22	8:25
July 23-29	8:19
July 30-August 5	8:14
August 6-12	8:05
August 13-19	7:56
August 20-26	7:45
August 27-September 2	7:35
September 3-9	7:25
September 10-16	7:13
September 17-23	7:01
Standard time	
September 24-30	5:50
October 1-7	5:37
October 8-14	5:25
October 15-21	5:11
October 22-28	5:03
October 29-31	4:58

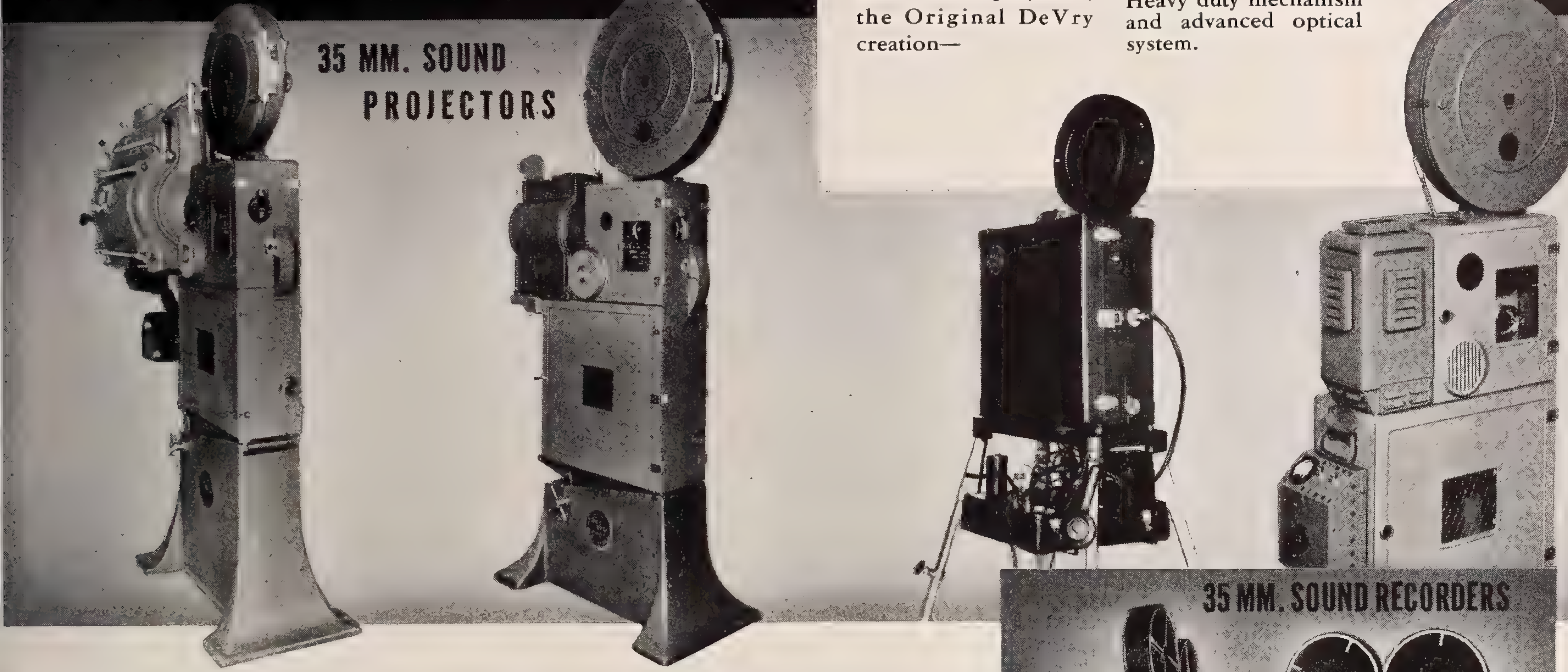


The World's Largest and Finest Line

OF MOTION PICTURE SOUND EQUIPMENT

Below—The famous DeVry Portable 35 m.m. sound projector, the Original DeVry creation—

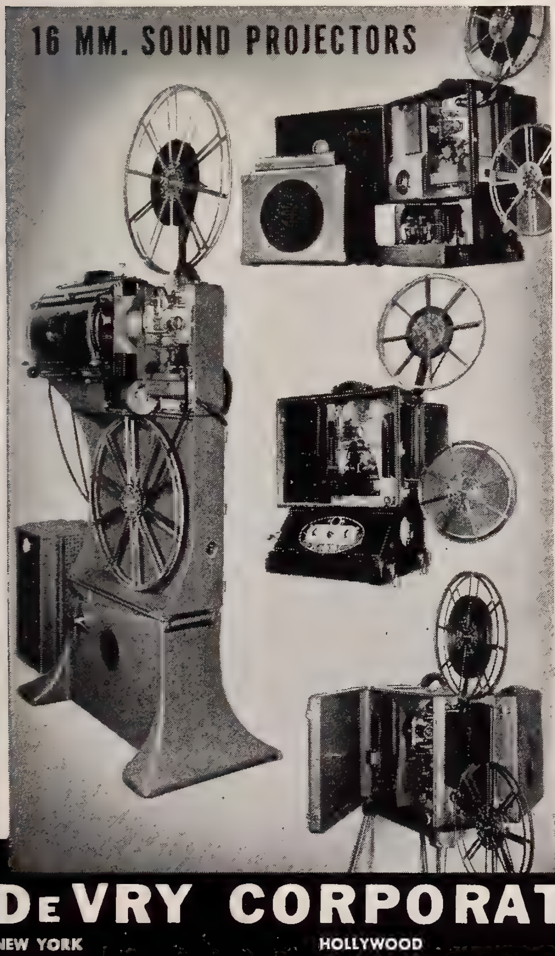
Below right — The DeVry semi-portable 35 m.m. sound projector. Heavy duty mechanism and advanced optical system.



Above—Super DeVry 35 m.m. theatre projector—streamlined—exclusively modern in design and performance.

Above right—Standard DeVry shown with 4000 ft. magazines and 2100 watt mazda lamps.

Below left—The new DeVry 16 m.m. arc sound projector—Built to professional standards. Unequalled in construction and performance.



Right—DeVry professional 35 m.m. sound camera for single and double system recording—extreme right—the DeVry separate 35 m.m. recorder.

Below left—(at top)—The new DeVry "Interpreter" 16 m.m. sound projector. Almost human in operation. Superior picture and sound—moderately priced.

Left middle—The DeVry Deluxe 16 m.m. sound projector. *Peer* of all portable units 4000 ft. capacity.

Left (at bottom)—The new DeVry model "Q". Single case construction. Projector, Amplifier, and Speaker in one unit.

35 MM. SOUND RECORDERS
16 MM. SOUND RECORDERS

Above—The DeVry 16 m.m. sound camera—built to professional standards. 400 ft. capacity.

Above—The DeVry 16 m.m. separate sound recorder 400 ft. capacity.

Below—The DeVry automatic 35 m.m. camera—choice of newsreel cameramen and explorers throughout the world.

Below—The DeVry 16 m.m. all purpose camera. Built for heavy duty and dependable use. 100 ft. capacity—black and white or color film.

THE HOUSE OF DeVRY

—manufacturers of precision motion picture equipment for 26 years. DeVry 35 m.m. cameras and projectors have been the choice of Hollywood studios and theatres throughout the world; and the DeVry line of 16 m.m. equipment is already the choice of those who have taken the time to investigate.

●

Write for circular "M" on any particular product listed here, which does not include DeVry printers, silent projectors and film stereo viewer.

SILENT MOVIE CAMERAS

GENERAL OFFICES and MAIN PLANT

Motion Picture Sound Equipment DeVry Chicago Symbol of Quality

DeVRY CORPORATION 1111 Armitage Ave., CHICAGO

NEW YORK HOLLYWOOD PLANT No. 2—2535 N. ASHLAND AVE. CHICAGO Cable HERMDEVRY

The New Improved

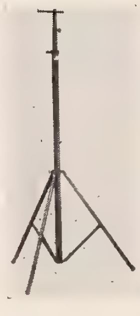
RAVEN DELUXE AUTOMATIC SCREEN

Here's an automatic screen that does almost everything but jump into place at the magic word. A slight upward pull erects the screen; and up it remains without stays, bars, or other complicated adjustments. Yet only a slight downward pressure on the top bar is necessary to permit the screen to be gradually lowered into the case.

The Raven Deluxe Automatic Screen is supplied in sizes from 22 x 30 to 39 x 52. Screen fabric surfaces available to the amateur are: Crystal Beaded, Witelite, and the famous Raven Haftone. See these better screens at leading dealers everywhere.

RAVEN MASTER UTILITY TRIPODS

These practical units fill the need for an easily available unit from which to hang screens, lamps or reflectors.



Specifications

- **Carrying length 4'6"; extended 12'6"**
- **Has two tubular telescoping members with top member ingeniously equipped with adjustable sliding arm, allowing screen to hang clear regardless of the size or shape of screen case or backboard.**
- **Black crackle finish throughout, and of rigid construction.**
- **List price $12.00.**

Order from your Dealer or direct from:

RAVEN SCREEN CORPORATION
314-16 EAST 35th STREET NEW YORK CITY

License bill beaten by organized groups

AN EXAMPLE of the value of organized cinematographic public opinion was afforded in the defeat, in the closing days of April of this year, of a bill in the New York State Assembly, which, in its original form, would have required a projectionist's license for every home movie showing in New York City.

This measure, introduced and sponsored by Assemblyman Robert J. Crews, of Brooklyn, is believed to have been designed to accomplish certain objectives for projectionists in commercial work. However, as drawn, it invaded the rights and privileges of all non theatrical movie users. Since it was a bill applying only to cities of over one million population, it was purely a New York City measure. A later amendment, affording some measure of exception to non theatrical projection, was not sufficient to save this measure from a decisive defeat, by a vote of eighty one to thirty four.

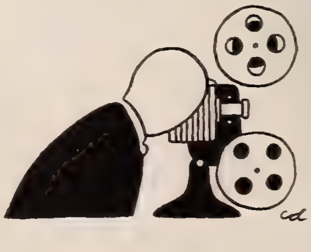
Learning of this measure's emergence from the Rules Committee of the Assembly, in mid March, the headquarters of the Amateur Cinema League got in immediate touch with various non theatrical and non commercial organizations whose freedom of use of motion pictures in New York City would be endangered, if the bill were passed. Mary Beattie Brady, ACL, of the Religious Motion Picture Foundation and of the Harmon Foundation, George J. Zehrung, of the Young Men's Christian Association Motion Picture Bureau, ACL, H. O. Bodine, ACL, of the National Photographic Dealers Association, together with Rita Hochheimer and Emily Anson, of the Bureau of Visual Instruction of the New York City Schools, undertook the task, with the Amateur Cinema League, of informing all persons and organizations whose rights were attacked by the Crews bill.

A large number of organizations responded, among them the Advertising Club of New York City, the American Bible Society, the American Museum of Natural History, the Boy Scouts of America, the Christian Science Church, Columbia University, the Fusion Party of New York City, the Joint Committee of Teachers Organizations of New York City, the Metropolitan Camera Club Council, the Metropolitan Motion Picture Club, the National Federation of Catholic Alumnae, the New York City Federation of Churches, the New York State Council of Churches, the New York State Teachers Association and New York University. Many of these followed the example of the Amateur Cinema League and asked their entire New York City membership to protest to the State Assembly. Several did, as did the League, still further service in writing to every assemblyman a letter of protest.

Thousands of letters, telegrams and telephone calls poured into the Assembly at Albany. The letters and telegrams were individually written, as no form letters were prepared, and many of them were admirable briefs against a measure that was, on the face of it, absurd as well as unjust. In the Assembly, Hon. MacNeil Mitchell, of the Tenth Assembly District of New York City, made very effective attacks on the Crews bill, although it had been introduced by a fellow Republican. Hon. Abbot Low Moffat, the third Republican assemblyman from New York City, also registered his opposition. Hon. Irving M. Ives, the Republican majority leader of the Assembly, gave every assurance that the bill would be given a fair consideration, without any undue haste. The final vote against the Crews measure was inclusive of practically every Republican assemblyman excepting Mr. Crews, himself. The majority party registered its unquestioned friendship for non theatrical motion picture users, as did a substantial number of the Democratic assemblymen, who joined in condemnation of the Crews proposal. After its defeat, the vote was moved for reconsideration by Mr. Crews, which motion was laid on the table. Any future action is highly unlikely. A companion measure, the Phelps bill in the State Senate, is still in committee, from which it shows no signs of emerging.

Although the Amateur Cinema League is not, in any sense, an organization for political purposes, it could not let this attack on personal movies go unchallenged. Because of its friendly relations with organizations, like itself, in the educational and scientific field, and with other bodies in religious and social fields, it was able to secure immediate consideration of the situation, which was followed by united action.

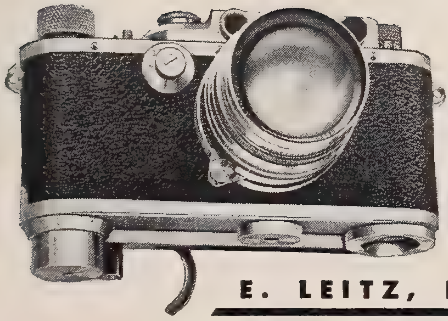
Movie makers in New York City should remember that two of their assemblymen, MacNeil Mitchell and Abbot Low Moffat, did yeoman duty in protecting their interests. They should also be grateful to the many cooperating organizations in this successful effort to defeat obstructive legislation.



Get everything with your LEICA

Vacation-time is picture-making time . . . for it is then that you realize your many picture-making plans. It may be the speedy antics of your dog, joyous moods of your friends, close-up studies of nature . . . Leica will record them all. This precision-made universal camera, the product of a well-known microscope factory, is unlimited in photographic scope and unequalled in photographic quality. It is as adept at "freezing" action as it is in picturing a field of wild flowers. In brief, Leica misses nothing . . . but you'll be missing a lot if you vacation without Leica!

Leica



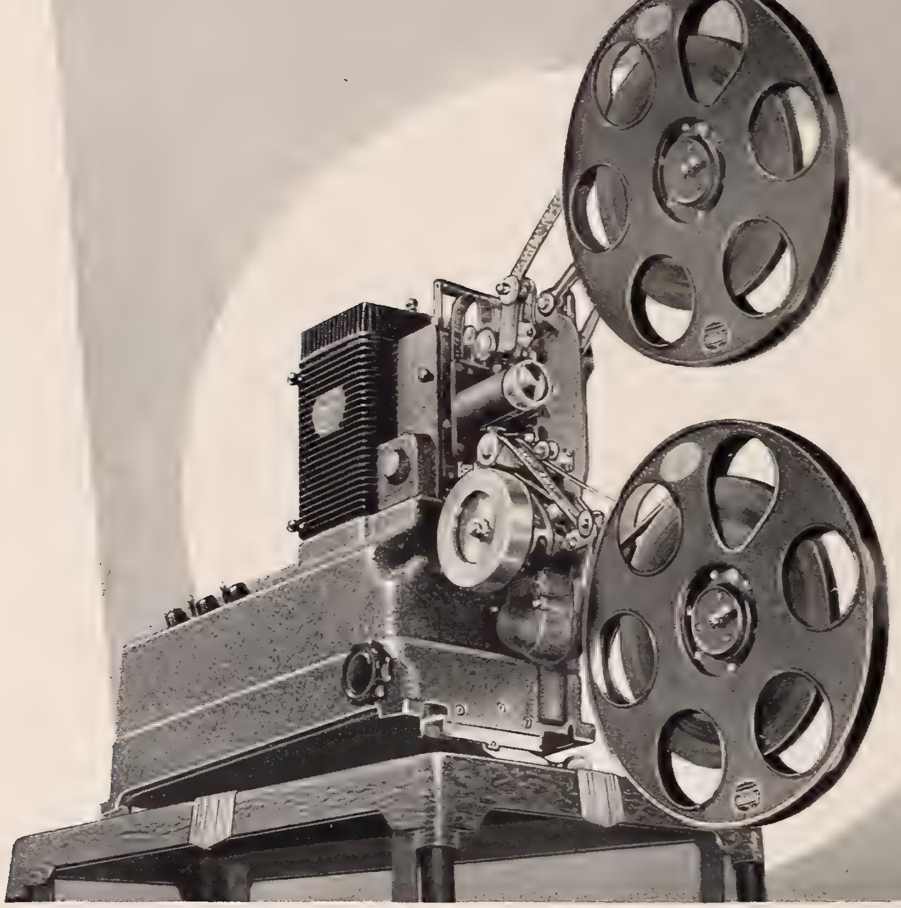
There is only one Leica, but there are many Leica models from which to choose. And more than 500 accessories adapt the single Leica to every phase of photography. Illustrated is the Leica Model IIIb, with Leitz Xenon f:1.5 Speed Lens and Rapid Winder.

You can buy a Leica, with all the famous Leica qualities, for as little as $87.00. And you can buy all Leicas on the famous Leica Time Payment Plan . . . ask your dealer. Write to Dept. Z-6 for descriptive catalogs.

E. LEITZ, INC. • 730 FIFTH AVENUE • NEW YORK CITY

IN THE SPIRIT OF TOMORROW

Today's outstanding value in 16 mm. sound projectors



YES—the sound projector of tomorrow—but here *today!* Not just a new model, or an improved unit—but a revolutionary new design whose performance lives up to its promise in *every respect*. The new Models "X" and "Y" offer you: Convenient operation with all controls centralized on one illuminated panel—as easy to operate as a radio. Such extreme quietness that a sound proof case is not required. Ease of threading—as simple to thread as a silent projector. Convenient portability—Model "X" weighs only 49 lbs. complete in one case—and both models swing into action as easily and quickly as a portable typewriter. Other features include: A Quick-Cleaning Optical System; Economical Operation with the standard pre-focused projection lamps; New Simplified Design—and fast Automatic Rewinding. It is mechanically impossible to tear film perforation. To top these all are the new low prices—so that now even the most infrequent user of sound films can no longer afford to be without efficient 16 mm. sound projection equipment. Send coupon below for full details.

NEW LOW PRICES

Model "X"—equipped with 60 cycle A.C. motor. including 1600 foot reel. 8" dynamic speaker. complete accessories and cords. comes in one case all weighing only 49 lbs.	**$275**
Model "Y"—equipped with Universal A.C.-D.C. motor for both silent and sound film speeds, including complete accessories. and cords. with 12" dynamic speaker. comes in two compact cases	**$295**

(Model "Y" also is available in one case. complete accessories with 8" speaker.)

AN INVITATION

When you come to the New York World's Fair plan to visit the complete display of Ampro silent, sound-on-film, and continuous projectors at the Official Photographers Exhibit, Communications Building.

AMPRO

PRECISION CINE EQUIPMENT

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

Please send me the new 1939 Ampro Catalog. I am particularly interested in :

☐ New Amprosound Models "X" and "Y".
☐ Ampro 16 mm. Silent and Convertible to Sound Projectors.
☐ All Ampro 16 mm. Sound Projectors. including Ampro-Arc.
☐ Ampro 16 mm. Continuous Projectors (for Displays—World's Fair and Convention Exhibits).

Name . . . .
Address . . . .
City . . . . *State* . . . .

MM639

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

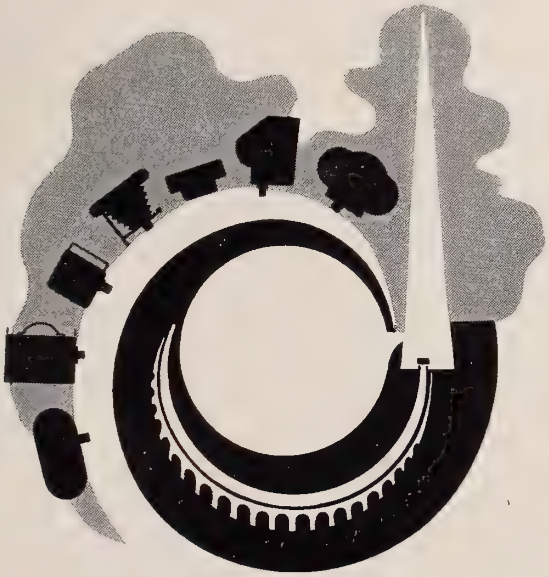
Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

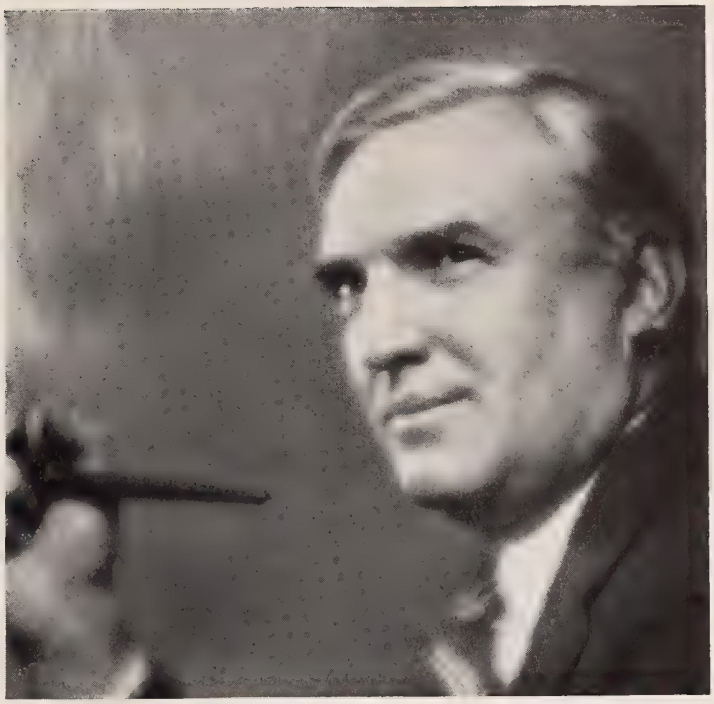
STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, Inc.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.



Pirie McDonald



Stephen F. Voorhees, ACL, the Fair's chief architect

From the President

IT IS a happy privilege, as President of the Amateur Cinema League and vicepresident of the New York World's Fair 1939, to welcome movie makers and still photographers to the World of Tomorrow.

What has been created by the initiative of the world's largest city—the headquarters of the League—on Flushing meadows is a statement of what man's genius has already brought forth and a prophecy of what it will do in the time that lies ahead. The vision of a courageous world has united to glorify the works of peace.

Here is a picture of the dignity and beauty of humanity that must not fade from memory. By looking at the mountain tops of his effort, man keeps a stout heart for the future. This World of Tomorrow, as shown at the New York World's Fair, lays a duty on you, as artists of the camera. The official record is not enough, because the enterprise is too many sided. It calls for the individual and varied comments of amateur movie makers and photographers, each with a fresh approach. Only by their help can those who come after us see what we, in our day, have done.

The New York World's Fair depends upon your camera and your eye to tell other generations that here, in 1939, men and women of good will from all over the earth had the courage to set up a tribute to the ways of peace and to the hope of perfection.

New York World's Fair

FAIR ENOUGH

Two handsome World's Fair shots that you can catch on the fly

IF you are going to film the Fair in a hurry, you will want a simple but complete movie plan. Here is one that is fool proof. Every view has been tested, and you need only follow this scenario to get a complete movie record of the highlights of the World of Tomorrow.

You can make the following fifty scenes in black and white or color, as you wish. They will require two, one hundred foot rolls of 16mm. film or two, twenty five foot rolls of double 8mm. film, without allowing for titles. The average scene length would run four feet for 16mm., two feet for 8mm., but use a little more than this, for the shots full of detail and interest, and a little less for the scenes of one building only. With a lead title and subtitles, the completed picture would be about 250 feet in length—a ten minute review of the Fair.

Only highlights are covered in this list of scenes; if you can use more footage and time, each shot could be amplified by near views and closeups. But, if time and footage are both limited, here's your guide to good results.

THE WORLD OF TOMORROW

(You can use the color title background on page 278 or the black and white title backgrounds on pages 300 and 301.)

Title. *Celebrating the past, the New York World's Fair looks to the future.*

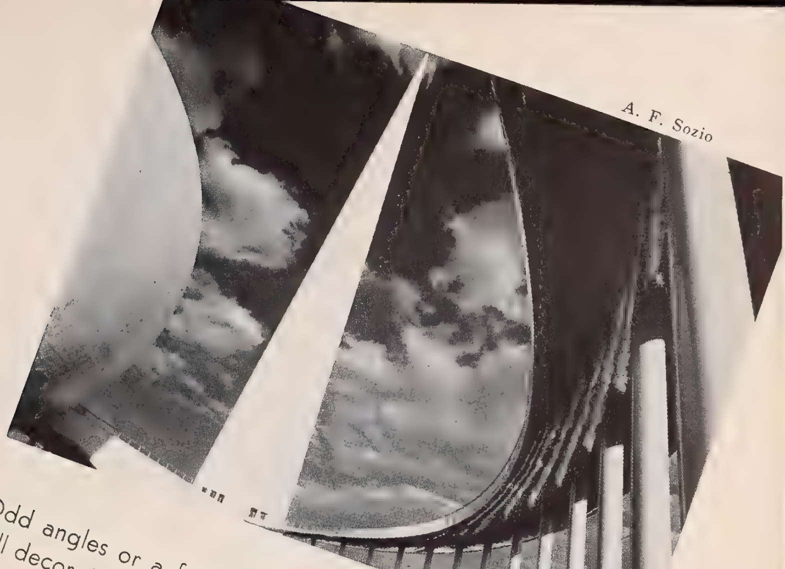
1. *Long shot.* Looking down the length of Constitution Mall, shoot the Trylon and Perisphere from in front of the Federal building. Frame them through the fountains in the Lagoon of Nations. Side lighting in the morning; back lighting in the afternoon.

2. *Long shot.* Go to the opposite side of the Lagoon of Nations and film the Court of Peace, ending in the U. S. Federal building, framed through the fountains. Side lighting all day.

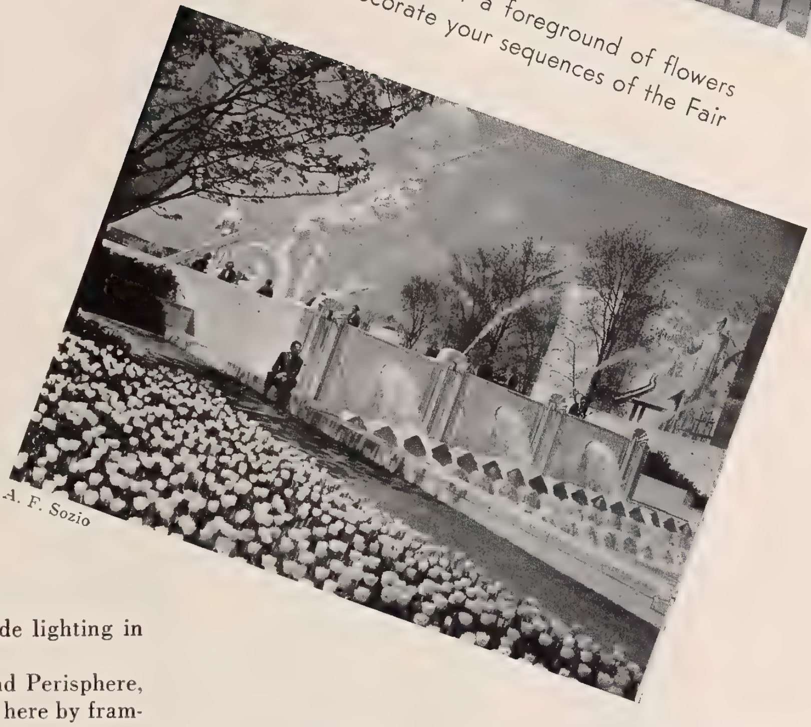
Title. *Girdling the globe—Transportation.*

3. *Long shot.* Go to the Transportation area and shoot the Goodrich building. Shoot it from the circle in front of Railroads and across the Europa statue. Front lighting all day.

4. *Long shot.* The main façade of the Railroads building, framed through the flags flanking north Corona gate, from a point in front of north end of Chrysler building. Front lighting all day.



A. F. Sozio



A. F. Sozio

Odd angles or a foreground of flowers will decorate your sequences of the Fair

5. *Medium shot.* A forty five degree angle shot of the General Motors building, featuring the Diesel powered train in front. Framed through trees from directly in front of Chrysler building. Back lighting in the morning, changing to side and front in the afternoon.

6. *Medium shot.* A short panorama of the Ford building, beginning at south side and moving to the north only far enough to include the Road of Tomorrow, a feature. Frame the scene through trees from north end of Chrysler building. Back lighting in the morning, changing to side and front in the afternoon.

7. *Long shot.* The Aviation building, shooting through the flags in front of south Corona gate from south end of Chrysler building. Side lighting in the morning; back lighting in the afternoon.

8. *Long shot.* The front of the Marine Transport building, taken from beside the symbols of the Bridge of Wings, looking down the Court of Ships. Side lighting in the morning, to back lighting in the afternoon.

9. *Long shot.* A good scene of the Trylon and Perisphere, of which you cannot have too many, may be had here by framing through the view through the winged standards, from a position at the head of Court of Ships. Side lighting in the morning; front lighting in the afternoon.

Title. *Filling a million needs—Production and Distribution.*

10. *Long shot.* A full front shot of the Westinghouse building—site of the Time Capsule—framed through the fountain in the Plaza of Light. Front lighting in the morning only. Note: The east face of this building is all of glass, suggesting easy interior filming in the morning.

11. *Medium shot.* Full frame shot of the General Electric building, featuring the stainless steel bolt of lightning statue in center court. Shoot through the Plaza of Light fountain from in front of the Consolidated Edison building. Good side lighting in the morning only, changing to back light in the afternoon.

12. *Medium shot.* Full shot of the United States Steel building, shooting through Plaza of Light fountain from in front of Electric Utilities Exhibit building. Side lighting at noon, changing to front light in the afternoon.

13. *Long shot.* The Petroleum Industry building, featuring the outdoor oil well derrick. Shoot through fountain from position at southwest entrance to Plaza of Light. Side lighting at noon, changing to front light in the afternoon.

14. *Medium shot.* The Theme Center, showing the Helicline, filming through fountain in the Plaza of Light and the decorative pylons beyond, which mark the entrance to the Court of Power. Good in color and front light all day.

15. *Medium shot.* The front of the Eastman Kodak building, from the eastern side of Lincoln Square, at the head of Avenue of Labor. Side light in the morning, changing to back light in the afternoon.

Title. *"Come 'n get it!"—Food.*

16. *Long shot.* A side view of Food building No. 3, from the southwest beside Men's Apparel Quality Guild. Feature the symbolic stalks of golden wheat. Good light all day.

17. *Medium shot.* Side view of the Swift building from north side of Lincoln Square at juncture of Rainbow Avenue. Front lighting in the morning, changing to side and back light in the afternoon.

18. *Long shot.* Front view of the Borden building, through flags of Constitution Mall from northwest of Washington statue. Front light in the afternoon. Note: A follow shot of the Rotolactor is well worth extra footage here.

19. *Medium shot.* Full view of the Heinz dome, framed through trees on the Mall. Back light in the morning, changing to side and front light in the afternoon.

Title. *From each, its best—States and Nations.* Note: While it seems desirable, in editing, to climax the exhibit footage with this material, it will be easier to shoot it now, since we are now at the threshold of the government area.

20. *Long shot.* A full front view of Constitution Hall, exhibit of Pennsylvania, framed through the flags of the Court of States and across the lagoon. Front lighting during middle part of day.

21. *Long shot.* Reverse angle from similar position at other end of State lagoon, looking through flags toward Virginia State building. Side or back lighting all day. Note: A compact unit, centering around a flag lined

[Continued on page 325]

Film outline for visitor who wants fifty scenes

Three Plans for Fair Films

JAMES W. MOORE, ACL

THE world of tomorrow, as presented at the New York World's Fair, is vast, exciting and colorful. Genius has run riot and engineers have turned loose their imaginations to produce it. So it is all a thrilling spectacle — an exciting prophecy of things just around the corner in the scale of time.

But in spite of its spectacular quality, and in spite of its variety of form and color, the fair represents a careful plan—a rhythm of themes, ideas and colors. Nothing was left to chance or accident. Designs and color schemes were integrated; even the flow of the traffic fits the pattern.

A good movie of the fair must be planned with similar care, for, unless you follow a scheme, you may have chaos. You can't plan as you go, because the fair is too big, too exciting. You will want to take everything in sight, to keep the camera whirring. You can't look through the finder without being tempted.

Your best protection, and your best insurance, for a good movie, is to follow a plan, at least to have an outline in mind of what you want.

Balance architectural shots with human interest

The simplest theme of all would be a presentation of a general idea of the fair itself. In following this treatment, you would be concerned primarily with filming good scenes and sequences, and you would depend upon title wordings to knit the continuity together.

To suggest the beginnings of the fair, call this reel *From Meadows to Miracles.* Then, without bothering with an introductory subtitle, insert a series of four to six stunning, representative scenes of the show in action. While you are filming, keep a weather eye open for these shots; you can make your final choice of the best material when you are editing.

For the first subtitle, try:

Built on 1216 acres of one time marsh land, New York World's Fair 1939 stands as the greatest magic of modern times.

Follow with another series of general views. There is no need to identify the subjects by titles, because, by the time you get your film edited, your audiences will be familiar with all the outstanding structures.

Cut, now, to a second title, such as:

Splendid in extent, the Fair is beautiful in its ordered magnitude.

Try for scenes suggesting this idea—long shots along the Mall, views of the fountains in the Lagoon of Nations and brightly festive scenes on flag decked avenues.

Yet details and design have not been slighted.

Here is the spot for all your angle shots of statues and of murals, in which the fair abounds; work into it, too, some scenes of flowers and gardens, strange lighting devices and other items of decoration. But you are itching to get at the main exhibits, found in three major units, so jump in with:

Industry on parade, a rich panoply of progress and achievement.

Write your own ticket! Out of the 1400, we should not dare to suggest or indicate your choices. You can use the building names for identification, if you wish, without the bother of interrupting the film's flow with a formal title.

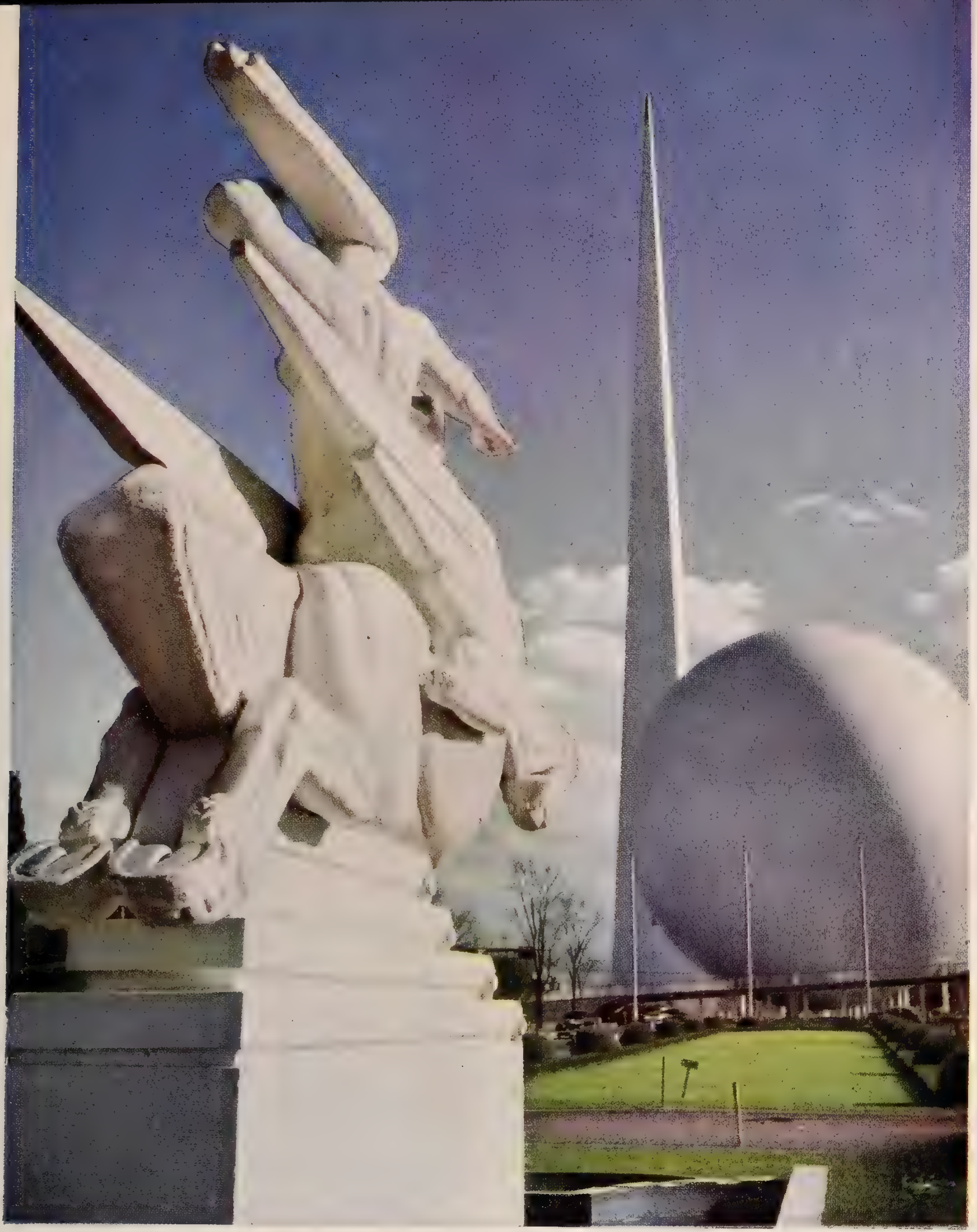
Government on parade, a friendly congress of sixty foreign nations and thirty four States.

Here, there is a large choice, larger than first appears, since not all members of this vast host are housed in their own homes. Among the outstanding national pavilions you can't afford to miss are Belgium, Brazil, Canada, Eire, France, Great Britain, Italy, Japan, The Netherlands, Poland and Soviet Russia. There are many more good ones, but this should be enough to give you an idea.

At last, as dusk falls, the Fair achieves its supreme miracles of spectacle and splendor.

Use a night sequence of the fountain of water, fire and sound in the Lagoon of Nations. Catch the inferno over Fountain Lake, the fireworks and illuminated waters.

Then, most interesting sequence of all, comes human in-



New York World's Fair

The Perisphere picks up soft pastel shades from shadows, sunlight and sky, making a handsome color shot with side lighting

terest. Don't forget it, at all costs. It *is* the fair. Shoot the crowds and take close shots of happy faces of children. Such shots are the life blood of any great human drama of this kind. Include the Children's World and the rest of the Amusement Area, and you have enough to keep you filming until the fair closes. Title this sequence:

But, above all, humanity on parade, in eager enjoyment of today's good life and tomorrow's better.

If you are in a hurry, you can make a movie such as this in one full 400 foot reel of film.

A second theme, still simple but more significant, is that of Movement. Ideal for the movie camera, this forward marching of humanity serves also as the theme of the fair—The World of Tomorrow. Call your film *Mankind on the March.* Double expose the title, if you can, on a long shot of surging crowds at the fair. For your first subtitle, on a neutral background, begin to state the meaning of your theme:

New York World's Fair 1939 . . . Mecca of the world's millions.

Next, for atmosphere, insert three or four of your finest long shots of the big show—the Theme Center, the Court of Peace, the Lagoon of Nations and the Court of States.

The next caption might read:

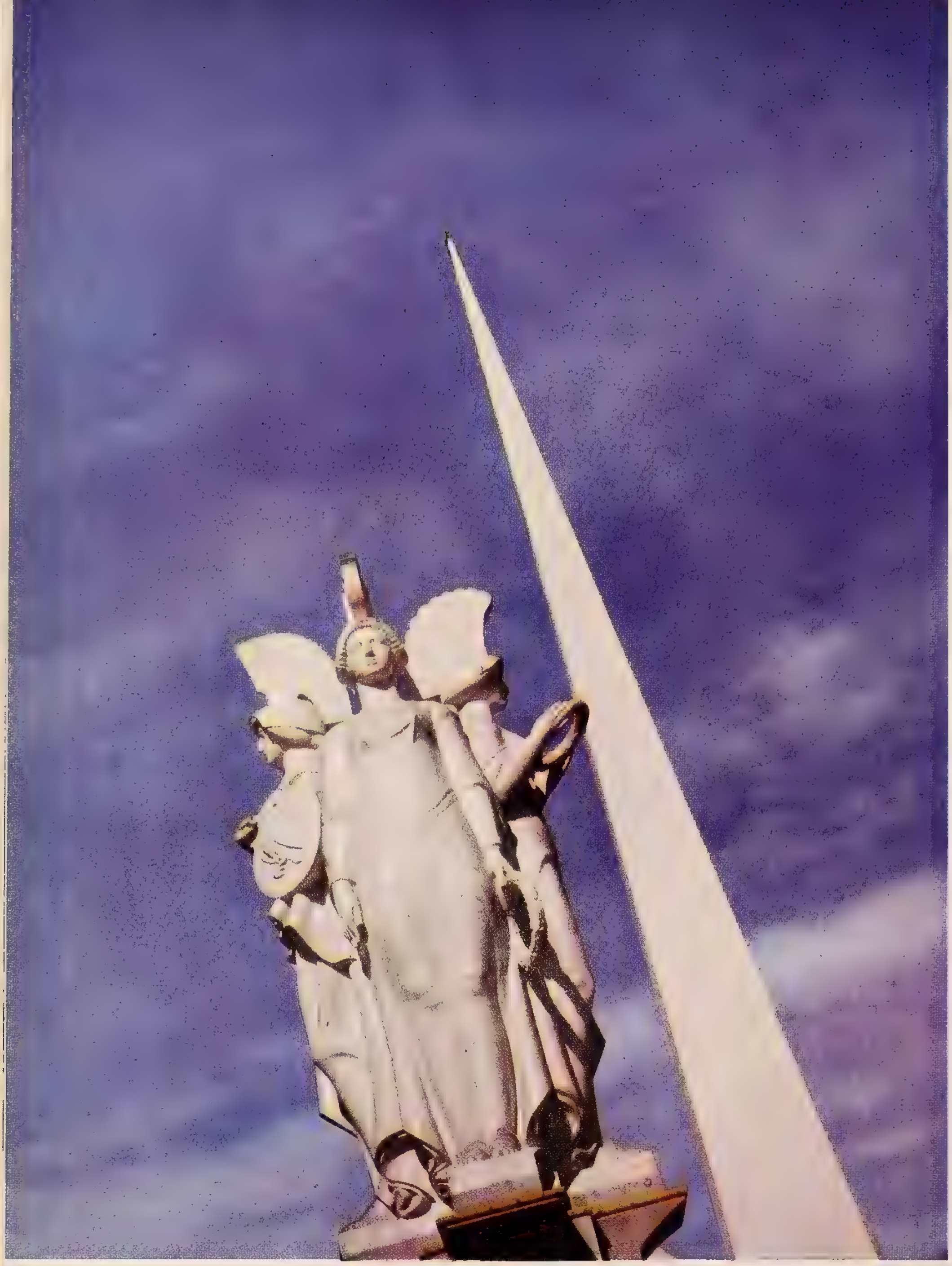
From the earth's four corners, from America's hamlets and her cities, the great pilgrimage pours onward.

Use short shots of all forms of travel—steamships, railroads, airplanes, buses and highways jammed with motor cars. It won't matter much where or when you get these shots, since it is only the effect that you want. But end the sequence somewhere just short of the fair's gates, either with a long shot of one of its thronged arterial highways or with a series of brief closeups (made at the parking lot) of countless State licenses.

Onward, ever onward, marching toward the World of Tomorrow.

After this caption, introduce a sequence at the fair's gates to show the vast throngs surging into the grounds. Any one of the nine entrances will do, but the areas at the fair called Bowling Green, Long Island

[Continued on page 312]



New York World's Fair

Use upward angles
to catch statues
against blue sky

Architecture, statuary and murals at the Fair

Here are the details that invite movies and "stills"

FRED H. SCHERFF

YOU are fortunate that you are going to put the New York World's Fair on film and not in words, for it is easier to photograph than to describe. Tradition holds little or nothing for comparison, and the general run of adjectives somehow does not fit.

You are dealing with an architectural orgy—a tastefully designed orgy, to be sure, but still a large, imaginative, unorthodox and very expensive orgy. To understand it, let's draw a hypothetical case.

Besides being a camera fan, you are also a brilliant architect. You dream dreams of new architectural forms, new color schemes and lighting effects and of correlating architecture, mural and sculpture into a single expressive unit.

But what you build is something else again. Your clients have their own ideas about design. They heckle you with cost for cubic foot and such questions as "How much can I rent it for?" And so you lay aside your dreams while you squeeze in another elevator shaft or repeat the dormer on that Dutch Colonial job because Mrs. Jones insists on a symmetrical house.

Then, from nowhere springs the New York World's Fair, and you are given a commission to design a building. You have money to spend—lots of it. You have a good site plus skilful landscaping and, above all, you are given practically a free hand. The sky is the limit, so you take down your hair and have the time of your life.

You will design a building, light hearted in aspect and entirely original. Then, you, as an architect, will have offered yourself, as an amateur photographer, opportunities for architectural filming that have not been equaled since the Greeks built Athens.

Actually, many of the architects who designed the New York World's Fair are amateur photographers. Whether or not they had photographic possibilities in mind when they started work, we can't say, but the net result is a cameraman's field day.

The buildings are large and spaced closely together. Hence it is best to photograph only a portion of a building at a time.

Form and color unite to provide magical pictures

This is no disadvantage, because a shot of an interesting section has more "punch" than a view of the complete elevation.

Look through your finder for interesting angles. Get shots that include columns, the decorative pylons, a sculpture or an overhanging roof. Be sure to look for shadows. The clean lines of the Fair buildings throw some beautiful ones.

The Fair's designs have a definite lifting effect on the eyes, and, in terms of photography, this means that you will be tilting your camera upward, so be sure to bring along your filters if you shoot in black and white. In this respect, it is important to note that the summer sky on Long Island is often overcast with a thin haze. The day following a good rain, however, it turns a clear blue, and, if it is compatible with your free time, pick such an occasion for photographing Fair architecture.

Harmonious pastel color combinations are one of the chief delights of the Fair architecture. Only the Trylon and Perisphere are in pure white. Other structures are fitted into an ingenious color scheme. This suggests color pictures, whether you are shooting "stills" or movies.

There are 105 murals placed in such a way that practically every photograph you take will include at least a part of one. Done in pastel shades, they blend with the color scheme and will add interest to Kodachrome shots.

Countless pieces of statuary accompany the murals in the decorative scheme of things. They are generally built into the structures or placed in the foreground to form an important part of their designs. When you are photographing them, remember to keep the background in mind. They will look better against a simple wall, a cluster of trees or the sky. Keep any complicated elements, such as a crowded thoroughfare, out of the picture if you can. Much of the statuary is heroic in scale, allowing trick shots and interesting angles.

High places, from which you can catch great sections of the fair in one view, are rare, but that is not a big loss. The fair was not designed to be seen from above, and pictures of this type promise little of esthetic interest. They do show the enormous size of the fair, however, and, in this respect, may be important to cine sequences or a planned series of "stills."

The most accessible, and highest, of the high spots in the industrial section is, of course, the bridge connecting the Perisphere and Trylon. From here, you can point your camera eastward down Constitution Mall, through the leaping fountains of the Lagoon of Nations, across the Court of Peace to the Federal Government pavilion, a distance well over a half mile. This shot of the fair's principal axis is probably one of the most all inclusive Fair pictures you can get outside of an aerial photograph. The sun is in an excellent position for it at about three in the afternoon.

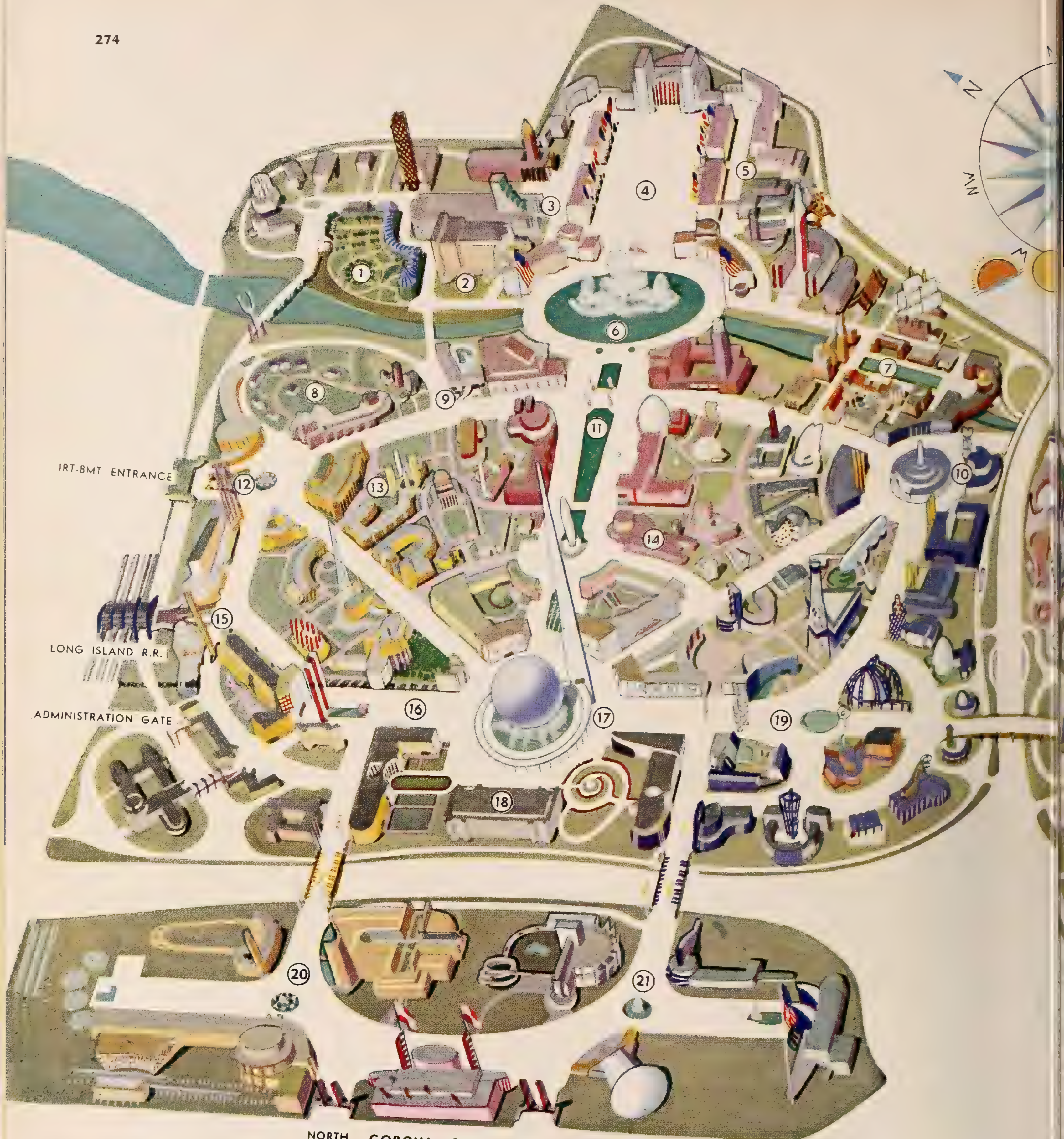
As you walk down the Helicline, innumerable long range photographs present themselves. The most spectacular view is toward the Plaza of Light in the south. Flanking the nearby Hall of Pharmacy and Metals building, John Gregory's large sculptural columns form a centerpiece for General Electric's copper building and the shining, dome shaped structure which houses the U. S. Steel exhibit. If you turn the camera a little to the right, the scene will be dominated by the Westinghouse pylon, as oddly shaped a tower as you will find at the fair. As you proceed farther down the ramp, the transportation section comes into view. Its chief structure, from this point, is the Ford building, with its twisting elevated highway.

Although they do not present nearly so magnificent a view, two other elevated vantage points are, conveniently enough, the board walks from the I.R.T. and Independent Subway stations. The former

[Continued on page 312]

Find a foreground for your mural and architectural shots

Underwood & Underwood



1. "Gardens on Parade" is the world of the garden and flower lover and a treasure for the color filmer. (Entrance fee charged.)

2. The British Empire building has the English Garden for color compositions and terraces from which the neighborhood may be filmed.

3. The Italian building presents from its tower a waterfall with spectacular opportunities for movies and "stills."

4. The United States building is at the head of the Court of Peace, which is surrounded by the Hall of Nations, where various national exhibits are located. These buildings are interesting to the architectural filmer and photographer, because of their modern treatment of classical masses.

5. The Canadian building adjoins the pavilions of Norway and Argentina. The Argentine pavilion has spectacular pylons of stainless steel with interesting light reflections. Adjacent is the Pan-American Flag Arch, with ever varied color and motion.

6. The Lagoon of Nations and the Night Spectacle of Water, Fire and Sound invite every camera. In the daytime, there is a changing fountain display. At night, this spot is photographically the most interesting at the whole fair. This may be filmed from the nearby terraces of national buildings. The Belgian building to the south houses the exhibit of the Gevaert Company.

7. The Court of States contains the State buildings, in two general groupings, one of which is New England. The buildings of Florida and New York are elsewhere. In the midst of the larger group is a reflecting pool, mirroring State flags in constant motion. Paul Manship's revolving astrolabe is here.

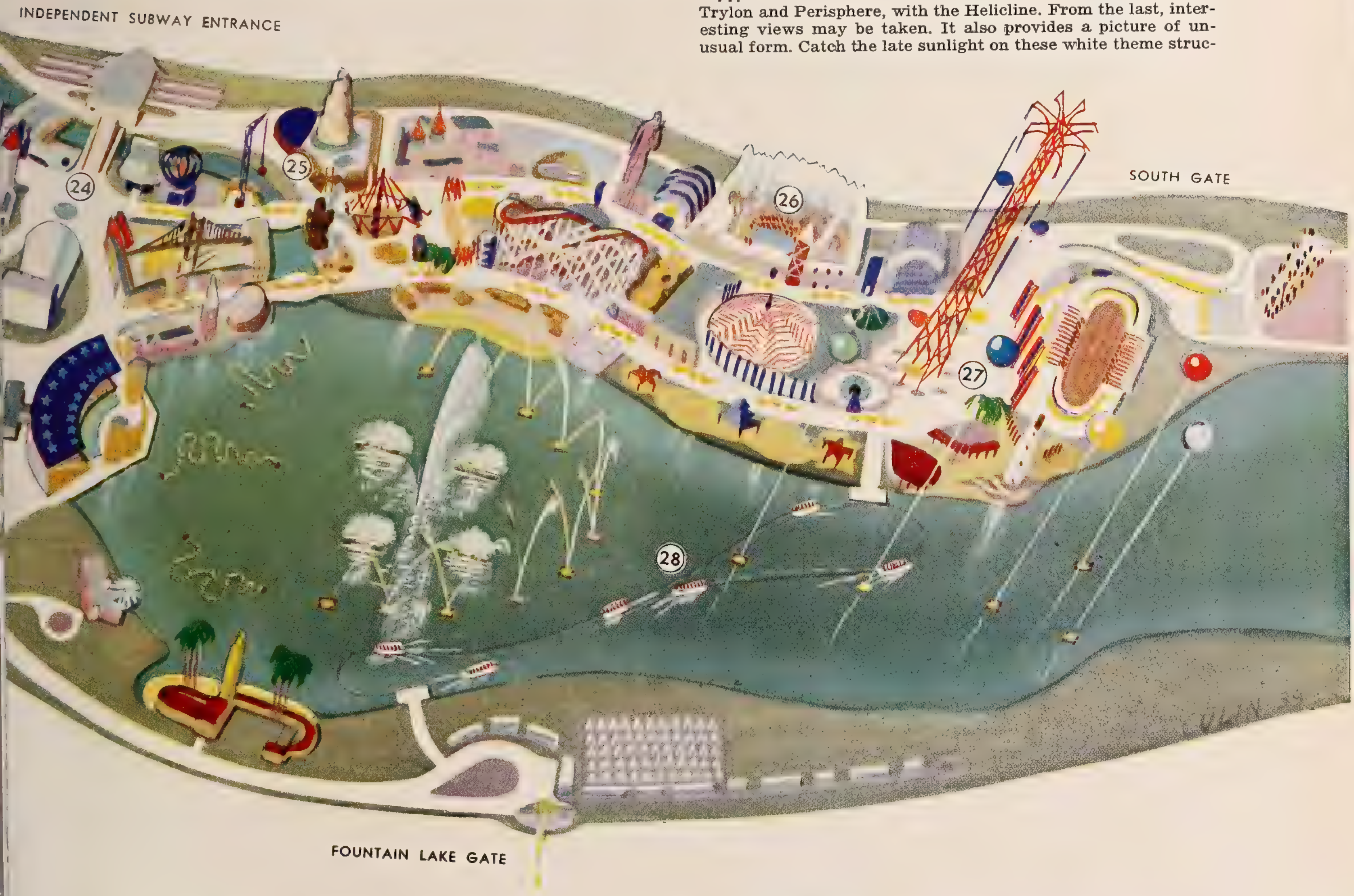
A CAMERA CHART FOR THE FAIR

8. The Town of Tomorrow is an exhibition of the housing of the future, with a great deal of that of today. (Entrance fee charged.) Adjacent is a statue from a giant elm.

9. The Brazilian building invites cameramen to the garden, as seen from the terrace above. Midday light is best here, if difficult shadows are to be avoided.

10. The Kodak building has displays and special exhibits of paramount interest for movie and still filmers. Its exterior murals are photographic subjects, and the Photographic Garden offers varied settings for still and movie shots of friends. See the enormous Kodachrome projection on a 187 foot screen in the Hall of Color. See the technical and historical displays.

11. Constitution Mall is the formal esplanade of the World's Fair. On its borders is magnificent planting, affording great photographic possibilities. Its avenues of trees are illuminated at night. In its center is the colossal statue of George Washington. The Four Freedoms, sculpture, are at its intersection with Rainbow Avenue. At its lower end is a great fountain. There are fine gardens in the flanking courts. All this offers almost unlimited opportunity for distant views, medium shots and closeups. Underwood and Underwood's main photographic supply store is on the south side of the Mall, opposite No. 11 on this picture.



12. The Bowling Green is one of the main entrances to the fair, where crowds are always to be filmed. In its center is a fountain, of great photographic possibilities at night. Also, at night, the huge ramps of this plaza are lighted by gas torches. From this plaza, the flag lined Avenue of Patriots, running to the fair's center, gives continually changing colorful designs.

13. The Gas Industries building offers, at night, four pylons lighted by thousands of gas jets, with one huge flame in the center. For Kodachrome Type A, it is especially interesting.

14. The Borden building contains the famous "rotolactor," and adjacent is the bull pen with the bull exerciser. For the rotolactor, the late afternoon brings best photographic light.

15. Long Island Plaza is another of the entrances where crowds swarm. At night, do not miss the illuminated star pylon. The Hall of Fashion is adjacent; you can film its metal sculptures near the entrance.

16. The Court of Communications is terminated by the Communications building, identified by its huge red pylons. Here are located the photographic and motion picture exhibits of Agfa Ansco, Keystone, Univex and Utility Manufacturing companies. Nearby is the American Telephone & Telegraph Building, which offers illuminated trees in bowls, at night, and a deep pine forest by day.

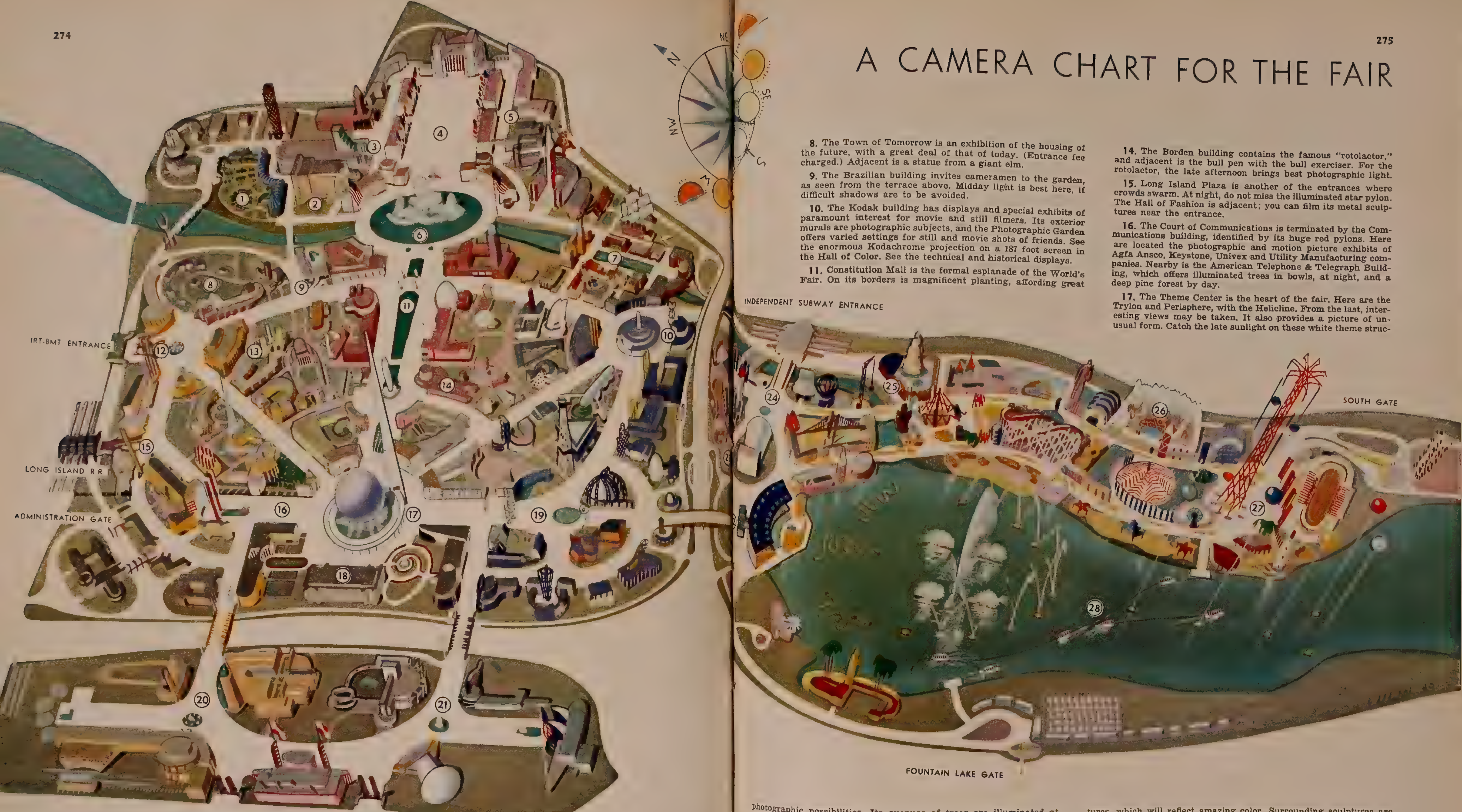
17. The Theme Center is the heart of the fair. Here are the Trylon and Perisphere, with the Helicline. From the last, interesting views may be taken. It also provides a picture of unusual form. Catch the late sunlight on these white theme structures, which will reflect amazing color. Surrounding sculptures are worthy of shots, especially for still filmers.

18. The New York City building is flanked by the Rose Court and the Perylon Circle, both of great interest for color filmers. On the façade of the building are huge fountains. In the Perylon Circle, at night, you can film a floating sculptured drum, illuminated from within.

19. The Plaza of Light brings a field day for cameras. The Consolidated Edison Company offers a sheet of fountains on a large curved façade, providing motion and iridescent color, as filmed in sunlight, and even more spectacular night effects. The Petroleum Industries have their upper story mounted on huge stilts and show an oil well in operation. The Du Pont building presents, at night, an illuminated test tube. Du Pont's photographic exhibit is located here. The Carrier Corporation's building is essentially an igloo reposing on a sheet of water. United States Steel's structure enables you to film the texture of stainless steel, in varying

[Continued on page 326]

A CAMERA CHART FOR THE FAIR



1. "Gardens on Parade" is the world of the garden and flower lover and a treasure for the color filmer. (Entrance fee charged.)

2. The British Empire building has the English Garden for color compositions and terraces from which the neighborhood may be filmed.

3. The Italian building presents from its tower a waterfall with spectacular opportunities for movies and "stills."

4. The United States building is at the head of the Court of Peace, which is surrounded by the Hall of Nations, where various national exhibits are located. These buildings are interesting to the architectural filmer and photographer, because of their modern treatment of classical masses.

5. The Canadian building adjoins the pavilions of Norway and Argentina. The Argentine pavilion has spectacular pylons of stainless steel with interesting light reflections. Adjacent is the Pan-American Flag Arch, with ever varied color and motion.

6. The Lagoon of Nations and the Night Spectacle of Water, Fire and Sound invite every camera. In the daytime, there is a changing fountain display. At night, this spot is photographically the most interesting at the whole fair. This may be filmed from the nearby terraces of national buildings. The Belgian building to the south houses the exhibit of the Gevaert Company.

7. The Court of States contains the State buildings, in two general groupings, one of which is New England. The buildings of Florida and New York are elsewhere. In the midst of the larger group is a reflecting pool, mirroring State flags in constant motion. Paul Manship's revolving astrolabe is here.

8. The Town of Tomorrow is an exhibition of the housing of the future, with a great deal of that of today. (Entrance fee charged.) Adjacent is a statue from a giant elm.

9. The Brazilian building invites cameramen to the garden, as seen from the terrace above. Midday light is best here, if difficult shadows are to be avoided.

10. The Kodak building has displays and special exhibits of paramount interest for movie and still filmers. Its exterior murals are photographic subjects, and the Photographic Garden offers varied settings for still and movie shots of friends. See the enormous Kodachrome projection on a 187 foot screen in the Hall of Color. See the technical and historical displays.

11. Constitution Mall is the formal esplanade of the World's Fair. On its borders is magnificent planting, affording great photographic possibilities. Its avenues of trees are illuminated at night. In its center is the colossal statue of George Washington. The Four Freedoms, sculpture, are at its intersection with Rainbow Avenue. At its lower end is a great fountain. There are fine gardens in the flanking courts. All this offers almost unlimited opportunity for distant views, medium shots and closeups. Underwood and Underwood's main photographic supply store is on the south side of the Mall, opposite No. 11 on this picture.

12. The Bowling Green is one of the main entrances to the fair, where crowds are always to be filmed. In its center is a fountain, of great photographic possibilities at night. Also, at night, the huge ramps of this plaza are lighted by gas torches. From this plaza, the flag lined Avenue of Patriots, running to the fair's center, gives continually changing colorful designs.

13. The Gas Industries building offers, at night, four pylons lighted by thousands of gas jets, with one huge flame in the center. For Kodachrome Type A, it is especially interesting.

14. The Borden building contains the famous "rotolactor," and adjacent is the bull pen with the bull exerciser. For the rotolactor, the late afternoon brings best photographic light.

15. Long Island Plaza is another of the entrances where crowds swarm. At night, do not miss the illuminated star pylon. The Hall of Fashion is adjacent; you can film its metal sculptures near the entrance.

16. The Court of Communications is terminated by the Communications building, identified by its huge red pylons. Here are located the photographic and motion picture exhibits of Agfa Ansco, Keystone, Univex and Utility Manufacturing companies. Nearby is the American Telephone & Telegraph Building, which offers illuminated trees in bowls, at night, and a deep pine forest by day.

17. The Theme Center is the heart of the fair. Here are the Trylon and Perisphere, with the Helicline. From the last, interesting views may be taken. It also provides a picture of unusual form. Catch the late sunlight on these white theme structures, which will reflect amazing color. Surrounding sculptures are worthy of shots, especially for still filmers.

18. The New York City building is flanked by the Rose Court and the Perylon Circle, both of great interest for color filmers. On the façade of the building are huge fountains. In the Perylon Circle, at night, you can film a floating sculptured drum, illuminated from within.

19. The Plaza of Light brings a field day for cameras. The Consolidated Edison Company offers a sheet of fountains on a large curved façade, providing motion and iridescent color, as filmed in sunlight, and even more spectacular night effects. The Petroleum Industries have their upper story mounted on huge stilts and show an oil well in operation. The Du Pont building presents, at night, an illuminated test tube. Du Pont's photographic exhibit is located here. The Carrier Corporation's building is essentially an igloo reposing on a sheet of water. United States Steel's structure enables you to film the texture of stainless steel, in varying

[Continued on page 326]

New York World's Fair

Masses of color fit the Fair's plan and offer a film motif

A DREAM OF FAIR COLORS

JOHN O'REILLY

WHATEVER else the builders of the New York World's Fair 1939 have achieved, they have produced a new concept of the use of color. In this aspect, the Fair seems to have been created with a very special consideration for those visitors who pass through its gates carrying color film. They find a city which seems to have been born of the spectrum, a place where the rich hues in daytime are exceeded only by the impact of color in the lighting effects at night.

To those who already have visited the grounds of this great exposition, it is evident that this World's Fair will be remembered for its color more than for any other single feature. It is the result of a color scheme which required two years to perfect. Grover A. Whalen, president of the Fair corporation, predicted recently that it would exert a profound influence on American architecture. He and the designers of the fair feel that the world of tomorrow is to be a colorful one.

"The World Columbian Exposition of 1893 popularized classicism," Mr. Whalen said. "Architecture followed in its footsteps for years. We anticipate that the New York Fair will popularize color in the same way. It will make people demand color in their cities just as they now demand color in their kitchens and bathrooms and clothes. They will insist on brightening up the drab surroundings to which we have all become accustomed."

To those who go there with a stock of color film, the immediate problem confronting them is how to use it to the best advantage. Color shots loom up everywhere. The usual tendency is to start shooting right away. It is far better to take it easy and to make a study of possibilities before exposing any film. And be prepared to film color at night. It is a sad color photographer who finds himself standing at night in the Plaza of Light, or in front of the majestic fountain in the Lagoon of Nations, with no Type A Kodachrome.

An understanding of the color scheme of the fair is a great help to those who have any preferences in color combinations.

This color scheme was largely the work of Julian E. Garnsey, consultant to the Fair's Board of Design. Color was not applied

A new chromatic concept challenges every camera

as an afterthought in decoration, but was an integral part and grew with the fair from its beginning. To hold together more than a hundred large buildings of diversified architecture, so that at no place would there be an unpleasant break in color, the designers invented a scheme based on the spectrum and adapted to the Fair plan.

In this master scheme, the only structures which are in pure white are the Trylon and the Perisphere. With this as the theme center, the color pattern is worked into the plan of the exhibition area, which is in the shape of a half wheel.

The buildings immediately surrounding the Trylon and Perisphere, known as the theme buildings, are slightly off white. From the Theme Center reach out avenues like the spokes in a half wheel, each having its own progression of deepening tones of primary color and culminating in a brilliant burst of red, gold or blue.

Connecting the ends of these thoroughfares, Rainbow Avenue curves through the exhibition area, taking on the various colors of its intersecting avenues, resulting in a prismatic shift of color from gold, through orange to red and on through violet to blue. In itself, Rainbow Avenue deserves a Kodachrome movie sequence, which might start in the blue zone at Lincoln Square and end in the golden yellow zone at Bowling Green.

Color in the fair is not applied in small bits and spots. There are sweeping vistas of it; broad expanses of walls in solid color; murals executed in a wide range of tones; and, at night, lighting effects supervised by Bassett Jones, ACL, which fit into the whole scheme.

The Perisphere, itself, is a fascinating object to color photographers. That great ball, which has a diameter of 200 feet, is a thing of many moods. In daytime, its white stands out sharply against the blue of the sky. At times, there are shadows of trees upon it. At night, it may be a rich lavender or a rosy pink. There are more vantage points to photograph it from than you could shake a stick at.

The color photographer will find that the color scheme in the main exhibit area is reproduced in reverse in the Transportation Zone, the area on the other side of the Theme Center. Color becomes rampant there as in any section of the exposition grounds. The color scheme, however, does not apply to the Foreign Zone. There, sixty countries have been permitted to paint things pretty much as they saw fit.

There is one thing that the color student will notice. There is very little man made green in the fair. That color is supplied by nature. It is in the foliage of 10,000 large trees, of 1,000,000 tulips, 250,000 shrubs, 100,000,000 mixed plants and 250 acres of lawn.

The color scheme of the fair would make an excellent continuity motif for a movie of the whole spectacle. Start your camera in the blue zone and end with the golden area, climaxing the picture with the white theme structures.

Flags give animated color throughout the grounds. There are thousands of them. They stand in clusters and rows. A good flag shot, when the breeze is right, can be found in the Court of States. There, from huge flag poles standing around a lagoon, float the flags of the forty eight States of the nation.

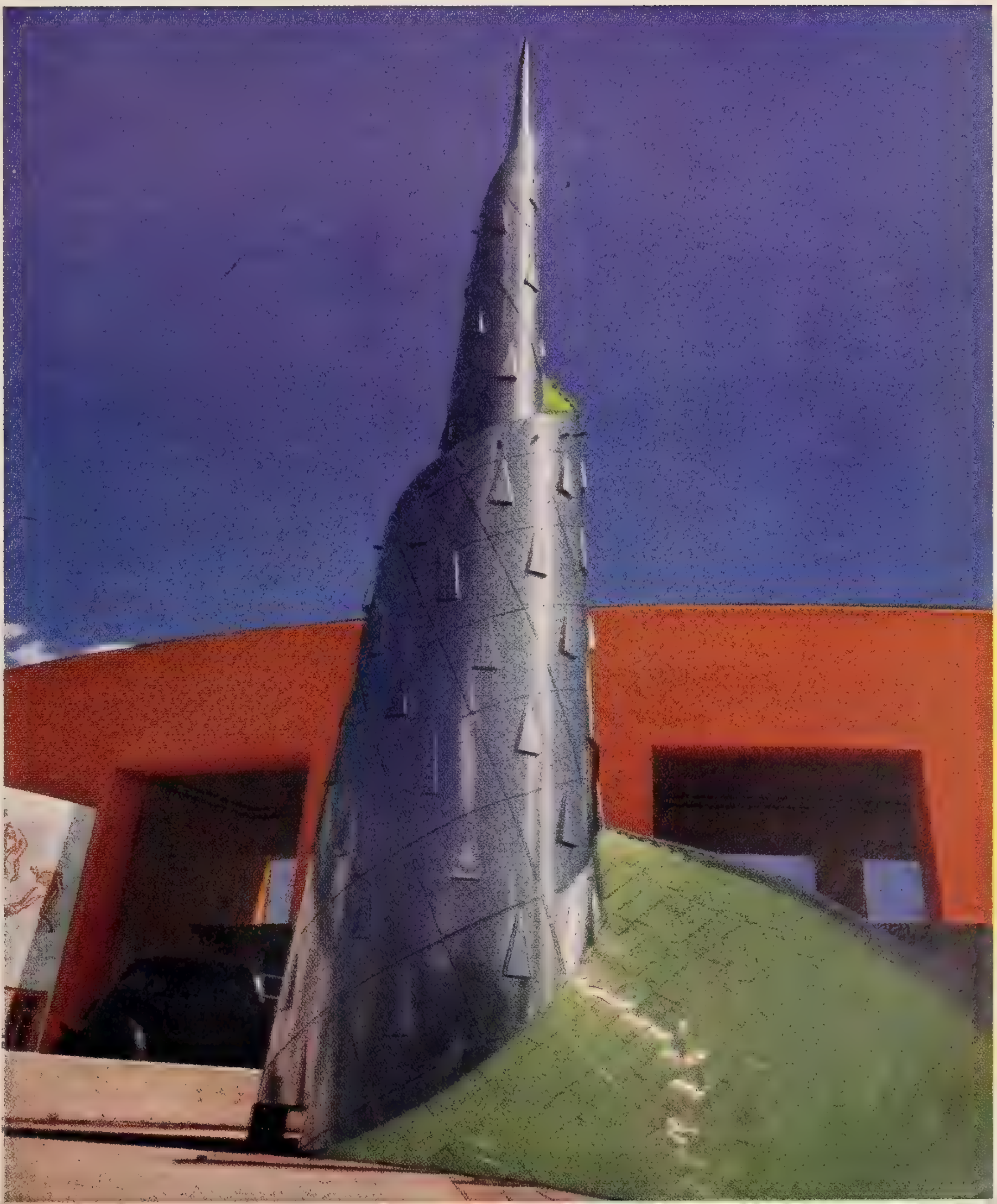
The Plaza of Light is a good operating point for any color photographer. In front of the General Electric building, there stands a weird and colorful structure built to represent a bolt of lightning. Diagonally across from it is the Water Ballet in front of the Consolidated Edison building. Against a dark blue background rises a huge curtain of water which, at night, changes its hues from lights at its base. The scene is flood lighted, and the building is mirrored in a pool.

On another corner of the Plaza of Light, a waterfall pours from the top of the Electric Utilities building and, across the plaza from it, there are visible the rich blue hues of the Petroleum Industry building. The copper colored sides of the General Electric building may be contrasted with this if you want strong color shifts in your successive scenes.

This is only one spot of many, each providing abundant browsing ground for the color worker. As you travel through the fair, don't let the magnificent colors overwhelm your photographic judgment. Remember that even the most spectacular color background can be improved with an interesting foreground. Frame shots with an eye to the color scheme on the screen—there are plenty of opportunities. Use Fair visitors in bright summer dress to provide another chromatic note and as a foreground for composition.

Statuary at the fair is an abundant source of color shots and of foregrounds for other color [Continued on page 316]

Charles R. McLendon, ACL



Modern forms supply color contrasts for "stills" or movies

THE FAIR'S GREAT SHOWS

The spectacles and how to get them on film

LORAN HARRISON

A GROUP of engineers who had spent their lives inventing and manufacturing machine age comforts for man were called in by the New York World's Fair, handed a pile of money and told to produce something that would awe and astound. They didn't have to think in terms of utility. Their only thought for the consumer was to knock him off his feet. It was an engineer's utopia. They thought hard, worked hard, had a lot of fun and wound up by astounding themselves.

Bassett Jones, ACL, chairman of this committee on display, stood one day looking at one of their bizarre brain children and suddenly said, "We're all crazy as loons, but there's never been anything like it before."

By letting their imaginations run wild, they produced a series of spectacles that would make the shutter of a camera close of its own accord. They invented new types of lighting devices. They turned an entire abandoned gas plant over to one engineer, and he experimented for months, inventing new kinds of fire and new devices to shoot them into the air. They made models of their displays and then had to dismantle them because everybody stopped work to watch the models. Whatever they did was done with an eye to color. They wallowed in the spectrum.

While they were thinking up new displays, various commercial enterprises were working on spectacles of their own. The result is an open challenge to the amateur photographer, whether he specializes in color or black and white, motion pictures or "stills."

Officials of the fair have announced that the amateur may have his fling as long as he is careful not to drop his camera in the streets of Democracity and cause a crowd of the people of tomorrow to gather. None of the builders of the commercial spectacles have announced restrictions on amateur camera wielders.

The greatest spectacle that can be filmed at the fair is the huge fountain in the Lagoon of Nations. From a pool, 800 feet long and 400 feet wide, rises a display of synchronized water, to which, at night, are added fire, fireworks, light, color and sound. Fair officials have described it as "the nearest approach to chaos that man can contrive for purposes of sheer entertainment."

This, coupled with the fact that the fountain is an ever changing thing with swaying rhythm and plumy grace, provides limitless opportunities for shots. Nightly quarter hour performances of the fountain have been scheduled. In the daytime, the graceful plumes of water may be filmed handsomely in black and white with the aid of back lighting and a heavy filter. In color work, use a polarizing filter to get the white water against a deep blue sky.

The Lagoon of Nations display is the largest of twenty fountains designed by the fair itself. There are many others in exhibits. The man with a camera will have to pick and choose according to his own tastes in water spectacles.

The display in Fountain Lake features fireworks more than the other, and its mechanical equipment consists of five water floats, five floats with balloons, five fireworks barges, eight, twenty six inch searchlights for spotting the balloons and various sizes and types of lighting barges. Pictures of this will be more distant shots, taken from vantage points along the edge of the amusement area or from the boats which ply the lake.

The 700 foot Trylon and the Perisphere, 200 feet in diameter, probably will be the most photographed spectacle. Everybody will be expected to take home a picture of the theme center.

Inside that fat ball is Democracity, described by the Fair people as "a perfectly integrated, futuristic metropolis pulsing with life and rhythm and music."

The visitor to this city in a ball steps upon one of two platforms revolving slowly in opposite directions and seemingly hanging unsupported in mid air. Standing there, he looks down on a city of a million people. The man expecting to use a camera should make as many adjustments as possible before he goes in, for he is permitted to gaze at the model for only two minutes.

Then the light dims gradually and, from ten points on the inside wall, the people of tomorrow come marching in shadow shapes. The figures grow to great size, the music dwindles, and a blaze of polarized crystal patterns closes the glimpse of tomorrow.

The model city that stretches across the floor of the Perisphere can be filmed in movies during the brightest phases of its illumination—the period representing midday. One must use an *f*/1.9 lens, or faster objective, and Super-XX film. A better exposure would be achieved also by running the camera at half speed, but, since the platform is moving, it is difficult to hold the camera steady, and the eight frames a second speed intensifies the effect of camera movement.

Because the platform moves, it is impractical to take a "still" that is both sharp and well exposed. Still shots on Super-XX have been made at *f*/3.5 and one tenth of a second, but they are definitely fuzzy. An *f*/1.5 lens at a twenty fifth of a second might give fair results.

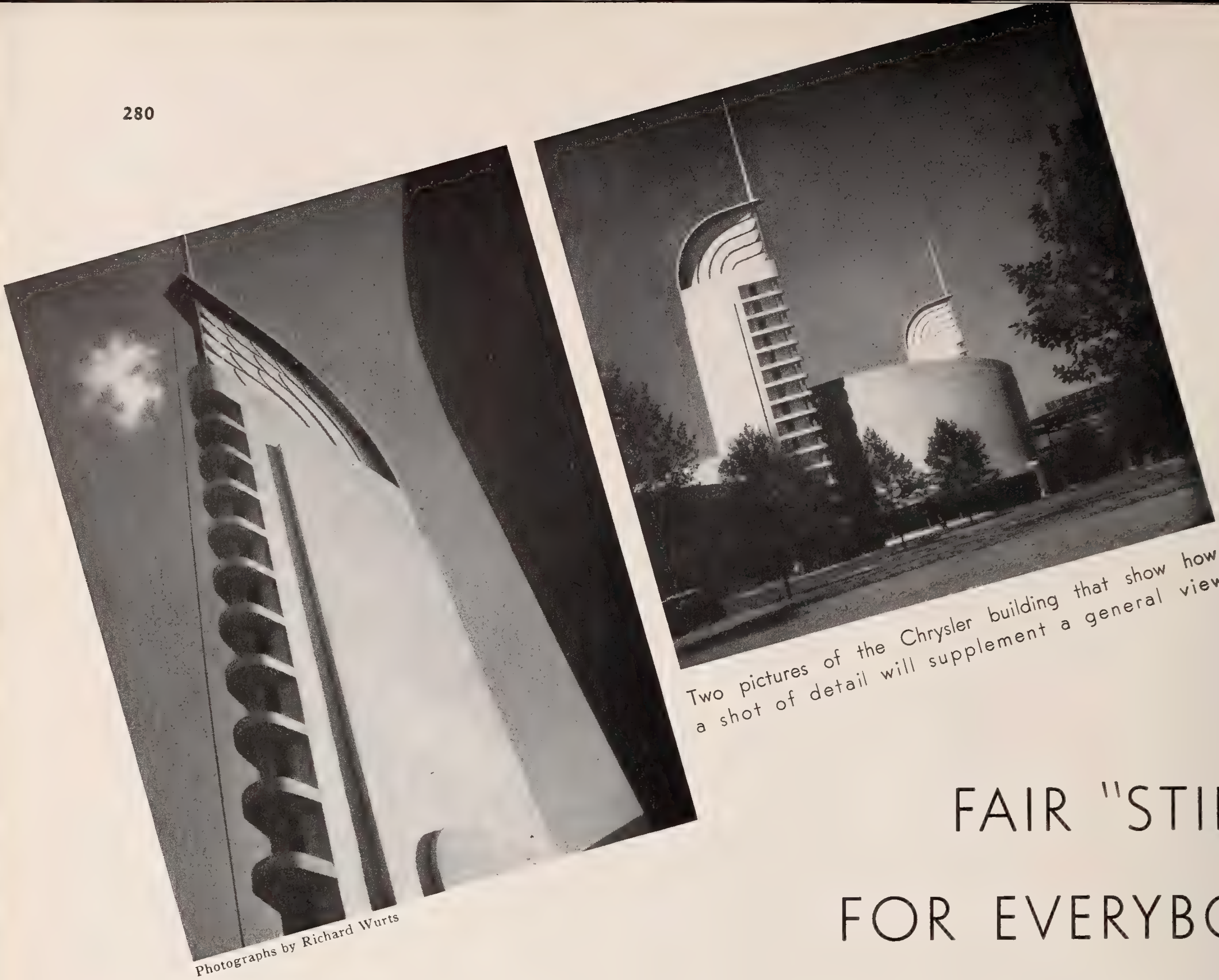
If the future inside the Perisphere does not present a good photographic opportunity, its construction, nevertheless, is of special photographic interest. The ranks of men that march above the banks of clouds on the horizon of Democracity, and the curtain of colored light that creeps to the zenith of the ball, to terminate the show, are both projected motion picture images of a new type, the equipment for which was designed by the Eastman Kodak Company.

When the images fill the dome, the screen surface is an acre and a quarter! It is equivalent to a theatre height screen two thirds of a mile long. It's all done with giant projectors very similar to those used in the Eastman Hall of Color, but with this difference—the projectors inside the Perisphere produce a special motion picture, while those in the Eastman Hall of Color create a still spectacle.

These projectors are described in *Kodak "Goes to Town"* on page 303. There are ten of them within the Perisphere, and, in this case, each one performs the function of four projectors. Consequently, when the dome is filled with the movie image, forty projectors are in operation.

The films whose images make up the composite picture are 35mm. Kodachrome slides, mounted on glass, like those used in the East- [Continued on page 336]

Night spectacle on Lagoon of Nations is background for a Kodachrome title



Two pictures of the Chrysler building that show how a shot of detail will supplement a general view

Photographs by Richard Wurts

FAIR "STILLS" FOR EVERYBODY

RICHARD WURTS

An assembly of viewpoints tested by an expert worker

FIFTY THREE film packs and five cartons of roll film through the developer since April, 1938! All these were to record the construction of this World of Today and Tomorrow. I have wondered what urged me on.

When I look back, I see that the first thing to influence me was the stupendous scale of the undertaking. If you had ever viewed the mountains of ashes and garbage, the miles of slimy muck and weeds, you would realize the proposition that confronted the Fair planners. Then, naturally, the odd shapes and queer details were of real interest to me, since I am a specialist in architectural photography. But what fascinated me most were the activities of the workers, artists and machines dragging this City of Fantasy up from a morass.

Whether you are a still photographer or movie maker, you either will go crazy trying to be in ten or more corners of the fair grounds at one time, or will decide calmly to stop at one spot and watch the change of light and motion for some time, then select your viewpoints.

There are scenes to interest anybody, but I feel that the three highlights of the show are, first, the Theme Center; second, the Lagoon of Nations, with its fountains; and, third, the New York State Amphitheatre. Around these three focal points, you can find enough compositions, day or night, to take up all your time.

If you are not careful, all your film supply will disappear before you realize it. Maybe an alarm clock on your camera, which would ring after every sixth exposure, would prove a helpful gadget.

Go straight to the Theme Center before you get side tracked. No matter what time you arrive, you will discover striking views. Let us suppose that it is ten o'clock in the morning, daylight time, on a brilliant day and that you are walking from the Plaza of Light to the Court of Power. Straight ahead to the north are the Trylon and Perisphere. The sun will be to your right, and the tall spire will cast its shadow on the globe. To the left, in your foreground, is a sculptured group on a pedestal, of four Grecian maidens. The one who faces east (on your right) holds a wreath in both hands, and, if you are at just the right spot, she will hold it over the Perisphere for your exposure.

Here is your first still picture, and, to make it, you will find it necessary to work with a wide angle lens. If you wish to keep your vertical lines perpendicular, use a view or film pack type of camera with rising front.

After you have used all the rising front motion available, tip the camera up slightly to obtain clear sky above the Trylon. Do not tip to one side, but place the sculpture in the picture so that it leans in at the same angle as that of the Trylon, only in the opposite direction, to balance forces.

This is a good rule to follow in making any so called angle shot—always balance one leaning mass with an opposing force in the other direction.

Use either the yellow green panchro (2x) filter if the sky is free of clouds (or if there are many fast moving objects in front), or the orange red (4x) filter if you have beautiful rolling clouds to bring out. Stop all the way down, if it is feasible, to *f*/22 or *f*/32 for real depth and to get both the statue and the Theme Center in sharp focus; you will find that, with the fast film, your exposure probably will be one fiftieth of a second for a "snappy" negative.

Walk up near the base of the Theme Center and, with your small camera, try various angle shots of both the Perisphere and Helicline; get an effect like the ring around Saturn or of a triangular composition at the base of the Trylon, made by the connecting bridge and part of the Perisphere. This last mentioned view is particularly good with several persons on the bridge.

Stroll around to your right and make a full view of the entire globe from Constitution Mall, with part of the Trylon on the left edge of your view. With light cutting across part of the Perisphere, from this angle, it will remind you of a new moon. This, by the way, is the only viewpoint which shows the ball without the spiral Helicline in front of it.

Now try your luck from the north end of the Court of Communications. Standing before the Communications building and between the two red pylons, look approximately south at the Theme Center. The sun will be against you, and it is possible to get an interesting halo around the edges of the ball and spike if you make a quick exposure. Come back to this spot in the afternoon around five o'clock, and you can catch several fine views with the figure, Speed, in front of you, charging straight into the Perisphere.

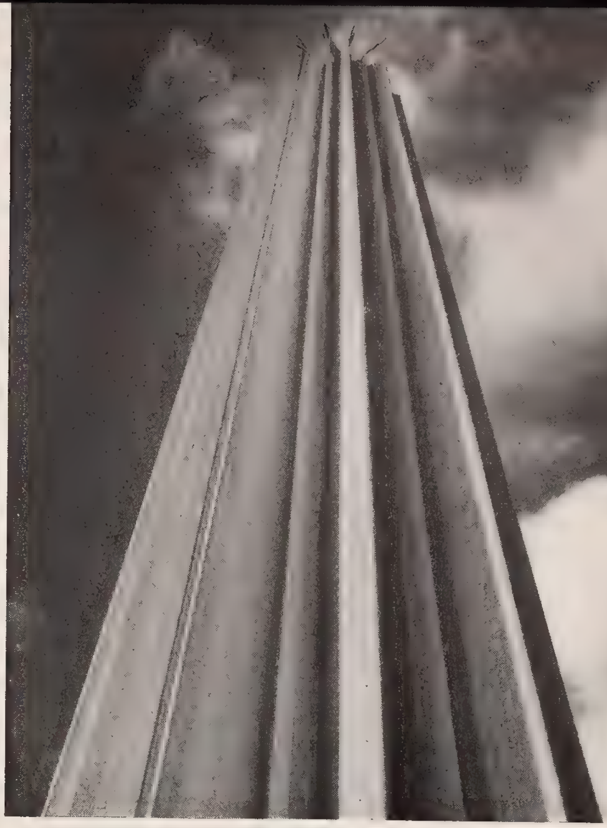
Of the many other possible vantage points, perhaps the next best is from the courtyard of the Business Systems. Try the view of the Theme Center framed by the colonnade of this building. Then walk up nearer to the statue called Workers of The Future and place the sculpture to the right side of the Trylon, thus making a pyramidal composition, with the Perisphere as a balance on the left side.

Of course, including a child looking up at the statue will carry out the pyramidal idea even better.

The Bridge of Wings, at the southern part of the Transportation section, is another exceptionally good vantage point for photographing the Theme Center. In fact, from here, you will get the most inclusive view possible, since you can see all of the Trylon, Perisphere, most of the Helicline and the connecting bridge between the spire and ball, all of them in good proportion. The Hall of Pharmacy will be on your right and will help, in either a color or monotone shot, to give balance and perspective. Views from this point are possibilities also at night.

With a fast lens, *f*/1.5 to *f*/2.8, you may be able to get some interesting candid views inside the Perisphere as you travel the two giant rings. Try both the model city below and views of your fellow passengers hanging over the edge as they watch the show progress.

As you descend the Helicline from the Perisphere, see what odd angles and bird's eye views of the fair you can make. The fountains, which seem to support the ball, will glitter in the sunlight as you look down, and the inward curve of the base of the Perisphere will shine like white glass.



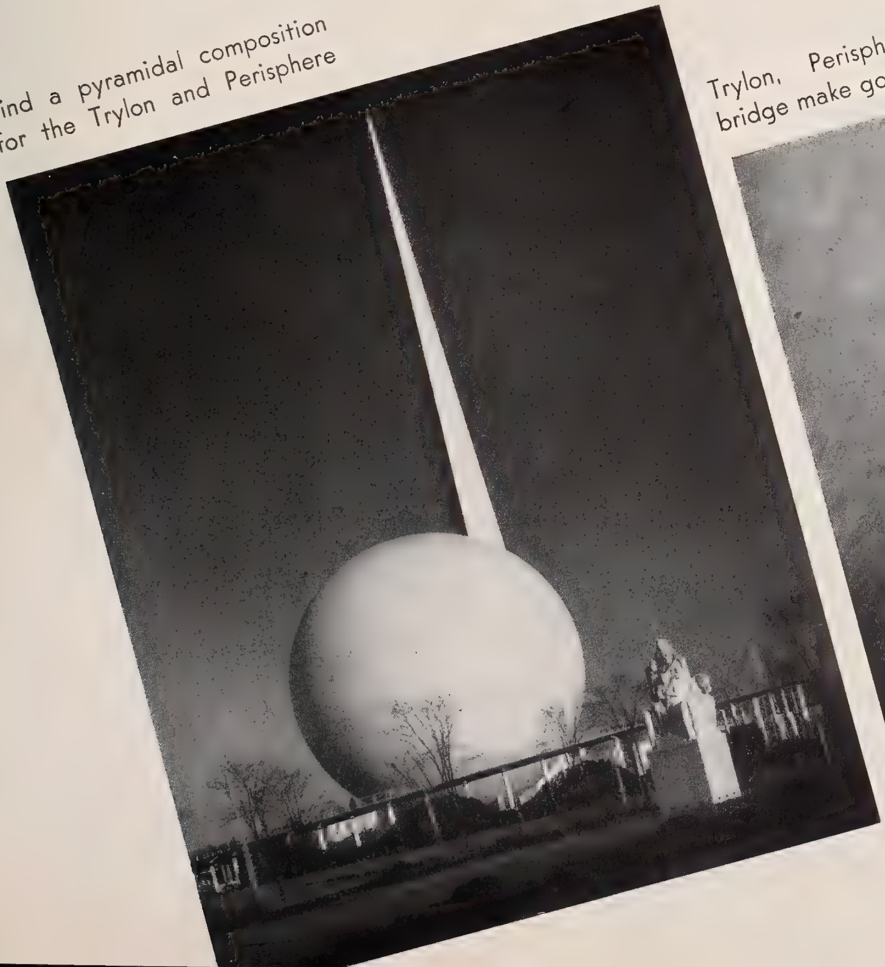
Try an angle view of Star Pylon

In the evening, when the spectacular fountains play in the Lagoon of Nations, you will be enthralled by the combination of tumbling water, colored lights, gas flames and fine spray.

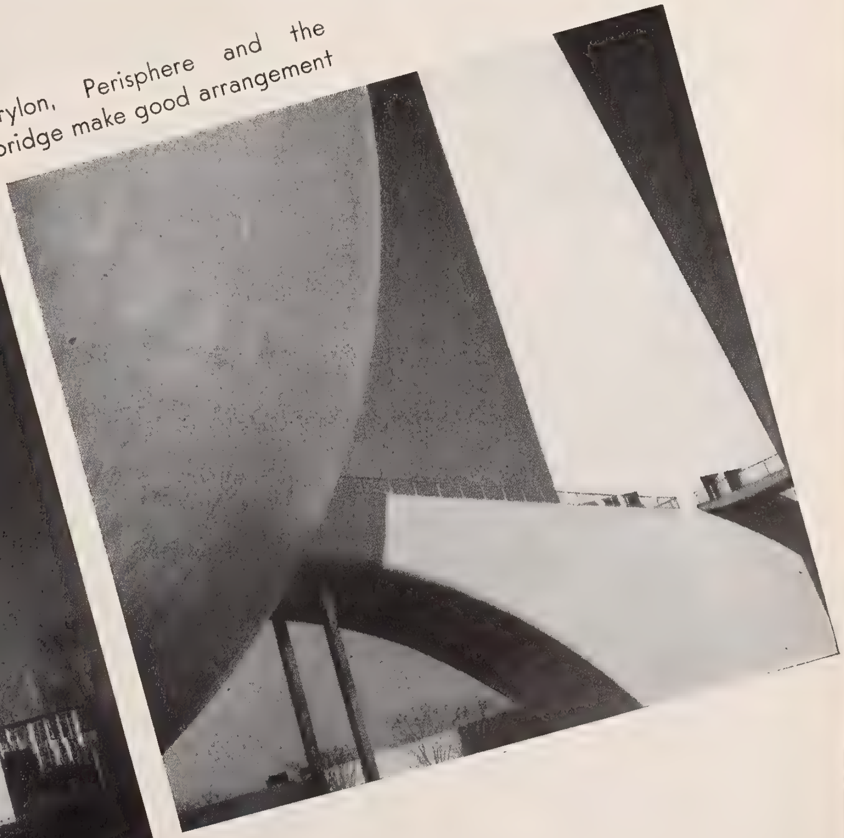
The three sections of this fountain, all going at once, cover so much space that you will have to take a view from half way up the Mall to get it all in with an ordinary lens. For closer shots, to show the pool surrounding the display, you must bring your wide angle objective into play. It is possible to make excellent black and white exposures of the whole show around one fiftieth of a second at *f*/2.8 with ultra speed film.

Hold back on using up your film [Continued on page 333]

Find a pyramidal composition for the Trylon and Perisphere



Trylon, Perisphere and the bridge make good arrangement



GOVERNMENT ON PARADE

Classical simplicity is featured in Government Zone

New York World's Fair

LAURENCE S. CRITCHELL, jr., ACL

HAVE you ever seen a Spanish fountain of mercury?

Or have you ever walked on the mosaic sidewalks of Rio de Janeiro? Or sat around a *kokko* bonfire under the summer stars and listened to the men and women of Finland sing their native songs? Have you ever tasted twelve different kinds of vodka (you'd better not), or four hundred different kinds of *hors d'œuvres?* Or the real *smörgasbord* in a Swedish marketplace? Or watched the fireworks on Bastille Day from a French café? Have you ever smelled the steely dry dust of diamonds in a Belgian lapidary's shop? Or strolled through the underground bazaars of Instanbul?

Well, you will at the Fair.

Every one of these diverting things—and more besides—are in the Government Zone, that bright, flag decorated heart of the fair, where sixty two foreign nations and thirty four American States have their exhibits and pavilions. It is a busy region. No other single zone in the fair witnesses so much activity—not only in the fountain displays and fireworks in the Lagoon of Nations every night, but on the broad expanse of the Court of Peace, where the pageantry of the nations has its center. Let's tour the area—cinematically—and find out for ourselves.

"Here," says the driver of our motoguide chair, "is the Court of States, the only place in the fair where the pavilions are not modern in design. . . ." He gestures around him. We find ourselves at the edge of a reflecting basin, cut off from the rest of the world, hemmed in by the familiar Colonial and Georgian and Spanish American architecture of the American countryside, all set down in a charming promiscuity. In the morning hours, the sun illuminates Independence Hall on the northern end of the reflecting basin, while, in the afternoon, the pavilion of Virginia receives the best illumination.

With a telephoto lens, pick out the various State flags that line the reflecting basin—an admirable series of title substitutes—and, also with a telephoto lens, film the details of the buildings. Try over correction with a heavy yellow filter, particularly with the brick and white buildings. The patio of the Texas pavilion (the façade of which is a replica of the Alamo) has attractive shadows, both from its arches and from its walls, at almost any hour of the day except high noon.

From the rear bay windows of Independence Hall, try filming a staged scene in silhouette of friends meeting, or a still shot of somebody gazing out to the fountains in the Lagoon of Nations. (If you expose for the exterior, the silhouette will take care of itself.)

The cool patrician room of the Virginian exhibit at the opposite end of the reflecting basin might be a good place in which to portray our own relaxation for a time, perhaps at the end of the reel; try, while here, to get a still shot of the memorable illuminated fountain.

Not far from Virginia is a full sized replica of an old American sailing vessel—135 feet in length and 130 feet to the tip of its masts—which, being set down in the narrow non marine confines between the exhibits of New England and Japan, has the singular appearance of those old ships that model makers build in bottles. Incidentally, try shooting the masts of the ship at sunset one afternoon.

Since the buildings of the Government Zone are disposed without regard for the geographical relationship of the nations they represent, it might be wise to emphasize this very thing and to make our film of the for-

New York World's Fair

Flag decked Court of States offers traditional shots eign area unmistakably a film of the World's Fair—not a simulation of a journey around the world. This allows us to include material otherwise irrelevant, such as the crowds and the Fair buses, as well as the contrast of one exhibit with another—the New England clipper, for instance, shadowing the gardens of Japan.

The Japanese pavilion is lovely. "It is modeled," says the motoguide driver, "after a Shinto shrine of 300 B.C., called" —he consults a metal reference book—"Shimmeizukuri." The building, decorated in red and gold, occupies half of the pavilion space, the other half being an exquisite Japanese garden, with the stunted shrubs, pools, cascades and picturesque dwarfed trees and pines characteristic of most gardens in Japan. Late morning is the best hour, around eleven o'clock, when the sun is full on the garden. Also at that hour you can film the rooftop of the pavilion with its gold and lacquer, using a heavy yellow filter to over correct the sky, while a still picture of interest, especially in color, is to be made of the red lacquer panels and the inlaid gold of the entrance doorways. (Ask one of the costumed assistants to pose for you.)

Not far from the Japanese pavilion is the remarkable building of the Union of Soviet Socialist Republics, where a stone shaft is surmounted by a stainless steel statue of a worker. The height of shaft and statue is 259 feet. It is a little unbelievable. Unlike the pacific Goddess of Liberty in New York harbor, this figure strides vehemently in mid air, dynamic, insistent.

How on earth, you wonder, did they get it up there in the first place? The clouds trifle with it dizzily, so try using a yellow filter (or even—at least once—a red filter) to give it relief. If you want to portray its teetering aerial immensity, put your camera on the ground and shoot upward, including the figure of some ordinary proportioned human being in the foreground (also a filter shot, and in the afternoon preferably). You won't be able to convince your audiences, later, that you didn't use trick photography. After dark, the Russian building is strikingly illuminated.

"Here is the pavilion of Ireland," says the guide, waving ahead. "It's disguised in the shape of a shamrock. . . ." The walls are mainly of glass and, in the interior, a great column of water descends from the ceiling to the floor—apparently without a splash, although in reality the liquid surrounds a glass column. Mid morning is the happiest hour, for then the sunlight shines into the interior of the pavilion, and from the spiral staircase we can shoot down on some of the exhibits, especially the replica of Ireland in real Irish earth, surrounded by real Irish water, the whole being illuminated in the evening to show the boundaries of the island in silhouette (use ultra fast film).

Scattered throughout the various pavilions of the Government Zone are other maps of this kind, different according to the nations they represent—as, for example, Holland, with its pictorial representation of the land emerging from the diked up waters; the burnished copper map of Canada, with its roads, airlines, railways and cities in illumination; the metal relief map of Finland and the illuminated and revolving globe of the world which shows Iraq and its relation to the United States. These various pictorial and dramatized versions of geography could be used with effectiveness here and there in our reel, not only as titles, but to emphasize the atmosphere of travel and to smooth the continuity. Needless to say, the new fast films are almost a necessity in interior work.

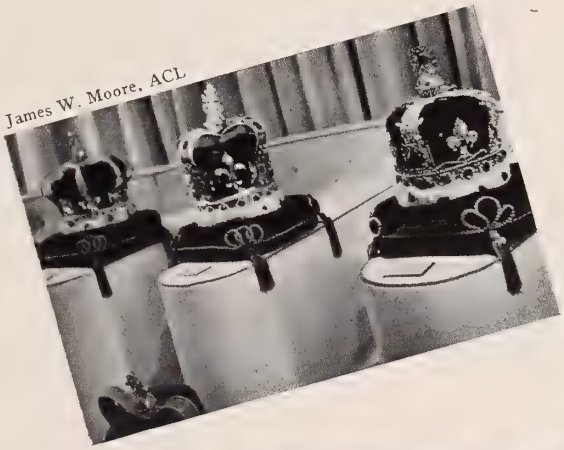
From the main pavilion of Norway to its space in the Court of Peace, a bridge—covered, but open on each side—spans the street known as Presidential Row South. This bridge is one of the few places at the fair from which a nearby vertical angle of the passing crowds is possible; we might film a shot of a motoguide chair as it glides up and comes to a halt beneath us, while the driver points out some nearby object of interest.

That object could be the Norwegian pavilion itself, especially the Norwegian restaurant, with its waitresses in native costume. Similar restaurants are to be found all through the foreign area, mostly well illuminated; we

[Continued on page 342]

National and State shows and their camera angles

Laurence S. Critchell, jr., ACL



James W. Moore, ACL

• Above, the crowned glass columns of the Netherlands pavilion make a foreground for Poland's golden tower. At left is a still shot of the reproductions of the crowns of England that may be made inside the British building. Below is the stately entrance to the pavilions of the British Empire.

Richard Wurts

FLIGHT FILMS

TOM D. PARK, ACL

When you take to the air, observe these few rules

Cloud shots, interior cabin views and scenes of the ship refueling are good cine material

IN ALL this age of wonders, perhaps the marvel which most appeals to our imaginations is the newly won ability of man to ride the skies. Generations in the past have dreamed of flight; we of today are privileged to experience the fulfillment of that age old desire.

That movie makers are aware of the possibilities of aerial movies is amply demonstrated by the many cameras which accompany their owners aboard the airliners; yet lack of information as to what may or may not be done aboard and around the planes often prevents the movie maker from obtaining a complete picture of his trip by air. While the airline companies are unanimous in their desire to cooperate in every way possible with picture takers, they are governed by certain rules and regulations which must be observed. These, happily, present few difficulties to movie makers who know how to proceed.

A well planned air trip movie, for example, might begin with shots of the big airliners being checked and serviced at the terminal, being towed to loading position and being loaded with passengers and cargo. To film these shots, it is necessary that one be free to set up his camera where the work is taking place, and permission to do this may be obtained from the airline station manager.

Each airline, however, stresses the fact that such permission is granted with the understanding that there be no interference with working personnel. The movie maker should, therefore, take pains to conduct himself accordingly. He will then be allowed to film to his heart's content and, in most cases, will have the cheerful cooperation of mechanics and service crews.

These introductory shots of loading the transport and of its take off, as well as pictures of a ship landing and being unloaded, may well be made previous to the start of one's own trip, or after the return. In the excitement and confusion of departure, there is likely to be little time for picture taking.

Upon entering the plane, it is advisable to select, if possible, a seat toward the rear of the wing and on the side which will be away from the sun during the flight. However, since you are at liberty to move around at will after the plane takes off, the position of your seat is not of vital importance.

It is important, though, to ascertain from the flight steward or stewardess whether the route lies over any restricted areas, such as military bases, arsenals or navy yards, and to avoid photographing places of this sort. This is particularly to be kept in mind when flying along the coasts. An illustration of the seriousness of this caution is the fact that one airline has instructed its flight crews to take cameras away from any persons found photographing restricted areas.

Fortunately for movie makers in the United States, most of the country is free from grim reminders of military necessity, and movie cameras may whir with impunity. So, having settled the matter of restricted areas, you may safely turn your attention to making the most of your aerial opportunities. The first of these will be the take off, for which the camera should be aimed through the window at your side and pointed as far forward as possible.

The windows in transport planes cannot be opened, so it is necessary to shoot through them. If the windows are clean, as they usually are, no noticeable increase in exposure is necessary, and the resultant picture will show no hint of window glass. If there are spots of grease or other obstructions, however, they will show plainly. Furthermore, reflections in the glass will help to spoil an otherwise perfect shot and should be avoided by shifting your position.

As the plane runs along the ground on its take off, hold the camera, pointed forward, as steady as possible. Keep the button pressed until you are well in the air. If the ground is rough and the ship does a lot of bouncing, it may be necessary to discard this scene, but it is worth a try.

Once you are in the air, holding the camera steady will become easier, and, if the plane circles, you may be able to get a shot of the airport and the [Continued on page 338]

Elizabeth R. Hibbs

F. P. G.

Whether you are making a sport or family film, you can edit as you go

Harold M. Lambert from Black Star

EDITING AS THEY COME

SIDNEY MORITZ, ACL

I EDIT my movies at once.

My enthusiasm for movie making is at its highest when I view a newly processed reel for the first time. So, whether it is part of a long feature, that will be weeks in production, or only the result of a day's shooting, the roll of film is edited immediately after its return from the processing station.

The procedure is simple. I first assemble all the equipment I use for editing, which includes a splicer and rewinds mounted on a board with a film viewer, a projector, screen, bottle of fresh film cement, pair of scissors, a few sheets of newspaper, extra spools, small slips of paper, a piece of clean cloth, a memorandum pad and a pencil.

Before I bought my film viewer, I used a magnifying glass to examine individual frames which I thought should be eliminated. My projector also came in handy to throw a "still" on the screen of whatever frames required further minute inspection. Whenever I decided to cut out a frame, I would project it as a still; then, removing the film from the gate, I would pierce it with an awl. This awl hole made it easy to locate the undesired frame when the cutting began. A simple ticket punch often will work as well.

Successful editing requires the utmost care in handling the film. I keep the splicer scrupulously clean by wiping it occasionally with a piece of cloth saturated with alcohol. I spread newspapers on the floor beneath my desk, so that the ends of film strips which fall on the floor will not pick up dust. The film is cut with shears and it is always held by the edges to avoid finger marks.

Having assembled my materials and arranged my working desk in orderly fashion, I now begin editing in earnest. If two or more reels are to be edited, I splice them together in sequence and put a leader on the end of the film. I always do this even if the reel is but fifty feet in length. It enables me to reverse the projector and to look at the film again without rethreading it.

Then comes the thrilling moment, the first viewing of the film. So that I may familiarize myself with what should be eliminated or what sequences do not follow in their proper order, I run the film back and forth a number of times. I jot down on the pad the scenes which are either overexposed or underexposed, too long or too short, uninteresting and dull, shaky or blurred. Since I now know which shots are to be eliminated, and have a good idea of the order in which they are to follow one another, I begin the actual cutting. Remembering which scenes are undesirable, I cut them out when I reach them. I label the "rejected strips" and put them away somewhere that is con-

[Continued on page 332]

A plea for reel by reel cutting to keep interest

©Relang from Three Lions

Make a picture of animals on the farm during a vacation

Truly rural

EPES W. SARGENT

LAST summer, a novice movie maker took himself to the country for a six weeks' vacation. He came back with the announcement that "there's nothing in the country but scenery." So he brought home about 400 feet of scenery, just scenery. He might as well have been using a still camera. He made it into a reel which, on a second viewing, will throw even a chronic insomniac into a profound slumber.

Being well fixed financially, he had invested heavily in all that his cine dealer had to offer. He had an expensive camera, the latest in tripods, a couple of extra lenses, filters and what not, but the store did not deal in imagination, and that was what he needed most of all. He did not have the slightest idea of what it was all about.

Another, less affluent, chap went out for a four week stay and came back with about 1200 feet of pictures. That last word really should be set in italics. They were pictures! Not merely photographic records of fields and forests and streams, but action pictures in which the action seldom interfered with the beauty of the backgrounds. He knew what he wanted and how to get it.

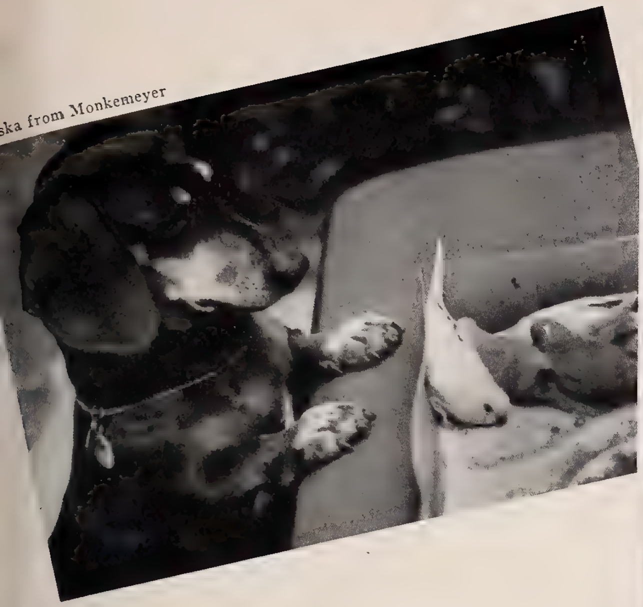
One of his most interesting reels is somewhat misguidingly titled *Farm Products*. It opens with a flock of baby chicks, goes further back to include the mother in her brooding cage and winds up with the little balls of fluff asleep under the maternal wings. He followed this with a few shots of baby ducks and, in turn, a litter of pigs, a litter of puppies, a basket of kittens (always sure fire), a spindly legged colt in the pasture, three or four calves, some rather overgrown lambs and, finally, the farmer's wife coming from the house with her three week old baby which she deposited in a homemade cradle in the shade of a tree. The last shot was of the chubby youngster dropping off to sleep. It ran twenty seconds, it took nearly three hours to get but it made a perfect ending. Women rave over it.

This cameraman did not merely roam over the farm, shooting promiscuously. He got the idea from a litter of pups on the home farm, plus the farmer's comment that "We raise everything." He was a little late for baby chicks, and that shot involved a five mile trip, visiting every promising looking farmhouse, with the inquiry, "Have you any baby chicks?" The question developed the ducks at one stop, but the pigs took another day and another direction. Altogether, he covered about twenty miles in a decrepit Model T, but he got everything he wanted. And each section was sketchily dramatized, not merely shot. In the litter of kittens, for example, there was one strongly marked, different from the others. A sort of "running gag" was developed by stopping the camera, removing the kitten and letting it run back. About the fourth time the toddler came racing up to the maternal font, he got a real laugh.

In the same way, he marked down the most picturesque spots and noted the time of day that afforded the best lighting. Then he gathered a dozen young people in hiking clothes and used these scenes apparently as the background for the story of a hike. Only now and then were

[Continued on page 341]

A camera in the country finds rare opportunities ska from Monkemeyer



BEWARE OF DOGS.

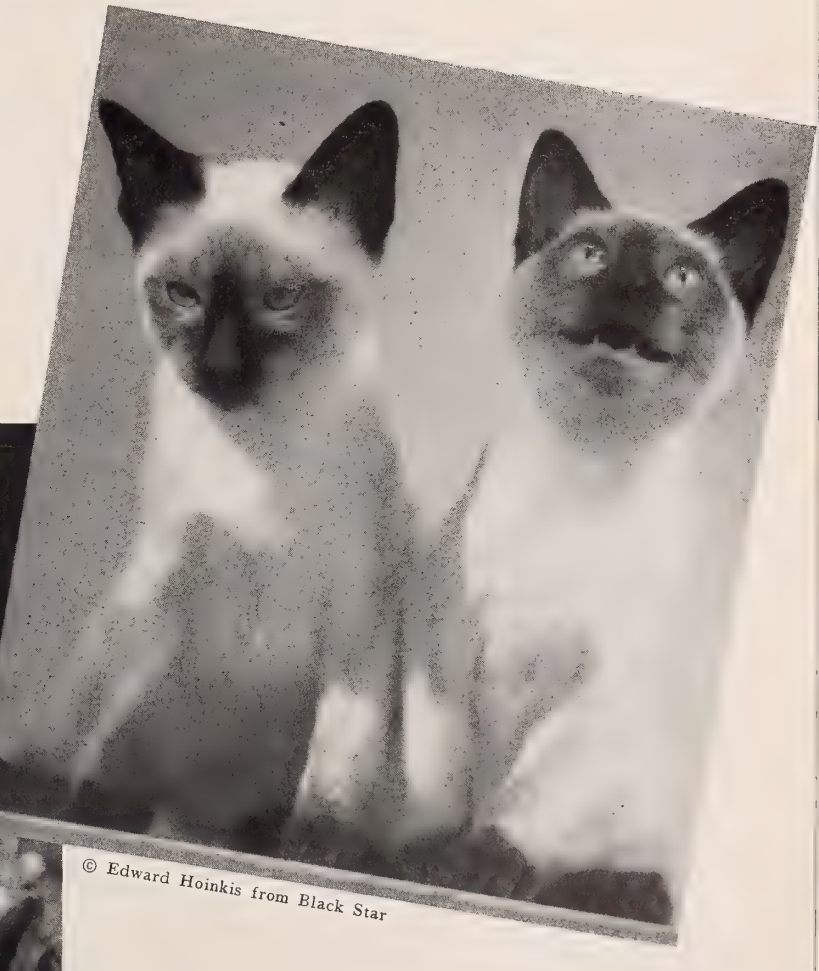
Harold M. Lambert from Black Star

HOW WOULD YOUR PETS LOOK?

PETS are good movie material. They will pose for pictures that interest everybody, and they are never camera shy or self conscious. But you can make a film of them more entertaining by planning the action. The dachshund gravely observing the birds, the pups peering over the pickets, the bunny devouring the flowers or a Siamese kitten grinning broadly—any of these can be filmed either by arranging the "props" or by waiting for the animal to perform.

Give your pet a screen test before you produce the next home drama. You will find that you easily can develop a simple family story with your pet in the leading rôle and Mother and the kids as supporting cast.

Suppenmoser from Monkemeyer



© Edward Hoinkis from Black Star

©Relang from Three Lions

Make a picture of
animals on the farm
during a vacation

Truly rural

A camera in the country
finds rare opportunities

EPES W. SARGENT

LAST summer, a novice movie maker took himself to the country for a six weeks' vacation. He came back with the announcement that "there's nothing in the country but scenery." So he brought home about 400 feet of scenery, just scenery. He might as well have been using a still camera. He made it into a reel which, on a second viewing, will throw even a chronic insomniac into a profound slumber.

Being well fixed financially, he had invested heavily in all that his cine dealer had to offer. He had an expensive camera, the latest in tripods, a couple of extra lenses, filters and what not, but the store did not deal in imagination, and that was what he needed most of all. He did not have the slightest idea of what it was all about.

Another, less affluent, chap went out for a four week stay and came back with about 1200 feet of pictures. That last word really should be set in italics. They were pictures! Not merely photographic records of fields and forests and streams, but action pictures in which the action seldom interfered with the beauty of the backgrounds. He knew what he wanted and how to get it.

One of his most interesting reels is somewhat misguidingly titled *Farm Products*. It opens with a flock of baby chicks, goes further back to include the mother in her brooding cage and winds up with the little balls of fluff asleep under the maternal wings. He followed this with a few shots of baby ducks and, in turn, a litter of pigs, a litter of puppies, a basket of kittens (always sure fire), a spindly legged colt in the pasture, three or four calves, some rather overgrown lambs and, finally, the farmer's wife coming from the house with her three week old baby which she deposited in a homemade cradle in the shade of a tree. The last shot was of the chubby youngster dropping off to sleep. It ran twenty seconds, it took nearly three hours to get but it made a perfect ending. Women rave over it.

This cameraman did not merely roam over the farm, shooting promiscuously. He got the idea from a litter of pups on the home farm, plus the farmer's comment that "We raise everything." He was a little late for baby chicks, and that shot involved a five mile trip, visiting every promising looking farmhouse, with the inquiry, "Have you any baby chicks?" The question developed the ducks at one stop, but the pigs took another day and another direction. Altogether, he covered about twenty miles in a decrepit Model T, but he got everything he wanted. And each section was sketchily dramatized, not merely shot. In the litter of kittens, for example, there was one strongly marked, different from the others. A sort of "running gag" was developed by stopping the camera, removing the kitten and letting it run back. About the fourth time the toddler came racing up to the maternal font, he got a real laugh.

In the same way, he marked down the most picturesque spots and noted the time of day that afforded the best lighting. Then he gathered a dozen young people in hiking clothes and used these scenes apparently as the background for the story of a hike. Only now and then were

[Continued on page 341]

from Monkemeyer

BEWARE
OF
DOGS

Harold M. Lambert from Black Star

HOW WOULD YOUR PETS LOOK?

PETS are good movie material. They will pose for pictures that interest everybody, and they are never camera shy or self conscious. But you can make a film of them more entertaining by planning the action. The dachshund gravely observing the birds, the pups peering over the pickets, the bunny devouring the flowers or a Siamese kitten grinning broadly—any of these can be filmed either by arranging the "props" or by waiting for the animal to perform.

Give your pet a screen test before you produce the next home drama. You will find that you easily can develop a simple family story with your pet in the leading rôle and Mother and the kids as supporting cast.

© Edward Hoinkis from Black Star

Seppenmoser from Monkemeyer

PRACTICAL FILMS

BENJAMIN F. FARBER, jr.

The non theatrical movie as used for various purposes

■ Rubber puppets, moved minute distances by hand between the exposure of each frame, are the actors in a twenty minute sound film in Technicolor, presented by the Petroleum Corporation of America in its building at the New York World's Fair. Animated by Charles Bowers, these elastic characters dramatize the varied parts which oil plays in the modern world. In the course of the plot, a heckler annoys these drops of oil, represented by the puppets, to such an extent that all activity is suddenly stopped, world wide disaster ensues and the oil workers are begged to return and set the world to rights again. The film is being shown once every hour in the Great Hall of the Petroleum building, where it is the focal exhibit. It was produced on 35mm. stock by Joseph W. Losey, designed by Howard Bay, directed by Helen Van Dongen and scored by Hans Eisler.

■ A city wide school film production project has been undertaken in Denver, Colo., to explore various community resources and to present them on classroom screens in connection with the public school curriculum. Under the direction of Dr. Roy A. Hinderman, school special service chief, students and teachers will cooperate in every phase of each production, doing research work, script writing, filming and editing. Five subjects are now in production, dealing with the city's food supply, its slum clearance project, health facilities, amusement offerings and job opportunities.

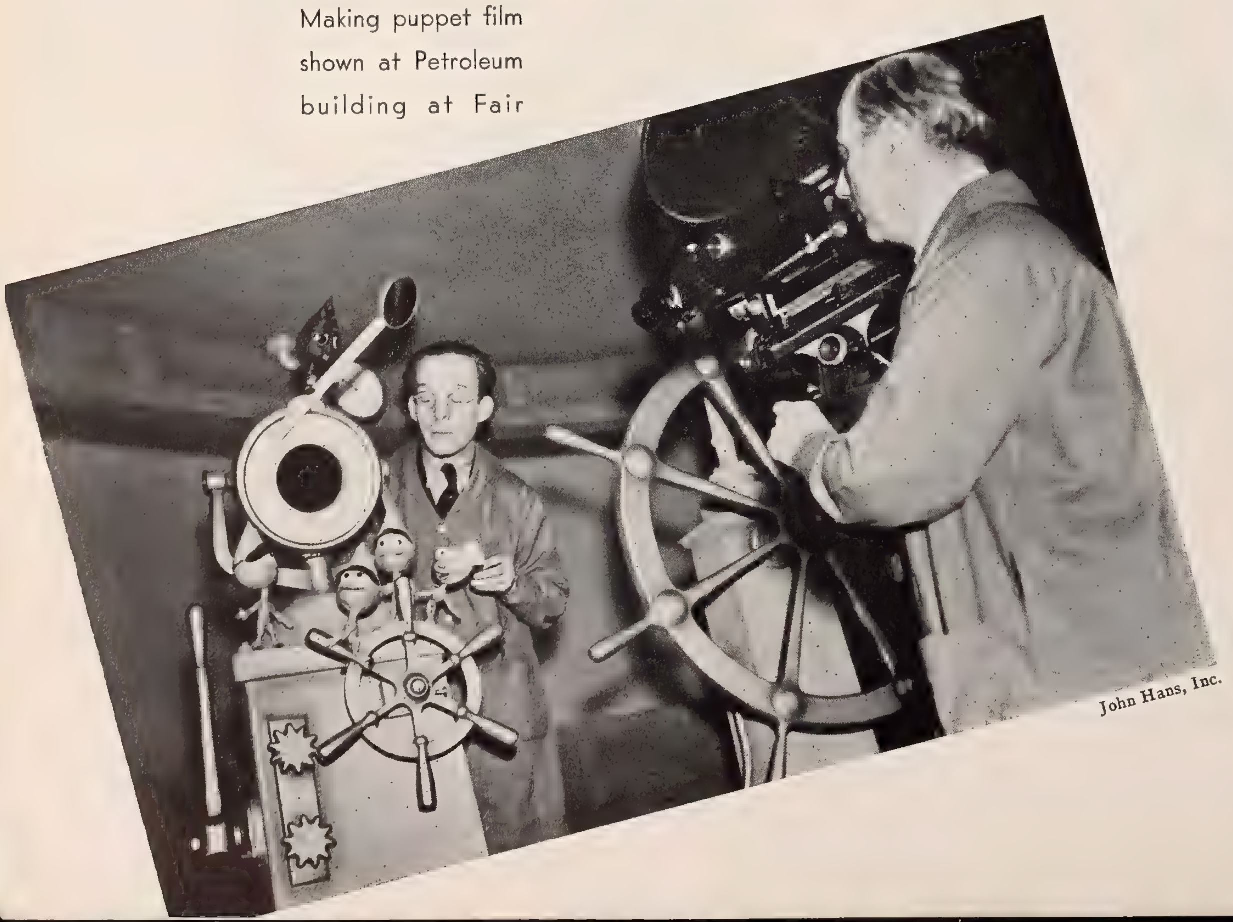
"Our major concern for the present with regard to evaluation," says Dr. Hinderman, "will be to determine the educational values to be derived from having pupils and teachers cooperate in the production of motion pictures to be used in the study of community life." The finished reels are planned to run 400 feet of 16mm.

■ *When Parents Are Wise* is the title of a two reel, 16mm. color film demonstrating the social progress of pupils in the Paul Revere Parents Laboratory Play School in Cleveland, Ohio. Filmed by Mrs. Ann Bliss and edited by Dr. James E. Bliss, ACL, the picture studies the children at play under their own direction, their solutions of problems and their social growth resulting from their contact with other children. It also depicts the efforts of two year olds in dressing themselves and points out the benefits of self help to their characters. The film will be screened before parent and teacher groups.

■ The pressing medical need for a new addition to the Bronson Methodist Hospital in Kalamazoo, Mich., has been dramatically presented in a one reel; 16mm. film, entitled *Emergency Case.* Filmed by Dr. Lyman Judson, ACL, the story follows the victim of an automobile crash as he is driven through a snow storm to the receiving ward of the hospital. After the operation and quick recovery, the patient visits various departments, asking questions of officials which require answers indicating the need for modern improvements. Since the release of the film, a duplicate has been made in order to satisfy requests for local screenings, averaging two showings daily. Dr. Judson is also the official cinematographer for Kalamazoo College and is now producing a 1600 foot, 16mm. color film depicting the campus activities of this liberal arts institution.

■ Summer hotels in the Muskoka area of Ontario, Canada, are featured in a 400 foot, 16mm. travelog produced by Jon Ball, ACL, of Scarboro, Ont., for the H. R. Kennedy Company of Toronto. Transportation methods to each location are clearly outlined in the film, and the facilities and amusements offered at each resort are illustrated. The movie is to be shown at the Kennedy office during the summer, to assist prospective visitors in selecting hotel accommodation. During the winter months, it will be circulated on a loan basis among clubs and church groups. Sport sequences of tennis, riding and swimming are featured in this color film.

■ The local park system of Great Falls, Mont., is reviewed in a four reel, 16mm. film, largely in color, produced by T. S. M. Lease, superintendent of parks of that city. Included in the film are scenes from still pictures taken about 1884, others of the recent renovation of parks carried out as a local and Federal Relief program and of the present operation of the parks showing how they are kept in good condition. The last section of the picture contains shots taken during various seasons of the year. The success of this production points to the possibility of a future sound film.



John Hans, Inc.

Making puppet film shown at Petroleum building at Fair

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Ohio Valley opus *Maid in the Darkroom* is the intriguing title of a comedy drama now nearing completion by the Ohio Valley Camera Club-Movie Division, ACL, in Wheeling, W. Va. Based on an original story by Duncan E. Mann, the plot was scenarized and directed by W. P. Martin, ACL, with the following on the technical staff: Walter Schnelle, Dr. H. Lamont and Robert F. Rittenhouse, photography; R. E. Dempster, assistant director; Henry Mull, lighting; Ernest J. Dieckman, ACL, properties; Mr. Rittenhouse, film editor. Featured in a large cast are Ellen Renier and Howard J. Werner. The production has been getting good publicity in the local press.

For Toronto Members and guests of the Toronto Amateur Movie Club gathered recently in the Old Mill tavern for that group's annual dinner and dance. Featured on the evening's program were *The Amateur Advance*, a historical résumé of the development of substandard motion pictures, and *In From The Sea*, a Ten Best award winner by Fenno Jacobs, both from the League's Club Library. Members' films screened at late regular meetings of the Toronto club include *Miami in February*, by William G. Walsh; *Canadian National Exhibition*, by W. W. Orr, ACL; *Caribbean Holiday*, by Dr. A. C. Singleton, ACL; *Away to Argentina*, by Dr. A. I. Willinsky, ACL.

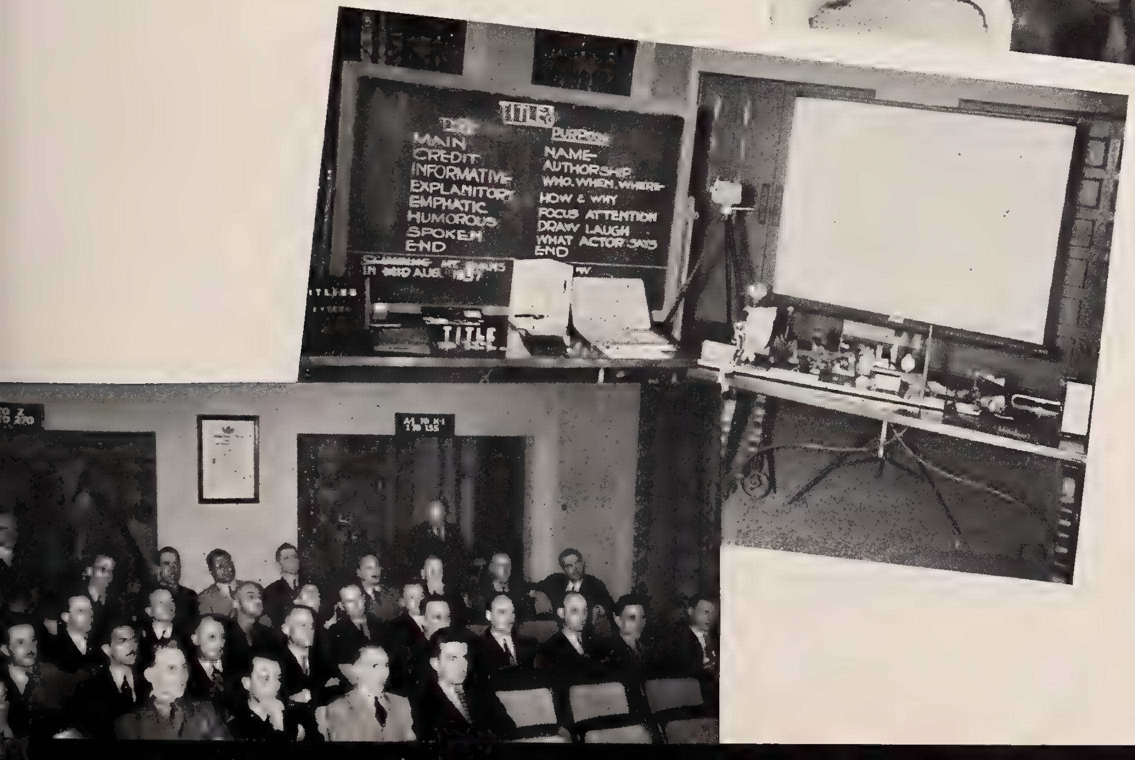
St. Paul records Using a Presto recorder, in charge of Louis Finn, eighty members and guests of the St. Paul Amateur Movie Makers Club recently cheered themselves hoarse as they recorded "crowd" sound effects to be used with the club's picture of St. Paul's late Carnival Parade. Club members cooperating technically in this demonstration were John Scott, Victor Engquist, John Stees and William Park. Featured on the club's screen at a later gathering were *West Indies Cruise*, by Dr. T. L. Birnberg; *Christmas at the Harmons*, by Lacey Harmon; *Miniature Christmas Set*, by Russell Chapple; *Arena Ice Show*, by Gene Rounds; rushes from the group's School Police picture, by Arthur Olsen, ACL.

New quarters In British Columbia, the Vancouver Cine 8 Club has transferred its biweekly meetings to the auditorium of the *Daily Province*, a space offering a seating capacity of one hundred. First program to be presented in the new quarters was a screening of *British Columbian Fishing Industry*, a 1000 foot, 8mm. feature by Robert Hepple, ACL, which has been three years in the making. Screened at an earlier meeting were *Treasure Island*, by Don Pirie; *Around Vancouver*, by Harold Irish; *Gun Dog Trials at Deer Lake*, by Mr. Hepple.

Don't for Detroit *How Not To Present Movies* was the subject of a discussion and demonstration given by William Ward at a late meeting of the Detroit Society of Cinematographers, ACL. Using an especially compiled film called *Cinematic Junk*, Mr. Ward illustrated most of the common weaknesses of the beginning home filmer, accompanying his picture with a continuous expression of alibis, apologies and regrets. Color films of Norway and the Muskoka Lakes, in Canada, presented by members, rounded out the program, which was attended by nearly 450 members and guests.

New in Colorado Recently at Salida, Colo., the Heart of the Rockies Movie Club was formed, with twenty five amateurs signing the charter roll. Dr. C. Rex Fuller, ACL, is first president, with William Runnels serving as secretary. At a late

[Continued on page 342]



● Above, Washington (D. C.) 8mm. Movie Club combines a salon visit and a screening. The pictures are enlarged from 8mm. frames by Kenneth Boardman, ACL—a tribute to the clarity of 8mm. images. Below, members of the Bell Movie Club of Denver (Colorado) and the title demonstration, by E. E. Wyland, that the club is attending.

UNTANGLING FILTER FACTS

KENNETH F. SPACE, ACL

"WHAT is the advantage of using a filter?" a new movie maker asks. "And, while you are about it, tell me why you advise me to use 'color filters' with black and white film but not to use them with color film. It's rather confusing."

The answer is simple. Almost every scene that we photograph is full of color of many hues and shades. When we are using black and white film, we know that these colors will not be reproduced as colors, but as shades of black and white. What we forget, however, is that the degree to which some colors affect the film differs from the degree to which they affect the eye.

Some colors appear lighter on the film than they should, others darker. A light yellow may appear as too dark a shade of gray in the black and white picture, while a rich blue may appear too light. To overcome this, we use filters, pieces of colored glass or gelatine sandwiched between thin sheets of glass. We place these in front of the lens.

The simplest example of their utility is in the effect of the proper filter upon the sky. All of us have had the experience of filming a nice landscape or ocean view in which there are fat, billowing clouds, and then, after the film is processed, of discovering that the clouds had vanished.

This happened because the film was sensitive to blue, and the blue light from the sky made approximately the same impression on the film as did the white clouds. The eye could see the difference between the blue and the white, but the monochromatic film could not. A yellow filter would have "held back" some of the blue light, and the clear sky would have registered as a darker shade of gray than would have the white, puffy clouds.

Since the filter itself is colored, it is called a "color filter." It does not cause any color to appear on the film; it simply affects the degree to which certain colors register in the scale of grays, from white to black.

The most useful filters to the average movie maker are those intended primarily to affect the blue of the sky and thus to emphasize the cloud forms. A white sky is unpleasant on the screen, for not only is it unnatural looking to eyes accustomed to seeing blue skies as a darker color, but, also, the large area of white light reflected from the screen is glaring.

However, one can do other things with filters than to produce a dark sky. Panchromatic film is sensitive to blue, yellow, green, orange and red. By the selection of the proper filter, we can make any of these colors appear in the film as a darker shade of gray than they would have done were no filter used.

We can be very subtle about it, if we wish. But, unless we are doing very specialized filming, we are interested only in getting a few attractive effects. Since this is so, we can reduce our filter requirements to just three—the yellow, red and green types.

Here is what these filters can do and how they can be used: [Continued on page 337]

Harold M. Lambert from Black Star

A yellow filter was responsible for the handsome sky here

How, why, which and when are answered here

CONTINUITY CHOICES

PAUL D. HUGON

Select the type that will advance your argument

WE live in a continuous world. When walking down the street in the morning, we know that the sun will not suddenly make a dash across the sky to set in the west within a few minutes, nor will a car bob up from nowhere in the middle of the block. Being cast, mentally as well as physically, in such a continuous world, we account for everything by reference to a continuous pattern, which we call Cause and Effect—*this* happened first; *that* followed; and so on.

Character is also a continuity. If it surprises us to see a banker turn somersaults in his office, that is solely because, out of our previous limited experience of bankers in their official capacity, we have built up for him a continuity or consistency which does not happen to be true of this particular individual. But, if we had first known him as an athlete, who resented the financial career forced upon him by a wealthy father, his acrobatics would seem quite reasonable. Technically, we should say that they were "motivated."

The dramatic illusion rests upon this double tendency of ours. First, we demand that everything be explained by a continuous pattern, which is the motivation. Secondly, however, failing to recognize the humiliating gaps in our knowledge, and unable to fill them from available information, we embroider *our own* pattern over the vacant places. We argue that the tapestry so produced "must be so," that it "stands to reason." Thereby we open ourselves to be led easily into wrong expectations by any novel twist in the motivation.

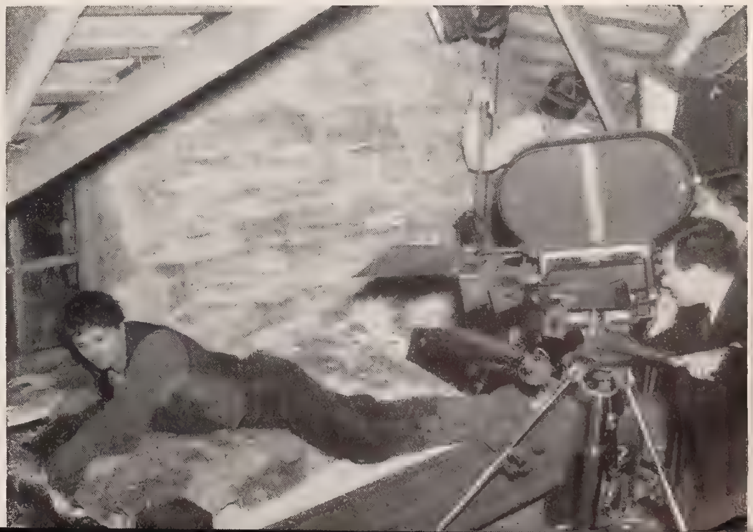
One of the tricks of producing difficult jigsaw puzzles is to incorporate in the design, or in the way the pieces are cut, something that will lead the player to assume a commonplace pattern. He choses the obvious course, uses the pieces in the wrong place and finds himself tied in a knot. That is also the basis of all plot construction—not to deceive the spectator (that is not allowed), but to solve the problem in a perfectly logical manner *different from his.*

From these two apparently conflicting aspects of the human mind—our logic and our prejudices—we can see how the two types of film continuity arise.

Straight continuity, which can be perceived by any adult, is the logic of common sense, of everyday experience. A person leaving one scene wearing a straw hat must not enter the scene immediately following wearing a felt hat. Summer clothes must not be worn by some of the actors in a shot in which others are unexplainedly dressed for winter. A clock on the mantelpiece must change its hands as time moves on. All this was so obvious that nobody looked out for it, and it used to be constantly forgotten until it was made the particular business of the script girl.

Dramatic continuity is carrying out the same principle into a wider field, that of character and story. Briefly, this means that the plot must appear plausible, with the characters as presented, and that the characters themselves must appear real. However, to avoid falling **[Continued on page 339]**

• Above, a shot from *Wuthering Heights*, current United Artists release which illustrates dramatic continuity as presented in this discussion. At right, director William Wyler is planning a closeup of Lawrence Olivier for the same production.



HOSPITABLE DOORS

New York City's stores greet Fair bound cameras

ANNE YOUNG, ACL

IF you have used all your film supply by the time you reach Constitution Mall at the New York World's Fair, and this is a likely supposition, do not be discouraged. For right there (to the south of No. 11 in *A camera chart for the Fair* on page 274) is the main photographic supply store of Underwood & Underwood. It is next to the Heinz dome.

Movie and still cameras and film, as well as photographic supplies and accessories, are sold there at no increase over regular list prices. These products also are sold at the Underwood & Underwood exhibit in the Communications building. In addition, both still and movie film are to be found at the thirty cigar stands located throughout the fair grounds. Also, at the Underwood & Underwood stores and at these stands, there is a photo finishing service for still films. As a special attraction, prints will be returned in a souvenir album of the fair.

When you return to Manhattan, you will find that various photographic dealers throughout the city have provided special services to ease your filming problems and to make you welcome.

If you are in the Bronx, you will find a projection room available at the Bronx Camera Exchange and Supply Company, at 393 East 149th Street. Several demonstration reels showing the use of polarizing filters, both 8mm. and 16mm., may be seen at any time, as well as a collection of photographic prints from leading international salons.

Near the Queensboro Bridge, at 144 East 57th Street, Photographic Fair, Ltd., is located. Projection room facilities are available, and special attention is given to sound motion picture production, where you may record your own sound track to go with the films you have previously shot.

Rab Sons, at 1373 Sixth Avenue, will demonstrate television and has an extensive supply of recorded music to accompany your reels.

Toward the center of town is Madison Mart, Inc., at 403 Madison Avenue, where a projection room may be used by visitors, and advice for improvement in films will gladly be given if it is sought. Special attention is devoted to fine grain developing and enlargements for still films.

In the same area, Eastman Kodak Stores, Inc., at Madison Avenue and 45th Street, offers forty eight hour service in processing black and white Eastman cine films. Repairs and adjustments for both Kodaks and Ciné-Kodaks can be made on the premises, and technical information and help are available. These services may also be found at the branch stores at 745 Fifth Avenue and 235 West 23rd Street.

Near 42nd Street, Henry Herbert, at 483 Fifth Avenue, also offers use of a projection room and twenty four hour service in developing and printing still films, which, it is claimed, is of superior quality. A supply of telephoto lenses to fit most 8mm. and 16mm. cameras is on hand, so that, should you need one in a hurry, it probably will not have to be ordered specially. Wide angle lenses for 16mm. cameras also are in stock. This store will be glad to deliver films and photographic supplies to hotels or other stopping places in the vicinity.

Willoughbys, at 110 West 32nd Street, has projection rooms always available. Any item of photographic equipment in the store may be had on a rental basis, if you find that you left your most important piece of equipment at home.

National Cinema Service, at 3 West 29th Street, will be glad to splice 100 foot lengths of film together, free of charge, if a 400 foot reel is purchased.

In the downtown part of Manhattan, Abe Cohen's Exchange, at 142 Fulton Street, will also be glad to splice films without charge and will be happy to accommodate visitors in its projection rooms.

Also downtown, Wm. C. Cullen, Inc., at 12 Maiden Lane, has a print exhibit on display that will interest still photographers, as well as free editing and projection facilities.

Visit some of the friendly photographic dealers in New York and take advantage of their advice and services before you go back home. You may save yourself that staggering feeling of being confronted by boxes and boxes of unprocessed cine films and hundreds of still negatives of which you have already forgotten the details.

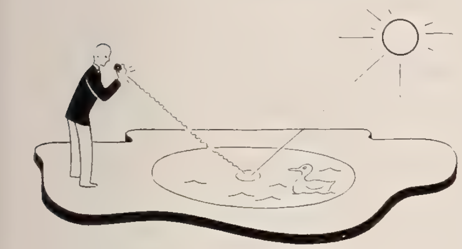
"It's our World's Fair model."

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

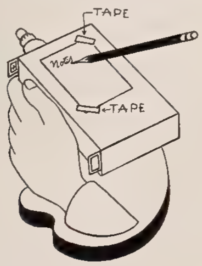
Misleading Beware of exposure meter readings if the field includes bright or shiny surfaces that reflect light intensely. The chromium parts of an automobile, the gilded or metal surfaces of a modern building at one of the World's Fairs or the surface of a pool of water may reflect the sun's rays directly to the meter. This would produce a very high reading, indicating a lens opening that would cause underexposure for the scene as a whole.



In this drawing, the sunlight reflected from the water has produced a reading all out of proportion to a reasonable exposure. To solve the difficulty, simply shift your exposure meter so that its field will not include the area that directly reflects the sun's rays.

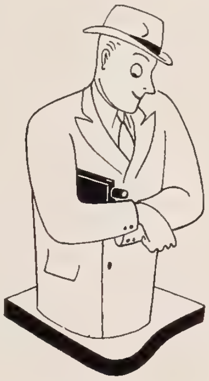
Notes The maelstrom of shots that a movie maker is likely to make at a world's fair, East or West, calls for some sort of system of identification if order is to be brought from chaos by editing.

Benjamin F. Farber, jr., suggests that a movie maker who is filming one of the fairs fasten a card to the door of his camera by adhesive tape. Most cameras, especially the type with flat sides, have areas to which a white card could be attached easily. One could write descriptive data on the card, immediately after a shot is made, and, when one card has been filled with notes, another could be substituted. Number the cards, and you will have an automatic guide that will simplify editing.



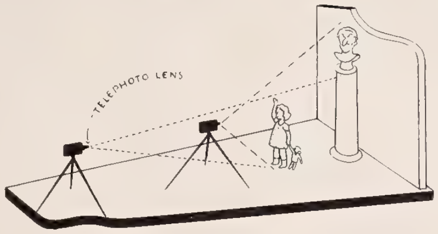
Scrap book Movie makers planning to visit either fair would do well to start a scrap book of the best pictures that they find in magazines and newspapers. This will help in visualizing advance plans and in determining effective camera angles.

Unobtrusive Some cine cameras are fitted with waist level view finders which may be used to good advantage in candid cine filming. Such a camera may be held under the arm, and the scene may be selected by looking down at the finder instead of holding the camera to the eye. This makes it possible to secure shots of persons without making them aware that they are being filmed. For some reason, people never suspect that their pictures are being taken if nobody is looking at them.

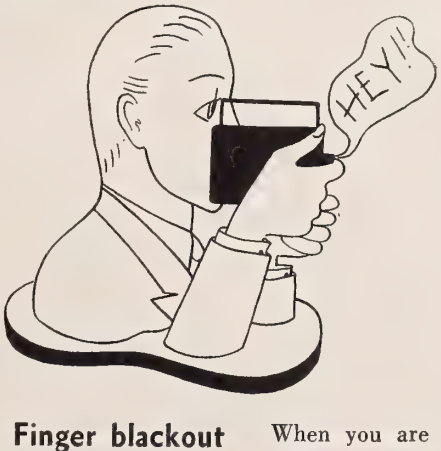


Exposure for clouds The use of a yellow filter is traditionally recommended for cloud filming, and, of course, it is invaluable for this purpose. However, to accentuate the clouds, in addition to using the filter, one should underexposure the scene a trifle. Full exposure or slight overexposure often will weaken the effect of the clouds even if a filter is used. A slight tendency to underexposure will not spoil the picture, particularly if sky and clouds form the greater part of the scene.

Background aids One of the most helpful properties of the telephoto lens is to increase, in the picture, the size of the background in relation to the size of the subject in the fore or middle ground. For example, let us suppose that we were to film a full length shot of a person standing before a building. When we place the camera far enough away to cover the full height of the subject, we might find that we had included too much of the building wall which brought undesired and distracting windows into the scene. If we wish to keep the background plain, we could cut out the windows by moving still further away and using a telephoto lens. By doing this, we could retain, in the picture, the full length of the figure, but include a smaller area of the background.



The principle of this effect is shown in the drawing. By moving further back and using a telephoto, the cameraman has retained the full length of the little girl, but has excluded the bust on the pedestal behind her. This would have been covered by the picture area of a one inch lens (or half inch for 8mm. cameras) if the camera were placed far enough away to get the full length of the youngster.



Finger blackout When you are using a small 8mm. or 16mm. camera, take care that you do not partly obscure the view of

[Continued on page 342]

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

NPDA convenes and elects

Surpassing expectations, the Sixth Annual Convention of the National Photographic Dealers Association, which was held at the Hotel Astor, New York, from April 24 to 29, attracted nation wide attention and was attended by a fine representation of the personnel of the photographic industry. The trade exhibit, held at the same time, provided an excellent catalog of outstanding photographic apparatus and material. To enumerate the individual, new items which were shown on this occasion would be to list an extensive catalog of equipment and services.

The booth prepared by this magazine was one of the centers of attraction, and MOVIE MAKERS was prominently displayed.

Attendance at the Trade Show was arranged for afternoons and evenings, from April 25 to 27, while the remainder of the convention period was devoted to meetings of association members. An outstanding feature of these sessions was the opening speech, delivered by the president, Charles Bass, and the address of welcome by Henry Herbert, president of the Guild of Photographic Dealers of New York.

The election of officers took place on the last day of the convention, with results as follows: Charles Bass, of Chicago, president; L. P. Marlowe, of Dallas, Texas, vicepresident; N. P. Lawrence, of Wichita, Kansas, recording secretary; Percy Y. Howe, of New York, treasurer; H. O. Bodine, ACL, of New York, executive secretary. All of these officers will serve until the next annual meeting.

Film of visit of England's monarchs offered by Castle

© Peter North from Wide World

At the annual dinner and dance of the New York Guild, to which all members were invited, the election of honorary life members of the association was announced, and President Bass bestowed the newly created association degrees of *Master of Photographic Merchandising* upon the following: Charles G. Willoughby, of New York; William C. Cullen, of New York; Charles H. Huesgen, of New York; Peter Hauenstein, of Minneapolis, Minn.; John Andrews, of New York, and Ralph Harris, of Boston, Mass.

Between sessions, visiting dealers paid visits to various New York City photographic establishments and other points of interest. A notable feature was the luncheon and special reception given to members of the association by the Ford Motor Company, at its building in the New York World's Fair.

Kodak Super-X

A new panchromatic reversal film, which has the desirable properties of speed and extremely fine grain, is offered by the Eastman Kodak Company, Rochester, N. Y. The new emulsion, known as Ciné-Kodak Super-X Pan, may be had in fifty and one hundred foot daylight loading spools, as well as in various types of chargers for magazine loading cameras. The new film is said to have wider latitude and improved quality in contrast and in recording highlights.

Many new features have been added to the line of 16mm. Kodascopes EE and G, made by Eastman. A film gate of improved hinge design makes it easier to thread the film and to clean the film channel. A convenient lamp adjustment provides an easier method of filament centering. A heavy duty motor for each model provides an ample reservoir of power to compensate for voltage variations under load.

The four most widely used types of lighting for interior movie filming are the subject of a useful and interesting folder which may be had gratis from any Ciné-Kodak dealer. The text covers filming by daylight, by daylight combined with Photoflood illumination, by regular Mazda lighting and by Photofloods in Kodaflectors. Useful exposure tables and setup diagrams are given.

Mini photocell meter

A pioneer in the photographic exposure meter field is Joseph M. Bing, ACL, head of Photo Utilities, Inc., 10 West 33rd Street, New York. The product of Mr. Bing's latest engineering design in this field is the Mini, a photoelectric exposure meter with many new features. The Mini may be held easily in one hand, and its indented shape makes it especially convenient to read in this position.

All moving parts are enclosed, and the motion of the indicator, which is white against a dark ground, facilitates reading. A small, hinged flap protects the light sensitive cell when not in use, and, since there are no outside moving parts, with the exception of the single inset reference dial, the instrument is exceptionally rugged and may be carried in the pocket or in the camera case without the necessity for further protection. The meter is equally adaptable for "stills" and movies and may be set for any given film speed, shutter speed or movie camera speed. A touch of the finger is all that is needed to change the setting if any of these factors should vary. The light

Drucker-Hilbert

• All new equipment advertised in Movie Makers is carefully examined. Here, Joseph M. Bing, ACL, head of Photo Utilities, Inc., demonstrates his new Mini photocell exposure meter to Col. Roy W. Winton, ACL, managing director of the Amateur Cinema League.

sensitive cell is placed at an acute angle, so that the meter may be pointed straight at the subject without any deviation. The cell protecting flap may be used to shield the meter from strong foreground reflections, as from water or snow. The finish is in black, with polished figures in silver.

Castle films royal visit A film of the momentous occasion of the visit of England's King and Queen is offered by Castle Films, 30 Rockefeller Plaza, New York City. To compile the reel, Castle has used selected shots from the output of professional camera crews assigned to accompany the royal party.

The unusual picture, portraying highlights of pomp and pageantry of the royal progress, includes a visit to Buckingham Palace, showing King George and Queen Elizabeth with the little princesses, on the eve of their departure. Their visits at points of interest throughout Canada are recorded faithfully, after which they complete their trip with a visit to the United States, the itinerary including Washington, Mt. Vernon, Hyde Park and New York.

Fair visitors to the metropolis will be interested in the new Castle release, *New York, the Wonder City*, said to be the most up to date cine record of the big town. Scenes cover one end of Manhattan to the other—the Statue of Liberty, lower Broadway, Wall Street, the Bowery, Fifth Avenue, Central Park in spring, summer and winter, the tall buildings and remarkable night shots. Both these films conform to regular Castle standards in lengths and prices and are available in 8mm. and 16mm., the latter in silent and sound versions.

Standard 8 The makers of the well known Standard 16mm. projector have now produced a companion machine in 8mm. which has all the excellent features of its big brother. The new Standard 8 has a 500 watt lamp, a fast projection lens and the capacity of projecting still pictures. Additional features incorporated in the new 8mm. machine include separate light and master switches, built in carrying handle, automatic speed rewind, pilot light with separate switch and forward and reverse drive. Complete details and prices may be had from the manufacturer, Standard Projectors, Inc., 72 Spring Street, New York, N. Y.

Effectograph A camera accessory, particularly appropriate to the outdoor season, has recently been placed on the market by Besbee Products Corporation, Trenton, N. J. The new device, known as the Effectograph, is a mask box of efficient design, light to handle but strong in construction. The mask box is held in line with the lens by an independent metal support, which is attached to the camera by means of a screw fitting in the tripod socket. The device is furnished with six metal masks of diamond, heart, arch, binocular and similar shapes, so that the user may outline his picture with any he desires. In addition, there is furnished a movable, square closing iris, which will produce fade in and fade out effects and which operates simply at the touch of a finger. The cine aid also functions efficiently as a lens shade. It may be used with the camera held in the hands or on a tripod.

Superpan Press reduced The fast, popular cut film, Superpan Press, made by Agfa Ansco Corporation, Binghamton, N. Y., has now been reduced in price in all sizes, up to eight by ten inches. This reduction now standardizes this widely used film, to conform with prices of the company's Triple S Pan.

Leica show All photographers who use the Leica camera should lose no time in making their prints ready for the forthcoming Leica exhibit. This exhibit, which attracted more than 64,000 persons when held in New York last year, has come to be regarded as a yearly milestone in the progress of Leica photography. All types of pictures may be submitted without restriction, and no limitations are placed upon the picture maker. Certain rules are to be followed, and details of these may be had on application to E. Leitz, Inc., 730 Fifth Avenue, New York City.

The Leitz Film Tank, a new device for loading miniature camera magazines, has just been announced by this firm. This accessory accommodates a bulk load of 300 feet of 35mm. film and permits individual camera magazines to be loaded simply by turning a crank. The precision construction of the tank safeguards the film against scratching or fogging at all times, and the operation of loading can be performed in daylight. While the tank is specifically made to handle Leica camera magazines, Contax magazines may be loaded with it as well.

Cartoon titles An attractive list of stock titles in 16mm., each complete with animated cartoons and effects, is offered by Movie Service,

[Continued on page 344]

• Officers and directors of the National Photographic Dealers Association pay a visit to the New York World's Fair during the Association's recent convention in New York City.

Raymond Fernand Loewy

Rocketport of the future may be filmed in Chrysler building

General Motors show presents photographers' field day

General Motors

EXPOSURES FOR EXHIBITS

Exact data for interior shots in Fair buildings

FREDERICK W. MITCHELL

YOU might feel that, after you had shot the Fair's architecture, recorded its amazing spectacles, filmed its statues, murals and amusements, you could visit the exhibits inside the buildings and rest your trigger finger.

Not at all!

When you step inside those astonishing structures, to see how glass is made, visit the transportation of the past and future or to observe feats of chemistry and electrical engineering, you will want to take your camera. You will want your camera, whether your forte is movies or "stills." You will want fast film, if you are shooting in black and white, and Type A if you are shooting in Kodachrome.

You will also want an exposure meter. The lighting inside these buildings varies from moderate illumination, requiring the utmost in lens and film speed, to blazing brilliance that would enable almost any lens and film combination to produce a good shot.

Generally speaking, the illumination on nine out of ten of the more dramatic exhibits is superb—sufficient for black and white movie shots and entirely adequate for still cameras with fast lenses. Some portion of about half the interiors can be filmed in color.

Especially important to the movie maker is the fact that the great majority of exhibits are presented in motion. They are dramatizations of a theme that make the best conceivable material for movie sequences. It would be possible for you to explore each exhibitor's theme and to produce a composite idea of industry's concept of the good life of the future. It also would be practicable to compare and to contrast various phases of a single industrial field.

Take transportation, for example. How have we traveled in the past and how shall we travel in the future? Movie or still sequences can answer the question on land, on water and in the air.

If you are interested in filming any industry, you will find a wealth of material to add to your reels on that subject. You can catch closeups and model shots that ordinarily you could never obtain. For instance, where can the average movie maker get shots of a giant locomotive's drive wheels in motion? At the fair, the biggest of them all is in continuous operation.

The exhibits inside the buildings of the Transportation section of the fair, although not necessarily of the greatest appeal for everybody, are probably the most dramatic of the filmable material indoors. So you might load superspeed film in your cameras and begin there.

Suppose that you take the bus, or walk from the gate through which you have entered, and land in the Transportation Zone at a point about midway between the two Corona gates, distinguished by large, colorful pylons. That should bring you directly in front of the Chrysler building, location of the focal exhibit.

Raymond Loewy, its designer, suggests that "you photograph it is the same spirit in which it is presented—adventurously and with a purpose." It's every man for himself in interpreting that dictum. But, here is a good point from which to start your story of transportation.

Just inside the main entrances is the rocketport, a vision of what transportation may bring in the future. The models are well lighted, and you may film the take off of the projectile ship. You will be able to photograph this in full action, with signal lights blinking, warning sirens sounding, while streamlined buses, automobiles and ocean liners discharge voyagers for their rocket journey. After the passengers are aboard, a crane picks up the rocketship and swings it into the gun from which it is fired. It appears to vanish into the sky like ceiling, en route to the stratosphere.

Two other features of the Chrysler exhibit which will hold your interest are a frozen tropical forest and an automobile, apparently suspended in air, that will do tricks, some of which you will be able to photograph. Watch the lighting of the frozen forest carefully. It is sufficient, especially for still shots, but it is made up of a mixture of colors. It is well worth trying, though, for the effect is that of moonlight, foliage and snow—a handsome combination. (For these and numerous other indoor exhibits discussed here, exact exposure data are given at the end of this discussion.)

From the latest in rocket ships and modern automobiles, it is but a step to the oldest mechanical transportation devices in the country, the ancient locomotives found just inside the main entrance to the huge Railroad building. In company with other relics of railroading's early days, this museum piece may be pictured on fast film without fear of underexposure, for there is an abundance of daylight.

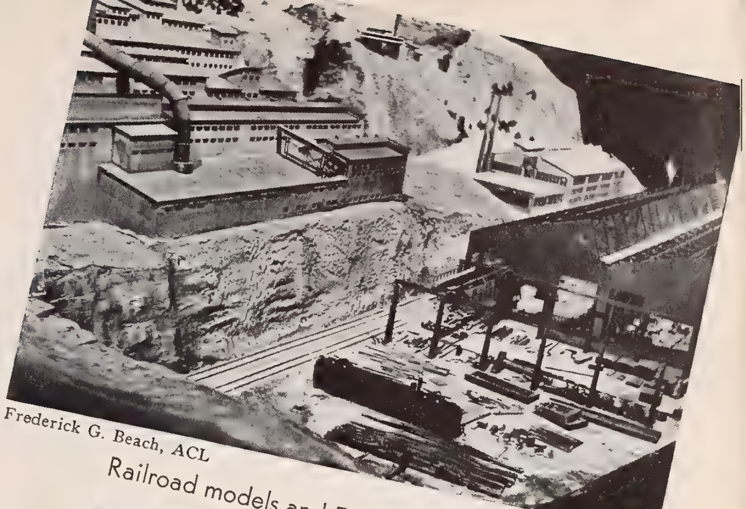
In the rotunda, there is a large diorama called Railroads In Building, showing, in amazing detail, every step of railroad construction. In the form of a gigantic mountain, the diorama is honeycombed with tracks and dotted with steel mills, villages, car shops and locomotive factories. A spiral ramp winds up and around this show and enables the visitor to see the various sections at eye level. From this ramp, it will be easy to take medium and close shots of the models.

In a movie, these scenes might be combined with shots of an actual working model of a railroad that is to be seen later on in the tour. Lighting is adequate, and views are unrestricted.

In another part of the building will be found the elaborate model show entitled Railroads at Work. Here is the ultimate in a scale model railroad, complete with cities, roundhouses, coal mines and freight yards. Presented in a forty minute show, which covers a cycle from dawn to dark, the trains are put through their paces to illustrate the entire operation of modern railroads.

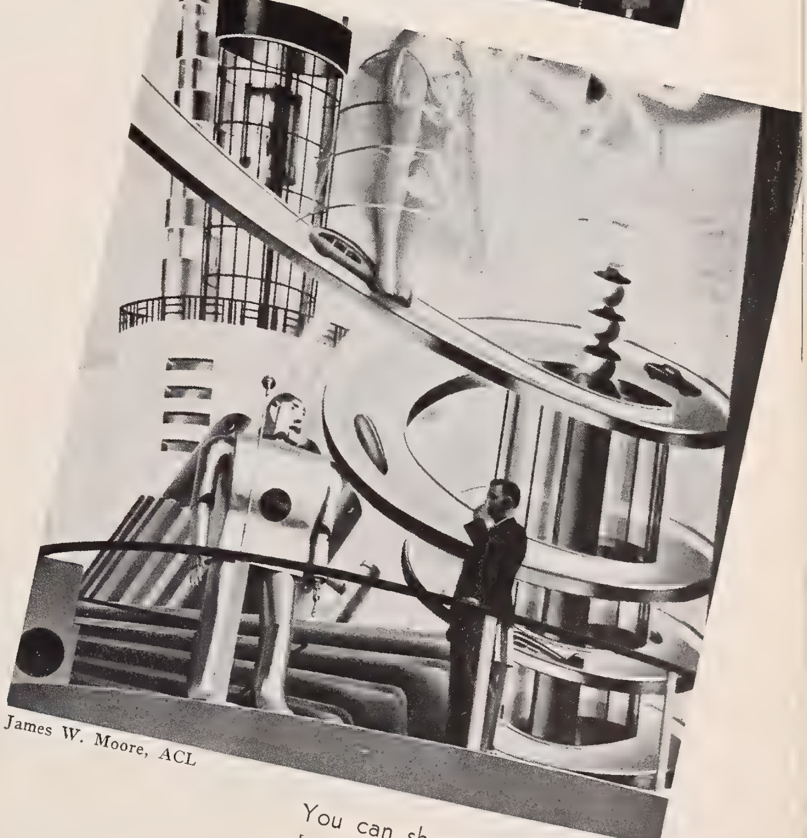
The banked tiers of seats offer countless angles and distances for picturing the show. During the daylight part of the cycle, there is ample light for movies and "stills," and interesting effects may be obtained as the lights in the models are turned on and the room's illumination diminishes. Due to the huge size of the stage, 160 feet in length and forty feet in depth, it will be necessary to take shots from several positions in order to present the entire layout in a series of scenes. You will want to make several visits to catch the whole spectacle.

[Continued on page 328]



Frederick G. Beach, ACL

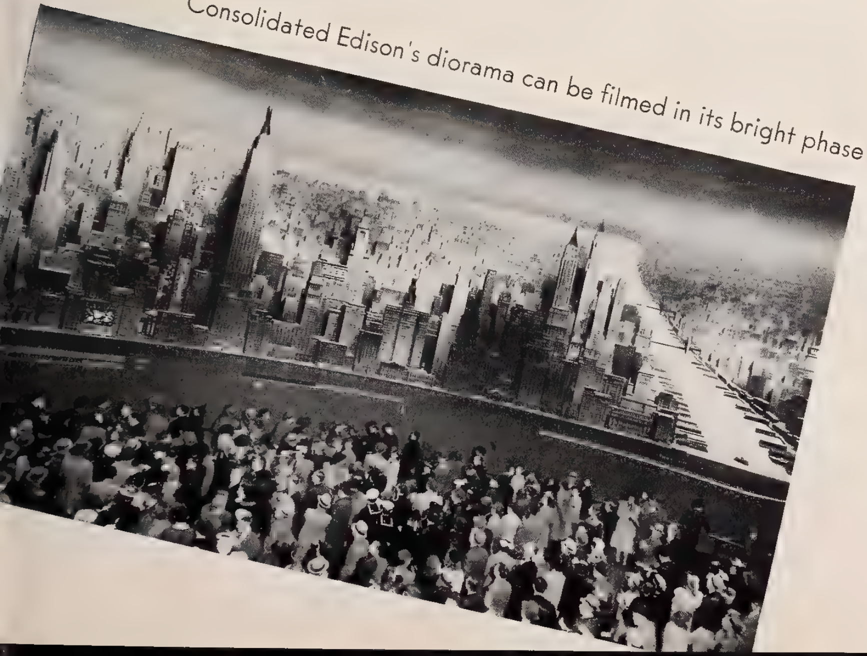
Railroad models and Ford mural are good shots



James W. Moore, ACL

You can shoot a robot of the future in Westinghouse building

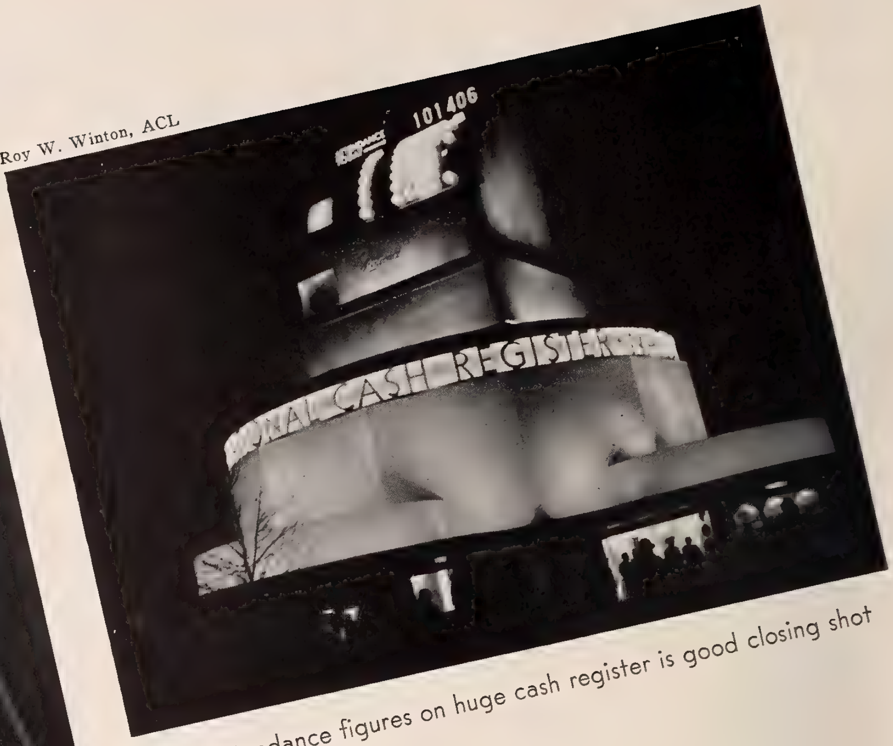
Consolidated Edison's diorama can be filmed in its bright phase



RIDE THE CHUTES
THE CHUTES

Shoot upward to get a pattern of the colored parachutes

Roy W. Winton, ACL



Day's attendance figures on huge cash register is good closing shot

Cameras at play

STEPHEN WALTERS

IT was early afternoon of a bright day at the fair.

Those thousands who had come loose from the area of the main exhibits were wandering through the Amusement Zone. From the main street of the Loop came a noise of barkers—"Six hundred monkeys—" (that would be Frank Buck, I thought) and the throb of an Indian drum from the direction of the Seminole Village. Also, more faintly, there was the tinkle of a minstrel's banjo.

Where I stood, small children in large numbers were climbing aboard a train. This was the Children's World. I climbed aboard too, feeling grown up and out of place. A small child next to me asked gravely if I thought the trip would be scary. I said I was pretty sure it wouldn't be scary; and the next minute there was a toot from the engine, and all the children shrieked, and the train started.

I took out my note book.

"Journey around the world," I wrote. "Film lamps on station platform. Sit, preferably, in second car on either side. Put camera against the edge, but not on safety bars, because of vibration. Shoot forward or back; train goes very slowly. Catch cypress jungle on left hand side—" I was interrupted at that moment by a small youngster, who wanted to catch the cypress jungle, himself "—and wooden signs, Belgian Congo, Egypt, etc.

"Try a scene of the youngsters riding burros in Old Mexico as the train passes. Be sure to get the engineer, but open the lens several stops, because it is rather dim under cover. If on left hand side, catch the engine as it goes around bend. Note the Sphinx in the desert on the right hand side. Tunnel impractical for movie or still shots—too close quarters. . . ."

"It wasn't a bit scary, was it?" said the youngster. He stayed on the train for a second trip around the world, while I disembarked and strolled over to where small children were boating, and sliding, and scootering intently on rented scooters. "Film them riding away," says the notebook, "and catch them as they return. Fine expressions. Boats too small for passengers, but try getting one or two impressions as the youngsters come down the mountain slide through the tunnel. . . ."

During all this time, the noise of some kind of show on the Village Green of Merrie England, across the way, had been getting louder and louder, until, at last, it drowned out the cry of "—six hundred monkeys—" from Jungleland, Inc., and even drowned out the music of the merry go round at the Children's World. So I strolled over and bought a ticket and took out the note book again.

"Film the 'beefeater' guard in color," I wrote. Inside, things were very bright and quaint. "Sit about halfway up in pavilion to film events on Village Green. Shows go on all day. Only one restriction to photographers—no flash bulbs. . . ."

I had arrived in time for the Dagenham Girl Pipers, who piped grandly for awhile—a splendid shot. When they finished, I strolled about and explored the village. "Cockspur

Fair's amusement area offers lighter moments

Street," identifies the note book. "Excellent angles of the architecture. People in foreground add reality. Try filming through one of the windows of the old shops. And stop at Addle Street and catch the arch, with its background of the Dog and Duck restaurant. Continue along Wine Office Court to Theatre Square—" here, a small girl asked me where she could find the Cold Cream Guards "—and use street signs for titling. Also excellent still material.

"The area of Theatre Square too small to include all of Christ Church, but stand back by the Globe Theatre and get what you can. Then stop in the theatre for one of the forty minute Shakespearean plays. Camera allowed, but, again, no flash bulbs. Lighting on stage ample for superspeed film. Try it in color. Then return along Love Lane, past the Archery range—" here, an English bobby pressed by in a great hurry "—to a view of the Village Green. Pose the guard and catch the tintype photographer. Incidentally, the Esplanade of Merrie England is an excellent place from which to film the nightly fireworks in the Lagoon of Nations. . . ."

Merrie England was picturesque. But it was only one of the innumerable concessions in the Amusement Area that portrays sections of foreign lands in full sized sets.

In that region, one can make a cinematic trip around the world and, by ending in Old New York, achieve the transition to subsequent views of the real New York City—certainly a companion film to any of the fair.

There is the Seminole Village, for instance, which could be the starting point. From there, one could go to the Cuban Village, Merrie England, the North African center and Victoria Falls. Next, one could take his camera across to Asia and the Lama temple exhibit and, finally, to the Hawaiian Village, Sun Valley and Old New York. For a continuity theme, why not splice in, here and there, some views of the train in the Children's World on its journey around a make believe earth?

The concession of Merrie England is not far from the main street of the Loop. There, huge crowds stroll toward the Parachute Jump. "Catch them under the horizontal wooden blinds that shade part of the street," remarks my note book.

"Interesting shadow patterns, especially in the forenoon. Try waist level view finder at right angles, to catch expressions of persons listening to barkers. Incidentally, try a series of short shots of the barkers. Don't forget to film the negro at the Savoy. And don't fail to stop at Frank Buck's Jungleland, Inc. . . ."

The entrance to the latter, with its costumed pseudo explorers and bamboo and thatch, makes an amusing still shot, as do the monkeys that sit on the roof of the ticket booth, dressed like Harlequins and sensibly abashed. Inside, people take rides in native hunting howdahs on the backs of elephants.

"Movement in howdahs too marked for steady photography," observes the note book, "but spend a quarter of an hour filming the monkeys on the monkey hill—six hundred little hairy clowns. . . ."

At the time I arrived, some ingenious youngster had thrown them a weighted balloon, and this alarming thing drifted here and there through the crevices of the hill, while hundreds of little half hidden heads peered at it fearfully. "Any moment now," the heads seemed to say, "that thing will prove to be an Enemy. . . ."

"Telephoto invaluable," remarks the note book, heartlessly to the point.

The illumination was a little dim inside the circus of the Frank Buck concession, but it was strong (and growing stronger) on the street outside. One of the caterpillar buses wandered past, making derisive noises with its horn. "Try some moving shots from these buses," I wrote. "They are the slowest motor vehicles at the fair."

By this time, the crowds were heavy and, at Heineken's, where Holland beer was being served, the customers overflowed into the street. "Catch the restaurant on the terrace and its Dutch waiters," I wrote, "and try a still shot of the canal boat on the water nearby, then visit the Sun Valley village across the street. . . ."

I liked Sun Valley immensely. It has atmosphere. The snow on the roof tops and the glass icicles give it an anomalously chilly mood, as does the skating rink in the center.

"Catch the storks nesting on chimney tops," remarks my note book. "Also climb up the Alpine Chute near the waterfall and film the area from that elevated viewpoint. Try to get the people sliding down the chute, then slide down once, yourself, and let the movie camera run as you go. Good viewpoint of the ice skating in the rink from the terrace of the Rheingold Inn. Excellent architectural ma-

[Continued on next page]

Frank Buck's Jungleland, Merrie England and Children's World present spectacular shots

Laurence S. Critchell, jr., ACL

FRANK BUCK'S
The Old Curiosity Shop
Charles Dickens

terial for still photographs. . . ."

At that moment, destroying the illusion of the Tyrol, a noise of Indian tomtoms floated over the roof tops. I could hear the voice of the barker—"Yes sir, these Indian boys fight the alligators with their ba-a-a-re hands! . . ." and then tomtoms again, louder. They came from the Seminole Indian Village across the way.

"Hurry, hurry!" shouted the barker, so I hurried and, in a few moments, found myself at the edge of a green and rather sinister looking pool, in which the only sign of the alligator was a disillusioned trail of bubbles at one corner. A very small person at the railing confided to me in a whisper that alligators bit, and was about to elaborate when the Seminole Indian appeared.

I took out the note book. "Stand midway at the side of the pool," I wrote. "Catch the boy as he locates the alligator underwater with a stick, then film him throwing the monster up to the bank and opening its jaws with his hands, and afterward rolling the creature over and putting it to sleep. Try for a closeup. And, when the lecturer says, 'Listen to the mating call of the alligator', film the alligator and not the Indian, for the creature comes to life suddenly and struggles over to its feet again. . . .

"Seminoles gracious and willing to be photographed," says my note book. "Excellent Indian types. Watch for the youngsters playing checkers and the women using their sewing machines. Try a still shot of the hands of one of the older Indians as he folds them on the lap of his costume. Catch the small groups here and there, cooking a meal, and ask one of the little girls to dance for the motion picture camera. . . ."

Not far from the Seminole Village, at the point where the Loop makes its turn and heads back toward Billy Rose's Aquacade, is the Parachute Jump, a steel tower with its summit 250 feet above the level of the fair. This looked interesting. So I took a seat in one of the double chairs underneath a parachute, and presently the affair started up and up.

"Best view on north side," says the note book, nothing daunted. "Catch the crowds before the elevation is too high. And, to convey the sense of movement upward, try filming the network of steel as it passes and also your companion (if any) peering over the side and, possibly, one of the other 'chutes on its way down. As the descent begins . . . (word illegible, probably 'film') . . . upward into the umbrella of the parachute. Catch the buildings of the main area of the fair to the north. Try shooting straight down over the side. But be careful not to drop the camera. International Parachuting, Inc., advises that you have it strapped around your neck. . . ."

When that dizzy adventure came to an end, I took one of the catamarans that are for rent at the boat house and paddled leisurely out over Fountain Lake. It was very peaceful and pleasant on the water. Faint wraiths of sound drifted across—"The show, ladies and gentlemen, that men remembahhh and women cannot forget . . ." and "Hear ye, hear ye . . ." from the distant Village Green of Merrie England.

I took out my note book again. "Film the battlements of Merrie England from the water, especially in the late afternoon. Catch the tower of the Florida pavilion in silhouette. Ask one of the boat attendants for permission to go under the bridge into the lagoon of Heineken's on the Zuider Zee. And try filming one or two views of the Marine Amphitheatre to supply a transition from the Loop to the evening performance of Billy Rose's Aquacade. . . ."

I visited the Aquacade after dinner. So, it seemed, did everybody else in the fair.

"Sky still bright at eight o'clock," says my note book. "Odd combinations of electric lighting and silhouetted buildings. Catch the crowds entering the gates. It is best to sit rather high in the auditorium. A telephoto lens again invaluable. Get wide angle views of the curtain of fountains—260 feet wide and forty feet high—that hides the stage, and try to catch the curtain when it drops.

"During the performance," I wrote, "film the ballet swimming. Excellent in color—and plenty of illumination. Single out one part of the group with the telephoto lens. Fine pattern and movement. Be sure to get Miss Holm diving, also her tandem swimming with Johnny Weissmuller later in the performance. At the grand finale (very patriotic), try hurrying up the aisle to a high vantage point, from which you can include some of the overhanging roof top as a frame. . . ."

When, at length, the show at the amphitheatre had come to its climax, the sky was wholly dark, and another show was in progress—the night time spectacle of the Amusement Zone. This is the hour when the Loop, obliged, during the daytime, to bow to all the grave purposes and distinguished import of the rest of the fair—the industries, the governments, the kingdoms — at last comes into its own.

From everywhere, people throng to its lights. Along the streets, violet pink lamps hang under the sun blinds, and other tubes of the same color stud the walks over the bridges. The night is ablaze with lights and loud with music.

"Illumination ample in front of the various concessions," remarks my note book. "Children's World floodlit; excellent shadows. Catch the goat with the luminous eyes. And at Merrie England try a few shots on the floodlit Village Green. . . ."

I strolled to the south. "Get the crowds in silhouette against the white walls of the Strange As It Seems exhibit. Try for a few shots of the alligator wrestling at the Seminole Village, this time under flood lighting so brilliant that, with superspeed film, you may overexpose. Shoot a closeup of an Indian boy's face against the black night sky. Catch the minstrel show at the Savoy; and, in Sun Valley, film one of the brilliantly lighted shops and its shadowed visitors. Stop at the Crystal Palace for a few scenes of Little Egypt and at the Cuban Village for some sequences of the dancing and the very lovely senoritas. . . ."

Here, the note book ends.

But, to end your own film, why not photograph the giant cash register of the National Cash Register Company as it revolves, triumphantly, to reveal its luminous red and yellow buttons and its figures (also luminous), marking the attendance of this one day at the fair.

Background for small titlers. Cut out on lines and to bottom of page.

PHOTOGRAPHIC FAIR DISPLAYS

BENJAMIN F. FARBER, jr.

IF THE World of Tomorrow is such a whirlwind to photograph, there certainly should be some exhibits of the materials used in picture taking.

There are. Outstanding firms dealing in cameras, films and other photographic equipment have displays to present the newest in movie and still photographic supplies and to illustrate their use.

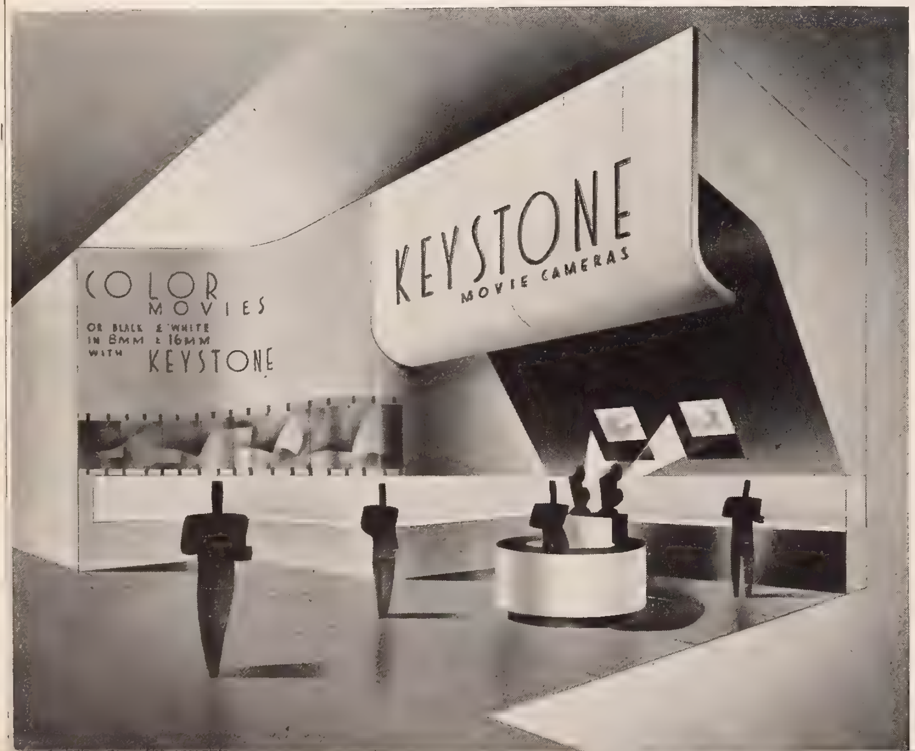
In addition to the Eastman Kodak Company's exhibit, housed in its building, four firms have large booths in the Communications building on Park Row, and there are yet other firms that include their cameras and associated products among exhibits in their own buildings.

Among the latter is Du Pont, manufacturers of both still and cine film. Their Hall of Chemistry, designed to portray the part chemistry plays in our lives, is divided into three sections, one displaying research, another, pre testing and a third, manufacturing processes. Go directly to the third, if you are in a hurry, for it is there that they show how their three types of film are used. Model dioramas depict medical, theatrical and amateur filming as they take place in various settings. Below this rotating model show are three enlarged still pictures to illustrate the finished scene.

The Gevaert Company has transformed one corner of the Belgian building into a salon, to show what their still films look like when enlarged to enormous sizes; some 35mm. originals are enlarged to five by seven feet. The photographs used were chosen by the company as outstanding among those made recently in Europe. Dr. Joseph Gevaert, who is president of the company and also the Belgian Commissioner to the Fair, was among the judges who selected the photographs. This exhibit includes pictures made by André Steiner, E. Landau, P. Boucher, Aiban and De Smet of Ghent.

Underwood & Underwood

In Communications building are cine and still exhibits



The Keystone show emphasizes color movie projection

Strips of cine and X-ray films are also exhibited, and a diagrammatic history of photography is painted on part of the wall space. For foot weary visitors, comfortable armchairs enhance the value of this offering.

In the General Electric building, a part of this company's modern product exhibit includes such photographic accessories as exposure meters, Photoflood and Photoflash bulbs and projection lamps. It will also interest cameramen to know that the lecturer in the lightning auditorium will give specific advice on how and when to picture the thirty foot streak of lightning and the three phase arc. In the television studio, an exposure chart will be erected so that you cannot go wrong in getting a picture of the television image.

An actual working demonstration of a photographic dark room is featured in the Agfa Ansco Corporation exhibit located in the center of the Communications building. Through special windows, visitors may watch the developing and printing of enlarged pictures on the firm's photographic paper. Cameras, both the earliest and latest, are on display to characterize progress and to celebrate the centennial of photography which falls this year.

Six by nine foot enlargements from tiny negatives are shown, in rotation, on large traveling frames. Fine salon prints, the product of both amateur and professional photographers, give the exhibit an air of distinction.

The Keystone Manufacturing Company, makers of movie cameras and equipment, is placing the emphasis of its exhibit on color. Two screens, situated in [Continued on page 338]

Movie and still industry offers lively exhibits

KODAK "GOES TO TOWN"

Eastman's Fair spectacle invites all photographers

ARTHUR L. GALE, ACL

A GREAT, curved color picture, projected in a broad arc, 187 feet long and twenty two feet high—that's what greets the visitor when he steps across the threshold of the Eastman Kodak Company exhibit at the World of Tomorrow.

As he walks into the darkened room to see the full sweep of the vast panorama of glowing color, the view of the whole width of Bryce Canyon at sunrise dissolves to the same scene under the afternoon sunlight.

Perhaps the spectacle on the color screen "wipes" to a mosaic of attractive designs, each bordering an individual color picture twenty two feet high. Or it may be another vast arc of continuous picture in vivid color that occupies the gigantic screen, which in itself was a minor problem of construction.

It's in the scale of the World's Fair—it's tremendous, it's breathtaking. You seem to be inside the great canyon, for you see nothing but the natural color picture in the sweep of your eyes; you seem to be surrounded by the sky at sunset, for it fills the arc of your vision.

It's all done with 35mm. Kodachrome transparencies—the same film that you load into a miniature camera. But, to project these enormous color images, tons of special equipment were needed. Eleven twin projectors, each almost as tall as a man, are required to fill the screen with pictures. One of these you may see for yourself within the Great Hall of Color when you can break away from the continuous flow of sheer beauty on the big screen.

It weighs over a ton, and you will note that it consists essentially of an elaborate optical arrangement, a motor and a pair of large drum gears, each of which supports a circle of glass mounted Kodachrome transparencies.

Ninety six pictures are mounted on a drum, and, since there are twenty two of these drums on the eleven projectors that produce the show, the whole system carries 2112 color transparencies ready for automatic projection. Over a hundred thousand were exposed to provide the material for this great spectacle.

Each of the eleven twin projectors throws a picture on the screen, seventeen feet wide and twenty two feet high. All these are projected with an optical system so accurately planned and skilfully installed that one picture merges with another, producing the gigantic continuous color panoramas that take your breath when you step into the exhibit.

The forty five inch drums rotate in perfect synchronism, being controlled by an elaborate electrical interlock which, in turn, is controlled by a specially notched sound film. This not only carries the voice of the commentator and a musical accompaniment, but also regulates the movement of the projector shutters and the shifting of the slides.

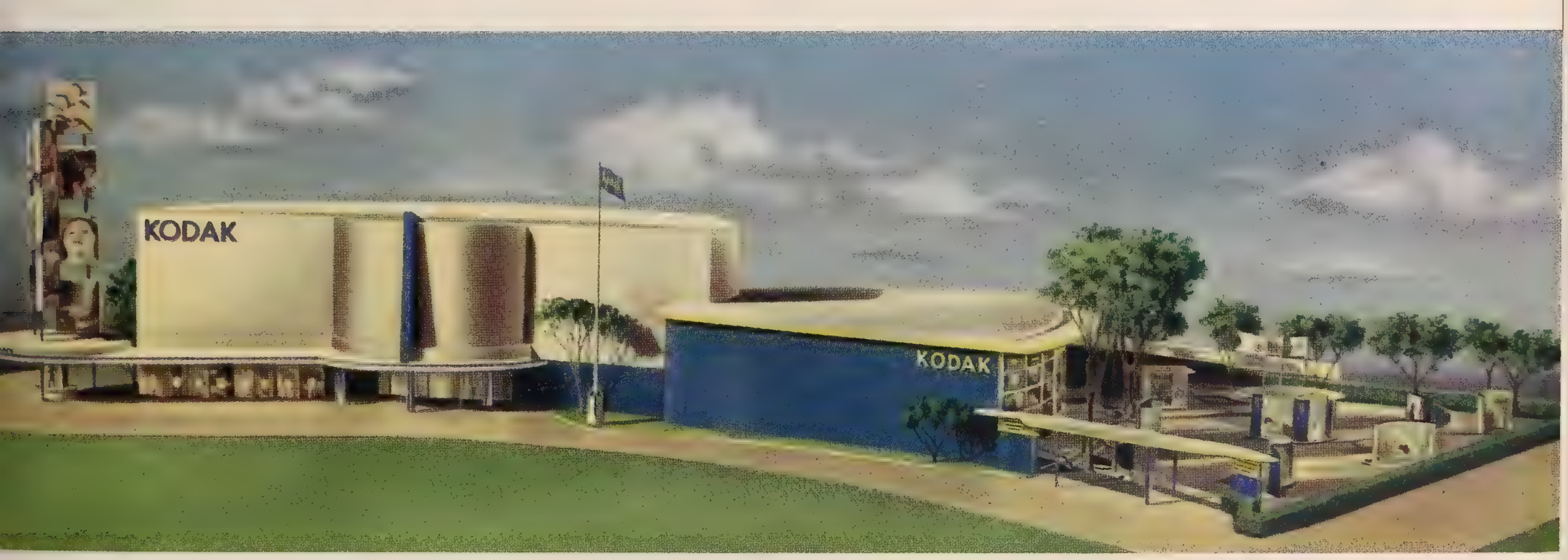
So, to project its portion of the vast composite image on the screen in the Hall of Color, each of the eleven twin projectors operates in absolute synchronism with the others. They do it so perfectly, and the optical system is so skilfully constructed, that no eye can detect that the resultant image is not cast by a single beam from a single machine.

Each image must be rock steady, for, otherwise, the composite image would break up into separate portions, moving slightly in relation to each other. On the screen, the 35mm. color slides are magnified 50,000 times their area, and the slightest vibration would be detected instantly.

To solve this, Eastman engineers decided not to attempt to steady each Kodachrome transparency to an absolutely motionless state while it was being projected. That would be a mechanical task of impossible proportions.

Instead, they utilized a means of making the image itself rock steady. That is done by an astonishing optical device hitherto used only on ultra speed, scientific cameras. It is a small rectangular plate of selected optical glass which spins as the film ring rotates. As each picture moves into position, this glass swings upright before it. If the picture halts a trifle too high in the projector gate, the registering glass remains slightly tilted forward at the top. If the picture stops too low in the gate, the glass is tilted back correspondingly, its movement being controlled by the precision machined gear teeth on the film mount.

[Continued on next page]



Eastman Kodak Company building at the New York World's Fair

One of the shots projected in the Hall of Color when several different scenes are used

In either case, the refraction through the glass shifts the picture image so that it is correctly positioned on the screen. The proper level is maintained even if the color slide vibrates up and down after it has stopped, since the registering glass moves in absolute synchronism with it. The result is screen registration of unparalleled accuracy, even if the transparency is in actual motion in the projector gate.

Illumination is provided by 2500 watt bulbs, especially designed, and the lamp house is cooled by a flow of air. A supplementary cooling system carries a stream of refrigerated air past the projector gate; in the projection booth, the most apparent sound is the whistle of the refrigerated blast.

The projection booth is sealed against dust, for any particle of it that might fall on a Kodachrome transparency would be enormously magnified as a blemish on the screen. When the machines are in operation, there is nobody in the long, semicircular projection room. An imposing line of giant projectors responds to the automatic control, located in a room behind the booth. The whole show may be started or stopped simply by throwing a switch. The electrical interlock and control system also offers infinite flexibility. Pictures may be changed at different speeds. Fades, dissolves and motion effects may be presented by means of specially designed projector shutters.

From the lens of each projector to the wall of the booth, there extends a housing that is airtight, to prevent dust from entering the projection room. This eliminates the need for a glass port which might distort the image slightly.

A single cycle of the show in the Hall of Color lasts for ten minutes and utilizes more than 2000 color transparencies.

After one has seen the spectacle, he walks through a wide doorway beneath the great screen and enters the semicircular exhibit behind the Hall of Color. First, he sees a large, lighted globe that slowly rotates to reveal the Eastman factories, branches and stores located throughout the world. On either side are screens filled with movies, one showing the operations of the Eastman camera works, the other, Kodak Park.

Beside this is a display illustrating the pioneer work of the Eastman Kodak Company in providing employee security. Transparencies and texts tell the story of the Kodak policy of profit sharing.

Opposite is a historical exhibit that presents a camera of the type Daguerre first used, a specimen of the first Kodak, introduced in 1888, and the finest Kodak made today. The exhibits replace each other, in turn, by means of a mirror arrangement.

Next, one sees a dramatic presentation of the twelve fundamental contributions to the advancement of photography, made by the Eastman Kodak Company. Movie makers and still photographers will be inter-

[Continued on page 316]

CARNIVAL OF PLANTS

LAURENCE S. CRITCHELL, jr., ACL

FERDINAND would get nowhere at the Fair.

That flower loving bull might set out with all the bullishness in the world, but the first dozen feet of exploration would bring him to a great hedge of blossoms. And there he would remain, just smelling.

The flowers are so numerous at the fair, and so many pavilions have gardens of their own, that one might make an entire reel of the horticultural theme, and only the background of the buildings would give away the locale—and that but seldom. Indeed, despite the functional architecture, there is a predominance of the floral at the great show; as you stroll down the Mall, for example, flowers are the subordinate foreground of all the general views; and the buildings are framed through elm trees. And to every nook and corner the landscaping extends —a ready made continuity theme.

By this time, the tulips have come and gone, and the pansies with them, so we find in their place innumerable hedges and beds of verbena, of heliotrope, of ageratum (very blue) and phlox and geraniums, an overwhelming display. Whenever one's sequences grow a little too crowded with sharp angles and jutting towers, he can return—cinematically—to the blossoms that are almost underfoot. Moreover, some such central theme on film gives your audiences that most agreeable of sensations, the feeling that you knew what you were about. As for color "stills," here is material for an entire collection on the subject of horticulture.

Suppose that—leaving Ferdinand sniffing at the first hedge inside the gate—we explore the region photographically. Near the Theme Center is the pavilion of the American Telephone & Telegraph Company, where there is a pine bosk, a blue green and solemn place, a good note of sobriety for a beginning.

Since the pines are set rather closely together and have that property of absorbing sunlight, characteristic of the species, the best time to photograph the bosk is around noon, when the light under the boughs is at its strongest. The attractive white fountain in the center, at that hour, is vivid against the darker background. And, with a still camera, we can photograph the white statue urns that stand, coldly and chastely, against the outside of the forest. Early afternoon is the best time for this.

From the pine forest, it is not far to the moat like garden outside the Electrical Appliances building, where a quaint, round, covered bridge spans the reflecting basin to the entrance. Since the building, itself, looms up on the western side, the time of day when the sunlight is fullest on this garden is mid morning; at that hour, the reflections in the basin are also at their most attractive.

A great many such reflecting basins are scattered here and there throughout the grounds, and, in a reel that is mainly horticultural, we might utilize the reflections to retain the background of the buildings of the fair. In that way, the rivalry of architecture with flowers would be subdued, but not lost altogether. (Incidentally, in filming reflections on black and white films, use no filter. Any correction of tonal value in the reflected sky tends to lessen rather than to increase the contrast—and contrast is needed. Try catching some of the plants at the edge of the water, nodding against the reflections.)

The tone of those two gardens is comparatively sober, but from them our camera moves to the fountain basins along the Mall, north of the statue of George Washington, where we can catch some of the flower beds, bright in the sunlight, and perhaps the shadows of the passersby falling on the blossoms, another repetitive hint of the main theme. If we happen to be filming in black and white, the tonal values of certain of the flowers can be improved by suitable filters.

At night, the trees around the Theme Center, in the Courts of Communication and of Power, and also along the Mall, are illuminated strangely. Concealed mercury vapor lamps light the leaves, which appear to glow of themselves, almost a fluorescence. Imagine, if you can, the spectacle of those trees, brilliant green against the night time, encircling the floodlighted perisphere, which, in its turn, seems to revolve on the tips of its fountains—not the world of today, nor even the world of tomorrow, but some exquisite fantasy—a midsummer night's dream.

What garden lovers will find to film at the Fair

To photograph the luminous trees after nightfall is not especially difficult, since the mercury vapor light is actinic—so actinic,

[Continued on page 323]

"Greatest Photographic Show

YOU are inside the Hall of Color in the Kodak Building at the New York World's Fair. On the vast semicircular screen above you, left and right, marches an endless parade of color photography in Kodachrome. Thousands of pictures join in the brilliant, spectacular parade—all projected from transparencies such as you can make with any good miniature camera loaded with Kodachrome. One moment you see eleven different scenes; the next a breath-taking panorama sweeps the entire 187-foot screen. Here in the quiet and beauty of the great hall, color photography achieves wholly new realism, vigor, and beauty. It is, without question, the greatest photographic show on earth.

To every movie maker, to every user of a miniature camera, this magnificent spectacle says, "The world of color is yours—yours to enjoy in your own way."

There is no better place to make your own discovery of the importance of color to you than the New York World's Fair itself. For the Fair is essentially, vitally colorful. It is impossible to think of it without color. At night as well as during the day, the Fair glows with color.

So load your camera with Kodachrome, available for all Bantam size and 35 mm. still picture cameras as well as for both 8 mm. and 16 mm. movie cameras.

In no other way can you picture the full glory of the spectacle that is the Fair.

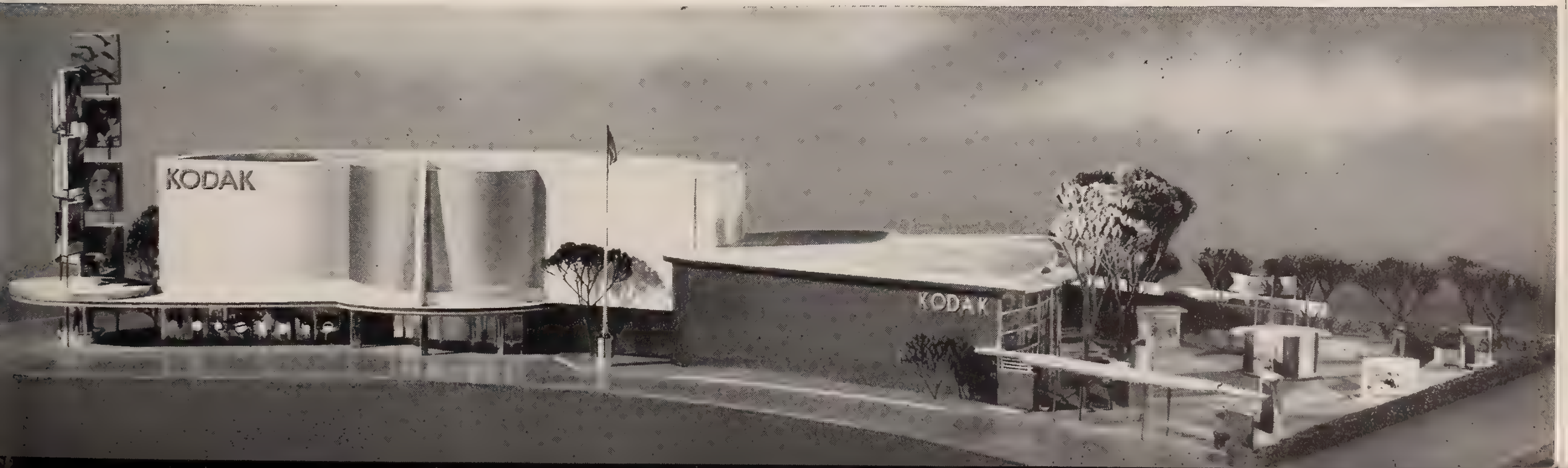
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

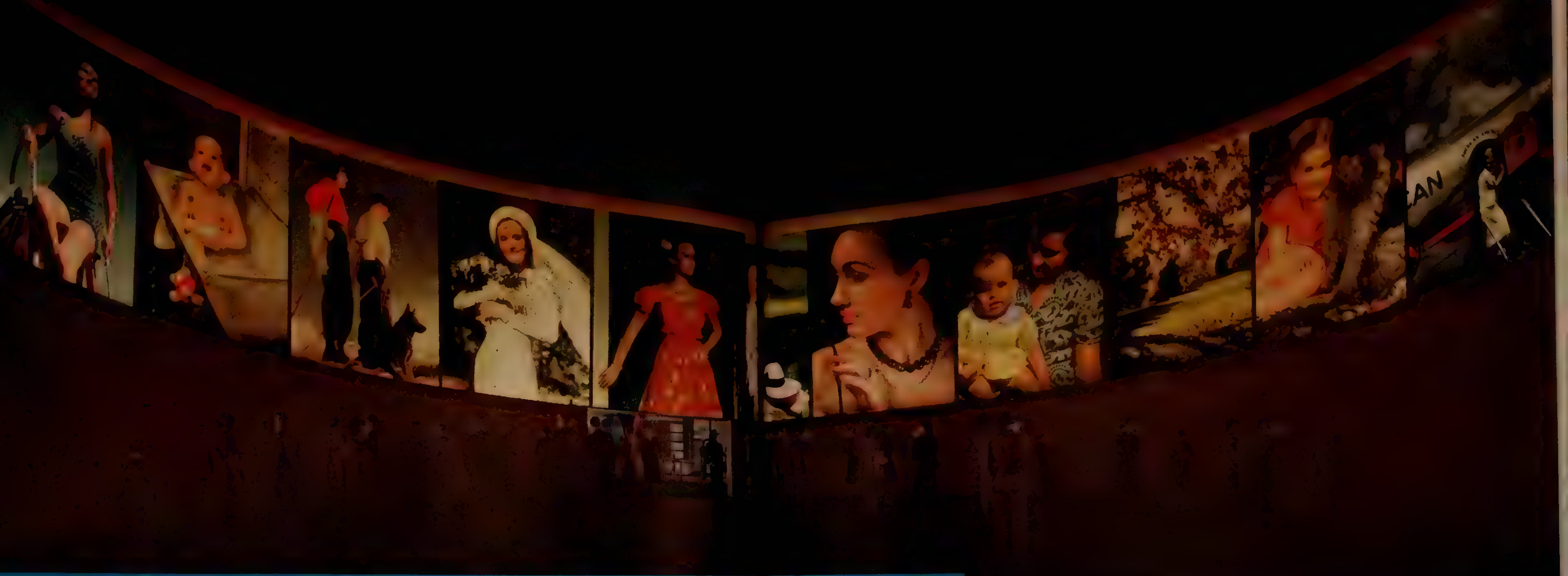
Earth"

THE EASTMAN EXHIBIT

The Eastman Kodak Building, on Lincoln Square within the Fair, is the Mecca of every photographic-minded visitor. Beyond the Hall of Color you will find dramatic displays of every branch of photography—photography in education, in astronomy, in medicine, in filing and recording, in Hollywood, and in many another specialized field—for the interest of advanced workers as well as casual amateurs. Every week a new exhibit of fine photographs by pictorialists is hung; every day a corps of experts is at your command for consultation and advice on all phases of photography.

In a Photographic Garden, use your own camera to make pictures with unusual and interesting backgrounds.





"Greatest Photographic Show on Earth"

YOU are inside the Hall of Color in the Kodak Building at the New York World's Fair. On the vast semicircular screen above you, left and right, marches an endless parade of color photography in Kodachrome. Thousands of pictures join in the brilliant, spectacular parade—all projected from transparencies such as you can make with any good miniature camera loaded with Kodachrome. One moment you see eleven different scenes; the next a breath-taking panorama sweeps the entire 187-foot screen. Here in the quiet and beauty of the great hall, color photography achieves wholly new realism, vigor, and beauty. It is, without question, the greatest photographic show on earth.

To every movie maker, to every user of a miniature camera, this magnificent spectacle says, "The world of color is yours—yours to enjoy in your own way."

There is no better place to make your own discovery of the importance of color to you than the New York World's Fair itself. For the Fair is essentially, vitally colorful. It is impossible to think of it without color. At night as well as during the day, the Fair glows with color.

So load your camera with Kodachrome, available for all Bantam size and 35 mm. still picture cameras as well as for both 8 mm. and 16 mm. movie cameras.

In no other way can you picture the full glory of the spectacle that is the Fair.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

THE EASTMAN EXHIBIT

The Eastman Kodak Building, on Lincoln Square within the Fair, is the Mecca of every photographic-minded visitor. Beyond the Hall of Color you will find dramatic displays of every branch of photography—photography in education, in astronomy, in medicine, in filing and recording, in Hollywood, and in many another specialized field—for the interest of advanced workers as well as casual amateurs. Every week a new exhibit of fine photographs by pictorialists is hung; every day a corps of experts is at your command for consultation and advice on all phases of photography.

In a Photographic Garden, use your own camera to make pictures with unusual and interesting backgrounds.

KODAK
KODAK

World's Fair Nights

CHARLES R. McLENDON, ACL

SPECTACULAR becomes a trite adjective of understatement when you approach World's Fair '39 with a camera by night. Billions of photoactive lumens from unique light sources have created a gay dreamland of challenging color. Roaming the gloaming calls for night type films, Type A Kodachrome or the fast black and white panchromatic emulsions fully sensitive to orange and red.

The Fair's illuminating engineers have labored three years to build the most impressive spot for night photography ever created by man. Properly exposed movies or still pictures should be emphasized in any considered program for filming the fair, with some part of the budget specifically allotted to films designed for night work. There is no end to subject matter. There is no chance of exhausting picture possibilities.

Night reveals the fair in its most glowing garb. Broad avenues are lined by thousands of trees which, illuminated from below by capillary mercury vapor lamps, seem to glow with unearthly light. The globular Perisphere is a floating, 200 foot bubble of deep translucent blue, the light seeming to seep from within, rather than from 270 flood lamps powered with mercury vapor tubes. The buildings gaily are outlined and decorated with strange illuminants suggesting spirals, whorls, wheels and geometric forms in emphatic or pastel shades ranging from violet, through the prismatic scale, to burgundies and dark, glowing reds.

Free standing sculptural groups, giant fountains and mural decorations are pointed up with illuminants possessing sufficient brilliance to assure fully exposed pictures. A comforting aid to photographers, too, are the new fluorescent tubes, which utilize chemical powders inside the tubes to convert invisible ultra violet radiation into soft, pastel tints.

About thirty three miles of high and low voltage fluorescent tubes, glowing in pale mauves, pinks, greens and other fugitive hues, are in use on building façades and in the malls. The light, while decorative and colorful, possesses a high scale photographic quality. The unique tubes are, in fact, efficient illuminants which interpret the buildings they adorn in terms of detailed, pictorial objectives.

Movie makers who visited the fair last month successfully have filmed the illuminated buildings on Type A Kodachrome, using normal camera speed and a lens opening of *f*/1.9. They found that this large lens opening was essential for most

Charles R. McLendon, ACL

Operations building in Plaza of Light group is typical night shot in World of Tomorrow

New York World's Fair

Star Pylon and hairpin lights may be filmed with colorful foreground from top of Fashions building

With black and white or color film you can shoot Fair lighting

subjects when filming after dark on night type color film, but that results also could be obtained with an *f*/2.7 lens when the camera was operated at half speed, or eight frames a second, instead of the normal sixteen.

However, when the movie camera is loaded with the fast panchromatic black and white emulsions, the whole field of night photography at the New York exposition is well within the range of 16mm. or 8mm. filmers who are equipped with the slower, *f*/3.5 lenses.

Fast lenses and color film are recommended for picturing unique water spectacles in the Lagoon of Nations and in Fountain Lake, which, photographically, are the most interesting night objectives in the Fair area.

The Lagoon fountain is a mighty organ for esthetic expression in terms of color, form and sound. It dominates the 800 foot Lagoon, and its play of water columns, gas flames and colored flood lamps may be filmed from terraces of national buildings nearby. The Fair's publicity bureau has dubbed it "a Niagara plus a Vesuvius," and this boastfulness of expression has seemed inadequate to movie makers who have been filming it enthusiastically for a month.

Thousands of water fountains, arranged symmetrically, play in the beams of colored flood lamps. Their spires blend with towering flames from gas burners, which gain color from blazing sawdust and chemicals. The form, color and volume, always integrated as a single, unified expression of sheer imagination, are controlled by two electrically operated "consoles." Music keyed to the display is broadcast from vast amplifiers, creating a grand opera of elements.

Each time the fountain changes form in accordance with designs worked out by an artist architect, a new pictorial possibility is presented. At times, the color suggests a gigantic peacock's tail, with an accent of blazing blues. Light saturated atomizing sprays sometimes resemble golden clouds. Many thousands of combinations of color, form and volume will awe visitors before the Fair closes in October.

This entire display is illuminated by 570 lighting units. Each unit consists of one 2000 watt incandescent light and one 400 watt mercury light. Around these lights are rotating color drums, each with six sides and operated by small synchronous motors. The jets which atomize water into great plumes are illuminated by four color strip lights controlled in intensity by dimmer banks. At each end of the pool are projectors and searchlights so arranged that the top of the jets can be colored differently from the lower portion. This should provide enough light. The question is how to cope with it.

To encompass the great width of the super spectacle, it is necessary to film from a distance. Stirring sequences may be achieved, however, by moving close to the guard rail and filling the camera frame with colorful fragments of this mighty instrument. Around the pool is a promenade from seventy to a hundred feet wide and spanning the Flushing River at two places. By posting himself at different places along this walkway, the photographer may get as

[Continued on page 327]

CATCHING NEW YORK ON THE FLY

GILBERT L. DESVERNINE

Adolf Fassbender

There's a beautiful shot in New York by day or by night

POOR neglected New York City! How many incalculable thousands will hurry their way through its streets this summer, nodding hastily to the right and left—"Ah yes, the Empire State . . ." and "There goes Forty Second Street . . ." — and glance at their watches and their time tables and promptly go out to the Fair. And if they ever do have time for the city, they will, I am afraid, emulate that legendary couple who roller skated through the Louvre, and travel from the lower harbor to the Harlem River in a swirl of confusion.

Their picture taking will be limited to those unrelated moments when their charabanc happens to pause, and afterward they will mourn to their audiences, "Really, New York is much too big. Nobody could make a movie of it in a day."

But they are mistaken. New York City can be filmed in the space of a single day (and not a hurried day at that), and all that one needs is an itinerary laid down in advance, something to eliminate the unessential.

So here is that itinerary.

9:00 A.M. THE LOWER BAY. You take the ferry boat from the Battery to Staten Island and back. This may seen an exhorbitant expenditure of forty minutes, but there is no sight in any harbor of the world to compare with lower New York from the bay. Delay photography until the return trip, and then only after your vessel has passed the half way mark of the harbor. Resist most of the harbor activity, but catch the Statue of Liberty, very greenish blue and almost luminescent; turn, then, to the approaching buildings, the high mass of them, with part of the ferry boat silhouetted in the foreground. It makes the finest view imaginable. Then, for continuity, film the dock and a single scene of the crowds passing out into the park at the Battery.

Charles R. McLendon, ACL

40¢
ROB'T MONTGOMERY
ROSALIND RUSSELL
LOEW'S CRITERION
FAST AND LOOSE
ROBERT MONTGOMERY
ROSALIND RUSSELL
REG. OWEN RALPH MORGAN
FOUR ROSES
W.WO

Open your lens wide, use Type A Kodachrome and you can catch this scene in color

10:00 A.M. THE FINANCIAL DISTRICT. From the ferry boat, you arrive almost in the shadow of the real Babylon. You might film Broadway from the top steps of the Custom House; then move up a few blocks to Trinity Church, allowing a street sign to convey the change (street signs are good for this).

Poor, proud Trinity nestles in the midst of Mammon, incongruously; if you have the good fortune to know somebody in the higher offices across the street, you can capture some of the forlorn loveliness of its situation. At any rate, film it from Wall Street, sandwiched down between the stone; and film Broad Street, the real heart of the financial district, getting detailed shots of the Stock Exchange, the House of Morgan and the classically lovely Subtreasury Building, flanking three of the four corners of Broad and Wall. Dominating the steps of the Subtreasury, you will find a splendid statue of George Washington, placed there in commemoration of his inauguration on that site just 150 years ago. Here, on this occasion, is the spiritual *raison d'être* of the great fair you have come to see. No sensible or sensitive filmer would dare to overlook this opportunity.

10:45 A.M. CITY HALL SQUARE. Here is a fine contrast. Having strolled up Broad Street or Broadway a few blocks, you arrive at the time stained but gracious building which is City Hall, set down in its square. Look sharp, in front of the Hall, for a dark,

[Continued on page 319]

WHAT IS MY NEW YORK?

INTERVIEWS WITH:

Ivan Dmitri
Margaret Bourke-White
Willard D. Morgan
Charles Phelps Cushing
Joseph M. Bing, ACL
F. S. Lincoln
Adolf Fassbender
Frank Liuni, ACL
Max Haas
Berenice Abbott
Lejaren a Hiller

JERSEY CITY
HOLLAND TUNNEL
NEW YORK

F. S. Lincoln likes this best of his shots of the metropolitan area

WHAT photographic subject best expresses the spirit of New York City?

There's a poser! If you ever have photographed the metropolis, what would you say?

That's the question that MOVIE MAKERS asked eleven famous photographers. Their answers were sought to guide and inspire still camera fans who can spare a few negatives for shots of the city when they visit the Fair.

Here's what they say.

IVAN DMITRI: "No single type of subject, to my opinion, can express the spirit of the city—there is so much. New York is really a psychological emotion that cannot be captured in photography. However, the shot of New York that I consider my best was taken over the city while in flight. The skyscrapers of New York loomed up in places through the vast clouds, the sun and shadows creating a most interesting pattern. . . ."

MARGARET BOURKE-WHITE: "I love the skyscrapers. They mean New York to me—especially those buildings from Thirty Third Street to Fifty First. I photographed most of them when they were under construction, so I got to know them rather well. But I like the Chrysler Building the best. Somehow it seems representative of the entire city. When I first came to New York I took an office on the sixty first floor, just to be near those stainless steel gargoyles on the cornices. I adopted them as my babies!"

WILLARD D. MORGAN: "It seems to me that the buildings are only the structure, the skeleton of the city. And no one district can be said to represent the whole area, at least to my way of thinking. Fifth Avenue is not New York, nor is the Ghetto, but New York is both of them and more. It might be possible to convey the physical appearance of the city in a single photograph, but no single photograph would convey its life. You would need a series."

CHARLES PHELPS CUSHING: "A certain picture of mine taken after dark in the home going rush hour, at the busy corner of Fifth Avenue and Forty Second Street, is the one I regard as my best photograph of New York. There's a skyscraper in the background, a giant of its tribe; the bus is a big Fifth Avenue double decker; the street lights are gleaming and the hurrying people are blurs and shadows. This is the Big Town to me—a country boy from the Missouri hills. Vainly but stubbornly, I keep on trying to catch a likeness of the place. Most of my attempts are flat failures. But once in a while, as in this instance, I manage to catch something that is *almost* a picture of what I'm after! It's a touch and go thing to get the exposure correct on this kind of subject; it isn't easy even to get the focus, where every moment the focus changes. Patience—that's the great thing. With enough patience I may crack down on a good picture sooner or later. . . ."

[Continued on page 340]

Number One Wall Street and Trinity, by Berenice Abbott

Architecture, statuary and murals at the Fair

[Continued from page 273]

offers a rather jumbled panorama of the Building Industries displays, while a fairly comprehensive view of the Amusement section may be had from the latter. Again, morning or midday offers the most appropriate hours for these shots.

However, you do not have to climb for all your long range scenes. There are many places around the Fair grounds from which you can photograph vistas with your feet planted firmly on mother earth. The most spectacular of these is Constitution Mall. Take a stand directly in front of George Washington's massive statue, point your camera eastward, and you can shoot a picture which, for sheer grandeur, is second only to one of the Grand Canyon of Colorado.

Then you can reverse the procedure by going to the intersection of the Mall and Rainbow Avenue. Looking westward from here, you face Washington's statue, while, at a distance behind it, the Trylon towers like a proud ghost.

Nearby is the American Telephone & Telegraph building, where the architects, Voorhees, Walker, Foley & Smith, have conceived as nice a modern interpretation of the classical style as you will ever see. Three photographic opportunities stand out.

The first is a scene of the semi circular garden entrance, which looks best from a point off center. In this shot, you will include a lively piece of statuary called the "Pony Express." Then, moving in closer, you can get a view through the atrium and down the pine bordered walk of the main building, using, perhaps, the square columns as frames. The third shot, this from the Court of Communications, is of the rotunda and the winged statue mounted upon it.

Henry Ford footed the bill for an immense piece of architecture on which it would be hard to use too much film. When you photograph the corkscrew highway from the Avenue of Transportation, be sure to include portions of the Perisphere and Trylon that rear up behind it. These two elements, with the base of trees that the landscapers have thoughtfully placed below them, make an exceptional composition.

At the other end of the building, the version of flying buttresses planned by the architect, Albert Kahn, is noteworthy for shadows as well as for delicacy. Located between these features, you will find a circular entrance topped by what best can be described as a horizontal pylon. The whole central unit comes into view from the south Corona gate.

The Aviation building will attract your attention next. It resembles a gigantic plane, with its nose poked into a hangar, and looks best through a view finder from its side, just a bit forward of its center.

In the case of the Firestone building, the entrance is again the most important architectural feature. Semicircular in shape and surmounted by a slender fin, it may be well photographed from the intersection of the Avenue of Transportation and the Court of Ships. Moreover, it is fronted by a colorful fountain that changes its hues to the accompaniment of music and deserves the honor of a few Kodachrome shots.

Before you cross the Bridge of Wings, on your way back to the main body of the fair, stop for a few moments and examine the pylons there. Inspired by airplane wings, they are typical of the smaller architectural highlights scattered around the grounds. Note the street lights, too. Each thoroughfare has its own particular type of modern lamp post, and their designs are worth recording, either by themselves or in conjunction with some other setting.

The center of the Bridge of Wings affords camera views of two buildings. The Hall of Pharmacy, on the left, rises in a circular upsweep that comes to a climax in a wavy, distorted tower. A mural, à la Picasso in his blue period, decorates the high wall.

The Electrical Products building, to the right, exhibits a heavy pylon bent back like the blade of a scimitar. A row of flags, lining each side of the bridge, takes the place of planting in relieving the severity of both scenes.

In this area, the General Electric building presents the photographer with eight distinctive façades of copper, while the Westinghouse structure is built in a horseshoe shape and has two of the largest glass windows you ever turned your camera upon.

The Operations building, also situated in the electrical zone, has a small tower facing Commerce Circle, that is a masterly bit of architectural detail. A simple thing of gilded tubing and concrete, it inserts a note of femininity into an otherwise masculine fair.

Close by, as if for contrast, are the United States Steel and Petroleum Industry buildings, two of the most forceful on the Fair grounds. The former's design calls for a full length view, because the structure is a compact architectural unit. You can get such a shot from the Plaza of Light, while an interesting closeup may be taken through the open steel trellis partially surrounding it. Its elevated walk also offers opportunities for photographing the upper part of this hemispherical building, which literally has been turned inside out so that you may see the structural use of steel.

Nearby, the Petroleum Industry building, a large, triangular affair mounted on three big oil tanks, is current proof that architectural originality is far from dead. Its best foot is forward when you view it from the Avenue of Labor, although a presentable afternoon shot of it may be taken when you are standing on the Plaza of Light.

The dominating feature of the Glass, Inc., structure is a tall, blue, glass tower backed by a chimney cleverly camouflaged with spiral fins. There is a little court directly west, from which you can look up at it and not miss a single important detail. In the late afternoon, from the Avenue of Pioneers, you can film the sunlight reflected on the blue glass tower, a stunning shot.

While you are in the court behind the Glass building, by all means take a few pictures of the five serious visaged baboons that sit around a small fountain and appear to be wishing each other the worst of luck.

These few subjects, however, will not complete your cine or still album of Fair architecture. You may wish to include the delicate RCA façade, the Star Pylon in Long Island Square, the three groups of statuary depicting famous characters of American folklore or a thousand other features not named here. Moreover, you will want to go back a second and a third time to get them, for, like the men who designed the fair, you will be in the throes of an orgy.

Three plans for Fair films

[Continued from page 271]

Plaza or Times Square, with wide esplanades leading into the grounds, should offer the finest settings and action. Conclude the sequence with a long shot of some crowd packed avenue, festive with flags.

Once within the fair, the theme of Movement may be carried on in myriad ways. There are twenty five miles of paved roads—not to mention foot walks and paths. One hundred specially designed, open faced buses operate regularly between thirty two stations and travel at a top speed of but eight miles an hour. Besides these, slow speed tractor trains, made up of three to four, twelve passenger cars, thread their way from one point of interest to another. For more discriminate progress, the movie maker may use either an individual electric taxi chair (four m.p.h.) or a hand pushed wheel chair, each with a guide.

You can make scenes of all the vehicles, and you can take traveling camera shots from the taxi chairs or wheel chairs. These scenes of transportation could be used between short sequences of buildings and spectacles. Other types of movement can be used to emphasize your theme. You can shoot the avenues of big flags, the crowds walking down the Helicline. Take close shots of feet tramping the sidewalks; then point your

Ciné-Kodaks . . .

EASTMAN'S FINER HOME MOVIE CAMERAS

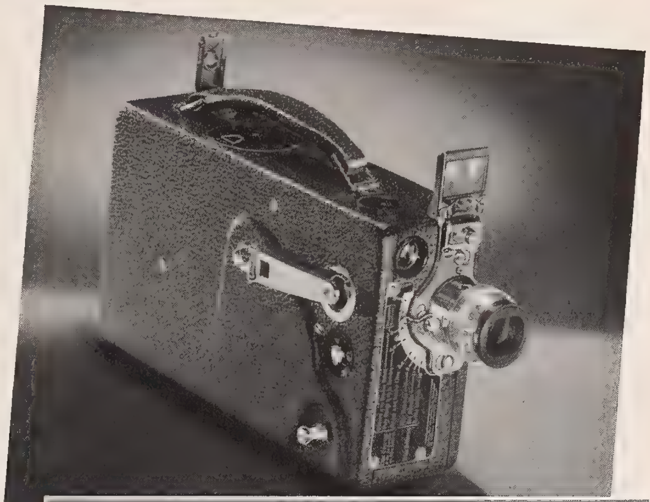
WITH Fairs and Expositions and all the other excitements of the summer, this is an unprecedented movie-making season.

But it's no time for temperamental, complicated cameras. Reliability, simplicity, wide-range ability—these qualities are vital.

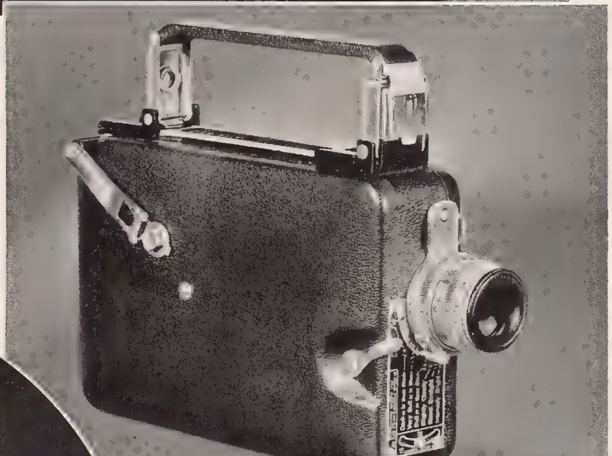
With a Ciné-Kodak in your hand, you know you're ready to make the most of every shot that comes along.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Ciné-Kodak Eight, Model 60 (left), combines the great film economy of 8 mm. movie making with superb ability. Its standard *f*.1.9 focusing anastigmat lens is interchangeable with a 1½-inch telephoto (an extra). Model 60 is definitely "tops" in 8 mm. cameras, and an exceptional value at $78.50, carrying case included.

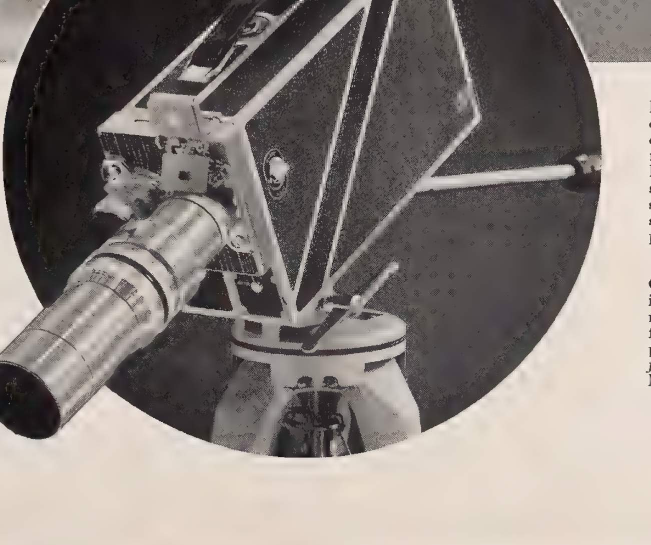


Ciné-Kodak K (right, above) is, deservedly, the most popular of all 16 mm. home movie cameras. It has the hard-to-define but very real "feel" of quality—a combination of compact size, good balance, and fine workmanship. Equipped with the famous Kodak Anastigmat 1-inch *f*.1.9 lens, it may also be fitted with any of seven accessory lenses. It has two operating speeds, 100-ft. film capacity, and both eye-level and reflecting view finders. Price, $80.



Ciné-Kodak E (above), at the lowest price ever established for a 16 mm. Ciné-Kodak, offers a remarkable combination of qualities. It has a Kodak Anastigmat *f*.3.5 lens, three-speed operation, simplified film threading, 100-ft. film capacity, double film-footage indicators, and an eye-level view finder of unusual brilliance. It is a sturdy, reliable camera. Price, $39.50.

Magazine Ciné-Kodak (above), the traveler's favorite 16 mm. camera, is extremely compact. Pre-threaded film magazines make loading a simple, swift operation. Magazines of Ciné-Kodak Film may be instantly interchanged without loss of a single frame. The K.A. 1-inch *f*.1.9 lens is standard equipment; wide angle and telephoto lenses are available. Price, $117.50.



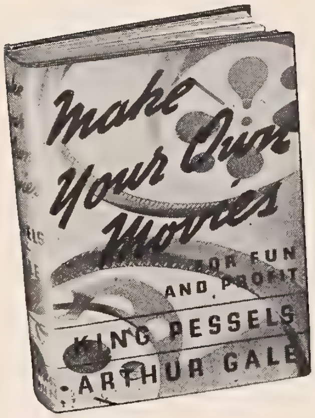
Ciné-Kodak Special (right), the finest of all 16 mm. home movie cameras, is especially made for serious and advanced workers who require highly specialized equipment. Ask for a copy, free, of course, of the descriptive booklet, "The Story of the World's Finest 16 mm. Movie Camera."

Ciné-Kodak Eight, Models 20 and 25, not illustrated, are true Ciné-Kodaks in their rugged reliability. They are both fixed-focus cameras, of great operating simplicity. Ciné-Kodak Eight, Model 20, with *f*.3.5 lens is $29.50; Ciné-Kodak Eight, Model 25, with *f*.2.7 lens is $42.

Valuable New Book
JUST PUBLISHED

MAKE YOUR OWN MOVIES FOR FUN AND PROFIT

By Arthur L. Gale
Editor of "Movie Makers"
and King Pessels



THIS book, for beginner or expert, will solve your movie problems and save you much time, money and possible heartbreaks. It is PACKED WITH IDEAS for family or home movies, vacation reels, sports or nature subjects, for hobbyists, students, travelers, business men, civic-minded citizens.

Latest Practical Information: How to handle your camera; how to use lights and reflectors; how to do camera tricks; how to compose a shot as the experts do; when and how to use filters and extra lenses; how to do color photography; when to use slow motion; how to make fades and dissolves; how to photograph titles; how to splice and edit; etc.

This book shows you how to make your movies interesting, amusing, entertaining, without great expense.

OVER 150 ILLUSTRATIONS
Price $3.50 at Booksellers, or from

COWARD-McCANN, Inc.
2 West 45th Street New York

camera upward to get action shots of moving industrial exhibits, such as the oil well operation near the Petroleum Industries building.

But don't be content simply with these physical symbols. Remember that the fair, itself, has as its theme the dynamic march of the world's people into a better Tomorrow. Look for this in your study of the exhibits and picture it in your shots. Interpret this theme in your titling treatment, so that this dramatic affirmation of human hopes and dreams may carry the significance it deserves. Two reels should do it.

For a third filming theme, perhaps most elaborate of all, let us turn to the organization of the fair itself. Looking into the future, toward a new and better way of life, the New York World's Fair exemplifies the fundamental phases of activity which contribute to the advance of contemporary civilization. Associated with the physical exhibits, the fair symbolizes the important fact of complete interdependence between all these phases.

This social philosophy has been accomplished in the fair's planning. From the fair's heart—which is the Trylon and Perisphere—the exposition radiates in sectors or zones, each one of which presents some fundamental phase of living. No better theme could be followed in your filming than this physical and spiritual unity.

Call such a picture plan *Eyes on the Future*, to suggest, at once, the forward looking theme of this giant microcosm which is the fair. Then, for your first subtitle, use:

New York World's Fair 1939 . . . a vision of tomorrow in the terms of today.

To suggest this feeling and to win the interest of your audience, follow, at once, with a series of five or six shots taken from as odd angles as you can find. Keep the scenes abstract by showing architectural fragments. Don't use long shots or scenic views, and, for the moment, keep people out of it.

Insert the caption:

Here, a century and a half after its founding, America looks forward to a new and better way of life—Democracity.

This exhibit, the sum total of all the exposition's meaning, is housed, as in a temple, in the Perisphere. Use two of your finest shots of the Theme Center, and, if your film and lenses will permit it, an interior view of Democracity itself. Failing a shot of the actual spectacle, you can copy a still photograph or drawing of it. End the series, in any case, on a medium exterior shot of the theme structures. You will need it to key the coming title:

Radiating from this center, exhibit zones picture the fundamental and interdependent phases of modern living.

Now, to make utterly clear this interrelated structure of the fair, follow with a brief sequence of map shots. Using outline only, show in closeup the Theme Plaza region. Cut from it to a wider shot showing a full map of the fair's major zones. Heavy outlines should indicate their boundaries and simple lettering identify their meaning. Come close again to pick out one of these areas, and you are ready to follow with a sequence of the exhibits in that zone.

(The Official Guide Book contains sectional maps in bold outline, which could be hand colored for Kodachrome shooting. The Official Pictorial Map, created by Tony Sarg, is in color, and sections of it would serve excellently as title backgrounds.)

The order in which you film the various zones is not important, but, in the final editing, you could follow the map shot of that area with the title:

From the world's beginning, the first of Man's needs has been Food.

Begin with the focal exhibit, found in Food Building No. 3, which is south central in the fair, on Lincoln Square and Agricultural Row. Next in importance comes the zone of Community Interest, with its focal exhibit housed in the building of Home Furnishings. Here, between Fireside Row and Bowling Green, in the fair's north central area, are to be found all those fundamentals which contribute to man's comfort.

For the next title, try:

With his life sustained, Man seeks next for shelter—in clothing and in a home.

Cut to a closeup of that region on the map and dissolve or cut into your sequence of it.

Our choice runs to Medicine and Public Health as the next large unit. Adjacent to the zone of Community Interests physically, the subject carries also a direct relation to man's welfare. The exhibits center in the Medical and Public Health building, located on Constitution Mall and the Avenue of Patriots, but is without the full sized zone allotted to most other interests. Tie in your sequence with the title:

As sickness struck down his fellows, Man fought back with Medicine.

Follow with a map shot of the region and insert your scenes.

With the physical necessities assured, life broadens out for mankind. Enquiries are made into the structure and meaning of the world about them, and men bring the power of mind and thought to bear on their problems and interests. In other words, Science and Education commence their long and fruitful contribution to the value of existence. Housed in a building by that name, the Science and Education focal exhibit is to be found almost directly central in the fair, bounded by Hamilton Place, the Mall and the Avenue of Patriots. It is without a complementary zone, but

ALL ACES—

WITH A Rolleiflex

A SMASHING forehand drive is as easy to shoot as a home portrait with a Rollei camera! Once you have handled a Rollei you will understand why so many of America's leading professional and amateur photographers have chosen them. You see each picture in actual size before and while you make it. Yet get twelve pictures in the practical, popular 2¼x2¼" size on No. 120 or B2 roll film. They are sharp enough to enlarge to any size—but even contact prints are big enough for the album.

THE AUTOMATIC ROLLEIFLEX, (6 x 6 cm.) has a Zeiss Tessar f/3.5 lens in a Compur Rapid delayed-action shutter with speeds from 1 to 1/500 sec. and an f/2.8 finder lens. Complete with carrying case .... $\$152^{50}$

4 x 4 cm. Rolleiflex, with a Zeiss Tessar f/2.8 lens, complete with case $125.00

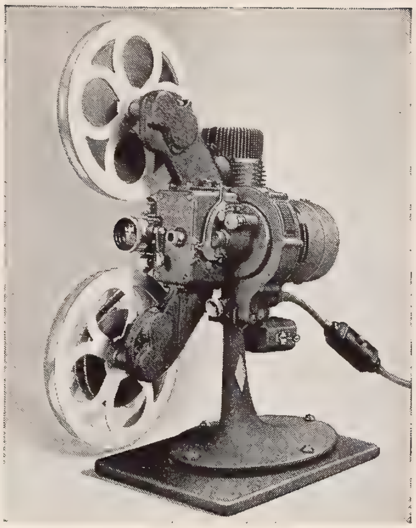
Model II Rolleicord, with a Zeiss Triotar f/3.5 lens in Compur shutter with speeds from 1 to 1/300 of a second $77.50

Model Ia Rolleicord, with Zeiss Triotar f/4.5 lens in Compur shutter with speeds up to 1/300.......... $57.50

Ask your dealer to show you Rollei cameras and get details of the big Rollei contest in which 500 CASH PRIZES are to be awarded.

BURLEIGH BROOKS, INC.
127 WEST 42nd STREET, NEW YORK CITY

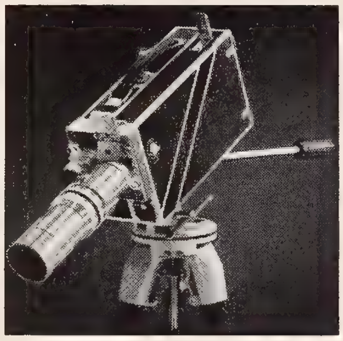
Photo by Victor de Palma with Auto. Rolleiflex, 1/500 sec. at f/8.



The New Bell & Howell "FILMASTER"

The finest moderately priced 16 mm. projector ever made. It includes de luxe features heretofore found only in the higher priced Filmos; gear drive throughout; pilot light; Magnilite condenser for 32% illumination increase. Other features: 750-watt lamp; fast 2-inch *f*/1.6 lens, instantly interchangeable; lens focus lock; separate lamp switch; two-way tilt; reverse; still projection clutch; 400-ft. film capacity. Complete with carrying case, only **$139**

A 32-volt model is also available.



Cine-Kodak Special

This superb movie camera has features such as single-frame exposures, interchangeable lenses, unique view-finder, etc. Let us demonstrate and explain them all.

●

We carry a full stock of Eastman, Bell & Howell, Victor, Keystone and other equipment.
Our shop is easy to reach by subway and there is no parking problem. Our own laboratory on the premises for processing "stills." Mail orders filled promptly. Excellent stock of used equipment.

Convenient terms arranged if desired.

COLUMBUS PHOTO SUPPLY
146 COLUMBUS AVENUE, NEW YORK CITY
(At 66th Street and Broadway)

can be indicated by a map closeup and could be introduced with:

A better and a richer life developed through Science and Education.

An almost inevitable "next" in our zonal treatment of the fair is the large and interesting area devoted to Communication. The tie in is obvious:

Eager to impart his growing knowledge, Mankind began early the development of Communication.

Picture the zone on your map and dissolve to a view of the Communications building, northwest in the fair's area. Flanking the main entrance are twin 160 foot pylons, gleaming in red and gold, while a giant mural of the subject adorns the front façade. At the rear of this great structure stands the Star Pylon, a brilliant and graceful golden star symbolizing electricity's place in the world of communication.

Sixth in the list of life's fundamental activities are production and distribution. We title the coming sequence:

With a growing need for the world's goods, Man faces the twin problems of Production and Distribution.

In the zone by that name, the focal exhibit is housed in Consumer's building, directly central in the fair, at Constitution Mall and the Avenue of Pioneers. Here, in this zone, oil and electricity, steel and glass, photography and pharmacy have their day in court. You will be hard put to it to choose between General Electric's million volt flash of lightning or DuPont's giant test tube, Kodak's building or Glass, Incorporated's glowing burners.

But save a portion of your film, for the fair has much of importance and interest yet to say. From the first, man found that he could make or use more than he could consume or get. The title for this could run:

Transportation followed, to carry Man and his materials to the world's ends.

Go to the Transportation zone, a large and splendid area on the fair's southwestern periphery. Here, in the Chrysler building, stands the focal exhibit, a rocketport of the future. Other, equally intriguing and expansive dramas are to be found in the homes of Ford, General Motors and Railroads on Parade.

Then, at last, at the other end of the fair, you will find the capstone of all man's efforts toward better living. The Government zone, surrounding the Court of Peace, is truly the high point of the entire exposition. Although without a focal exhibit, you will have no trouble in finding more than enough significant and striking subject matter. Here, history, achievement and prophecy blend into one vast panorama of organized society. Key your sequence with some such thought in the first subtitle:

Man everywhere has set up some form of order through Government.

After presenting the Court of States and the various foreign government buildings, climax the film with the strong but satisfying masses of the Federal building, then turn around for one concluding long shot of the Theme Center. Filmed from the Court of Peace or across the Lagoon of Nations, this mystic symbol of a new life may be framed through the world's banners, floating in friendly congress against the peaceful beauty of the setting sun. For this concluding shot, catch the full length of the Trylon, except the very tip, which should be cut off by the top of the frame line in the official fashion of the Fair.

A dream of Fair colors

[Continued from page 277]

views. A week could be spent taking effective shots of the sculptures at the exposition. In daytime, they stand out against trees and gardens. At night, they are subject to colored lighting. Some of them seem to float in fountains from beneath which soft tones of blue or yellow rise and clothe them.

Last upon the long list of color displays come the fountains of the World's Fair, of which the most important is the great fountain in the Lagoon of Nations, the largest and most magnificent thing of its kind that man has ever built. Here, at night, one can capture color and motion to any degree he desires.

There are hundreds of places in the 1216½ acres of the fair where color waits for the camera. Of all the visitors who have gone there so far, none has become quite so excited as the ardent color photographers. To them, it seems that their world of tomorrow is already here.

Kodak "goes to town"

[Continued from page 304]

ested in Kodak's selection of what it considers to be its twelve most important contributions from the many that it has made. One should see it for himself. The climax is the largest Kodachrome transparency ever produced.

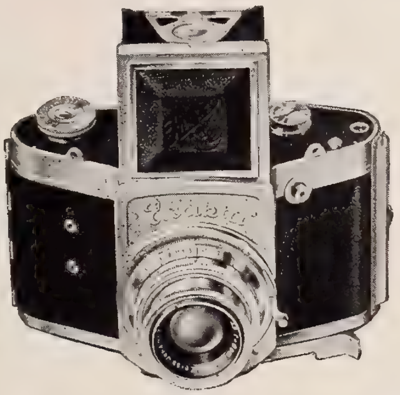
There is an illuminated diorama which explains, graphically, exactly what photography is. There is an explanation, by means of transparencies, of the differences between the types of black and white film—an exhibit that makes clear exactly what the terms, "orthochromatic" and "panchromatic," mean. You will learn near here, also, why the exposure of a given still negative may vary from one five hundredth of a second to one full second and still produce a usable positive print.

A continuous still projection tells the whole story of Kodachrome, while, of special interest to still workers, there is a demonstration of how to project en-

Exakta

THE NEW 6x6 MODEL

12 exposures on 120 roll film



THE SINGLE LENS REFLEX. IMAGE IS ACCURATELY FOCUSED AND COMPOSED UP TO THE MOMENT OF EXPOSURE. NO PARALLAX. LENSES INSTANTLY INTERCHANGEABLE. FOCAL PLANE SHUTTER — SPEEDS FROM 1/1000 TO 12 SECONDS. DELAYED ACTION. INTERCONNECTION BETWEEN FILM TRANSPORT AND SHUTTER SETTING — ONE MOVEMENT OF LEVER SETS THE SHUTTER, LOWERS MIRROR AND TRANSPORTS FILM. WIDE VARIETY OF LENSES AND ACCESSORIES FOR SPECIALIZED PHOTOGRAPHIC WORK.

Write for catalogs MM fully describing the 6x6 as well as the KINE (35mm) and V. P. (4x6.5 cm) models.

PHOTO MARKETING CORP.

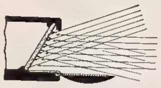
10 W. 33rd St. New York City

MINI

THE NEW UNIVERSAL ELECTRIC EXPOSURE METER

for Still and Cine

Illustration shows cell cover open, meter ready for use—set for 16 frames per second on Kodachrome. Cell cover with deeply inclined cell restricts angle, keeping out top and bottom light.



Cross section showing light acceptance of meter.

Closing of cover protects cell, no need for separate carrying case.

The MINI is direct reading. It is pre-set to film and shutter speed (or frames per second). Indicating needle points to correct stop. No need to change setting until film or shutter speed is varied, then the mere touch of a finger presets the meter to any desired combination of film and shutter speed.

Very small and light—measuring 1⅞ x 2½ x ¾ inches and weighs but 3½ ounces. Slips easily into the vest pocket.

A meter of wide range—film speeds from 14 to 38° Scheiner; stops from f:1 to f:64; exposures from 1/2000 to 60 seconds.

Price **$12.50**

MINI—like all our other meters are serviced by expert mechanics in our fully equipped repair department in New York City.

Circular DM on request.

PHOTO UTILITIES INC.

10 W. 33rd St. New York City

GOERZ

AMERICAN KINO-HYPAR LENSES

f:2.7 and f:3

will take Glamorous Color Movies of Wedding Bells, Roses, Vacations, Travels, Sports

on Kodachrome, Dufaycolor and other color films.

You and your friends will marvel at the

RESULTS

the high chromatic correction these lenses yield.

Undistorted, clear-cut images of MICROSCOPIC DEFINITION and WONDERFUL, CRISP BRILLIANCE. Focal lengths 15 mm to 100 mm. Can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

★———★———★———★———★

GOERZ REFLEX FOCUSER

—Patented—

A BOON to 16mm Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size groundglass image magnified 10 times.

Goerz Hypar lenses 3" and up allow full range of distance scale. Other lenses of longer focus require special fitting. Also useful as extension tube for shorter focus lenses for close-ups.

Extensively used in shooting surgical operations, small animal life, etc.

★———★———★———★———★

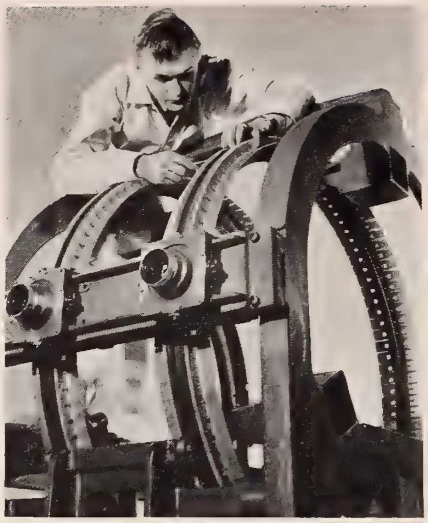
WE ALSO MAKE a variable view finder for Filmo, Victor and similar cameras, focusing microscopes, effect and trick devices, vignetters and other accessories for the professional and amateur cinematographer, and will gladly answer specific inquiries about such devices.

GOERZ PHOTO-LENSES MADE IN U.S.A. SINCE 1899

our name is your guarantee

Address Dept. MM-6

C.P.GOERZ AMERICAN OPTICAL Co
317 EAST 34TH ST. NEW YORK CITY



Drums to hold slides in one of Kodak's giant projectors

largements, develop and fix them, that may be viewed through a large amber glass window. Steps in the process are made clear as the actual work is done before the eye and the finished print is produced. Some dark room addicts may suspect a trick here, because you see the operations from a brilliantly illuminated room, and only an amber glass separates you from the dark room operations ordinarily carried out with a safe light. But see if you can detect it; the Eastman boys are very clever.

As you follow the exhibits in turn, photographic processes are explained by uniformed attendants, but save your questions about exposures in filming the fair until later, when you can get advice at the demonstration counter.

You will see a camera shutter of gigantic scale in operation, you will see a shutter timer, by which shutter accuracy is checked, and you will have an opportunity to see and film, if you like (the light is excellent), the interesting machinery that grinds and polishes lenses.

Newton's rings are shown to you in another exhibit, while a colorful globe revolves to inform you of the processing stations operated by the Kodak Company throughout the world.

Movie makers will be intrigued by the moving diorama that tells plainly what happens in a motion picture camera and in a projector. A continuous strip of film passes through the camera, through a symbol for the processing station and enters a projector, all on exaggerated scale.

Near the center of the gracious room decorated in gray and yellow, called the Hall of Light, are glass show cases, of interesting design, which exhibit all the current Eastman cameras, still and movie. Another display shows you the parts that make up an Eastman camera, so that you may appreciate the precision required. If you have even been tempted to take your camera apart to see what makes it tick, you will have all your questions answered by this exhibit.

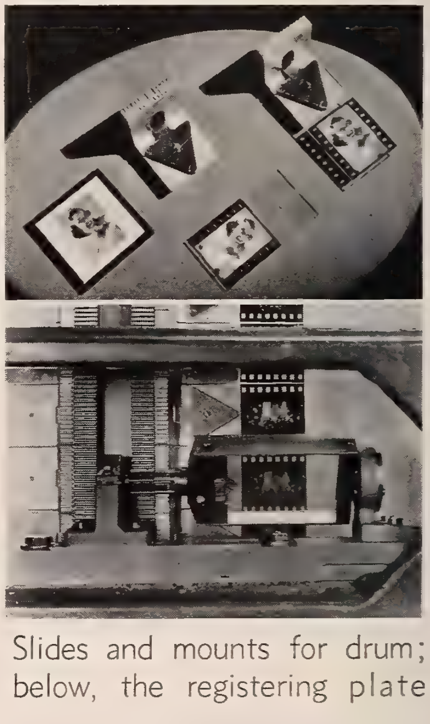
Special interests are served by a display of commercial photography centered on Eastman's all metal view camera, an exhibition of photo finishing which demonstrates the Velox Rapid Printer and presentations which illustrate the various uses of Recordak and the application of aerial photography.

Opposite is a demonstration counter where visitors may ask questions, obtain photographic advice and see demonstrations of equipment in which they are interested. Here is a model dark room arrangement that still workers will want to study.

Near the enormous plate glass window, twenty feet high and almost a hundred feet long, are pylons which present a rotating photographic salon. Camera clubs were invited to submit twenty prints for hanging, and the show is changed weekly.

Before you go outside, don't miss the photographic mural which serves as a great frieze for a section of the Hall of Light. It's among the best at the fair.

You step into the Photographic Garden next, and there you can photograph your friends against photo mural backgrounds. You can perch your subject right on the top of the Perisphere in a mural model or you can include him in a surrealistic composition in a way that will surprise him when he sees the picture. The murals are mounted on platforms that may be pivoted to follow the sun, so good lighting is insured all during the day.



Slides and mounts for drum; below, the registering plate

But, for still fans who have brought their cameras, the best is yet to come.

You may have a box Brownie or a super something, but did you ever make

PHOTOGRAPHIC
SUPPLIES
AT
THE NEW YORK
WORLD'S FAIR
•
CAMERAS
ALL TYPES
ROLL FILM
(in color and black and white)
FILM PACKS
MOTION PICTURE CAMERAS
MOTION PICTURE PROJECTORS
MOTION PICTURE FILM
(in color and black and white)
AMATEUR FINISHING
(for delivery anywhere, bound in attractive "Photo Logs")
YOUR PORTRAIT
(in our Communications Building Studio, or in action against background of the Fair)
VIEWS OF THE FAIR
(prints in color, or black and white)
"MAGIC PRINTS"
(photographic novelty greeting)
ALL AT STANDARD PRICES!
UNDERWOOD
&
UNDERWOOD
Official Photographers
STUDIO—Communications Building
STORES—Communications Building, and Constitution Mall adjoining Heinz Dome

a picture at one hundred thousandth of a second? If you have never stopped motion, you can stop it now.

In the Photographic Garden is a low structure into which you may step in your turn. Inside, you train your camera through a port hole. The light goes out and, at a signal, you open your shutter and you wait. In the little stage in front of your lens, a baseball crashes through a sheet of glass—and, simultaneously, a light flash of one hundred thousandth of a second is produced. On your film, you have a picture of the impact of the baseball and the shattering of the glass—all frozen in perfect detail by the incredible exposure speed of one hundred thousandth of a second.

Then, at a signal, you close the diaphragm and you can cart off your camera and the picture. No matter what the lens rating of your equipment, you will have stopped motion in the way that ordinarily can be done only in the laboratory. Just open your shutter, and that's all. It's the speed of the light flash that does the trick.

And so you will probably want to go through the whole exhibit again. You may want to see the display on the use of photography in the graphic arts, the presentation of the use of Eastman movie film by Hollywood, the exhibits of the scientific applications of still photography and movies. You may want to see the acetate products of the Tennessee Eastman Corporation.

You will certainly want a second look at the gem like color scenes that fill the vast screen arc in the Hall of Color.

Catching New York on the fly

[Continued from page 310]

solid automobile bearing plates "NYC." It is the famed, wireless equipped chariot of Mayor La Guardia and is entitled to a scene or two. Catch the Woolworth Tower framed through one of the ponderous arches of the Municipal Building, on the square's east side. It's a famous shot, but well worth copying. Then find a taxi with an open roof to take you to Chinatown, not far away.

11:15 A.M. CHINATOWN AND THE BOWERY. Your open top taxi makes a good turret from which to film a slow (but be sure it's slow) traveling camera scene of the two or three really picturesque streets in Chinatown. The effect on the screen of this seemingly unmotivated progress through a crowded thoroughfare has a kind of omnipotence, as if the cameraman were non existent.

You turn sedately into the darkness under the "El" where the Bowery extends, probably the darkest region, literally and figuratively, in New York. It may be a little grim for your taste, but film it to afford a contrast with the

Handy To Carry for Your Summer "Still" Pictures
KODAK BANTAM SPECIAL
KODAK Bantam Special is not only a convenient camera to carry and to use, it's a beautifully designed instrument well equipped to accept the unusual as an everyday assignment. Gives you, through modern photo-finishing methods, 2¾" x 4" black-and-white prints.
• Its lens is the super-corrected, super-speed Kodak Anastigmat EKTAR *f*.2.0...the shutter a 9-speed, 1/500-second Compur-Rapid. The coupled range finder eliminates the guesswork of judging distances...a special device centers the film automatically. Bantam Special uses a variety of black-and-white Kodak Films, as well as full-color Kodachrome—all 8 exposures. Its price—unusually low—$87.50, with leather field case. Your Kodak dealer will show you.

The sportsman's field case lends added protection and convenience.
KODAK BANTAM SPECIAL
with leather field case $87.50
•
Only Eastman Makes the Kodak
EASTMAN KODAK COMPANY
Rochester, N. Y.

Introducing

FOR 16MM. RELEASE
in sound on film

FRED SCOTT
Silvery Voiced Buckaroo

The Most Popular STAR
in
MUSICAL WESTERNS
TODAY

Spectrum Pictures
Presents

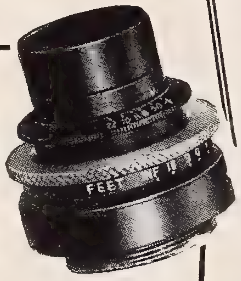
FRED SCOTT
in

Romance Rides the Range
Melody of the Plains
Moonlight on the Range
Fighting Deputy
Roamin' Cowboy
Ranger's Round-Up

Thrilling Action Westerns

Distributed Exclusively
by
CINE CLASSIC LIBRARY
1041 Jefferson Ave.,
BROOKLYN, N. Y.

DALLMEYER LENSES
now offered at
REDUCED PRICES!



Announcing a line of Cine lenses in new mounts

The same famous lenses that have been preferred for years because they stand for precision and quality. Now you can buy them (at substantially lowered prices) in beautiful chromium mounts. At last it is possible for practically everybody to work with Dallmeyer Lenses . . . get yours in time for your Summer Picture activities.

15mm F/1.5 Lens, now $60.00
1" F/1.9 Lens, now . . 40.00

(More Dallmeyer Lenses at Reduced Prices to be announced later.)

HENRY HERBERT
483 Fifth Avenue New York

cheery sequences to follow; film the barber shops; film the "hotels" with their advertisements—"Beds 25c"; film the pawnshops and the groups of fuzzy whiskered men on the street corners—all very much as they were in the old days. Then take your taxi up to Greenwich Village and Washington Square.

12:00 NOON. GREENWICH VILLAGE. To convey the transition of locale, try shooting a few street signs here and there on the way uptown, spliced (later, of course) between scenes of a taxicab passing the camera. At Washington Square, ask the cabman to get out of his cab for you while you film his feet (provided they're presentable) descending to the pavement.

The Village, presumably a haunt of Bohemians, is filled with sunlight and ruddy residential peace. But don't trouble yourself to search for the more picturesque houses. Film those on the north side of Washington Square. Film Washington Arch, a copy of the *Arc de Triomphe*, in Paris. Walk up Fifth Avenue a block and photograph the studios on Washington Mews, certainly as quaint as any in the village. Once stables for the lovely town houses you have seen on Washington Square North, these low roofed, large doored structures have proved to be ideal working studios for sculptor and painter. In one, which you may find identified, the redoubtable Grover Whalen, executive genius of the World's Fair, has a small city apartment! So, let the sequence of Greenwich Village be of somebody strolling across Washington Square, past the perambulators (so Bohemian!) and under the arch, with a scene or two of Washington Mews and a near shot of one of the carriage wide, wooden doors. Climax at the sidewalk café of the Brevoort — a cool and charming oasis.

12:30 P.M. FORTY SECOND STREET. From the Square, ride up Fifth Avenue (which begins there) on the Fifth Avenue bus. Be sparing of your scenes en route, since the best of the Avenue lies above Forty Second Street, and a moving bus is definitely unsatisfactory as a camera truck. Film the Empire State Building as you approach it on the bus, but get off when you come to the Public Library. Here the local aspect, having changed again, is movement — people walking this way and that, motors scurrying and policemen doing their patient best. Catch one of the officers as he raises his hand and puffs out his cheeks to blow his whistle. Photograph the crowds from the corner of the Public Library terrace. Affairs are alive with movement, yet different in mood from the dark earnestness of Wall Street.

2:00 P.M. ROCKEFELLER CENTER. Here is the bright and fabulous crown of the city, with the sun full upon its busy streets. An hour of our precious and partitioned off day could be spent here, for there is nothing else in New York (or anywhere in the world) comparable to these buildings. It happens that most of the angles are ready made. We urge that you stroll around St. Patrick's Cathedral and film the angled contrasts of architecture. Here, along the Avenue side of the Center, stands a bank of elms.

The day has become, as you see, a full one, yet not too full, if you can tear yourself from Mr. Rockefeller's wonders. Stroll up Fifth Avenue now, flavoring and filming. The Avenue is New York at its best, and whatever you photograph will be characteristic and local and cosmopolitan and international. Fifth Avenue ranks easily among the world's distinguished boulevards; smart stores dress their windows with an eye on the general effect; art galleries are dignified and defiant; clubs and hotels speak quietly of wealth and fine living. As a consequence, the atmosphere all along the way is distinct. It changes gradually, however, as you near Central Park.

4:00 P.M. CENTRAL PARK. Being widespread, Central Park is not a simple subject. But there is a concentration of its atmosphere in the region around the "zoo," where small children roll hoops and where there are toy balloons and scooters and all the paraphernalia of innocent merriment. Film the youngsters joggling wondrously on pony back. Film the meadows above the region of the "zoo," and the apartment buildings that flank this enormous rectangular *rus in urbe.* Moreover, if you feel minded to journey twenty blocks uptown, you can find an attractive little lake where the children sail boats.

5:00 P.M. THE HENDRIK HUDSON PARKWAY. And, now, at last, this subject brings us to the end of our daytime sequences. To convey the transition from Central Park, film the cars rolling through the park on their way uptown, then let the scene shift to a similar angle of the machines on the Hendrik Hudson Parkway.

Of the night time in New York, there is not much to say, but, if you film a few scenes here and there at twilight, the transition of tonal values is smoothed; and you need only to take your camera, then, to Times Square. It is the heart of the New York night. The daytime's shoddiness is all gone. The darkness is pressed back to the rooftops of the buildings. Things gleam and flicker and bulge, and all luminously, and all carnival like. The crowds are finished with the day; they have come loose from the residential sections and are wandering through. It is all exceedingly cinematic and a fine ending for the entire reel of New York City—this street that Chesterton said would seem a miracle to anybody unable to read.

How the League can help

ALTHOUGH the service the Amateur Cinema League can offer to its members and to amateur movie makers and still photographers who visit the New York World's Fair is largely through the publication of this special number of MOVIE MAKERS, the League will be glad to do whatever may be possible to aid individual cameramen with their problems.

Advice on specific matters having to do with the continuity and technical phases of films that movie makers are planning must, as heretofore, be limited to League members. Otherwise, other demands would interfere with service to members who are specifically entitled to it. There are, however, many sudden emergencies that visiting cameramen—both movie and still—may meet, and whose solution frequently requires but a telephonic word of advice. This, the Amateur Cinema League is happy to give.

If you meet one of these emergencies, do not hesitate to ask the League for help, by telephoning to MOhawk 4-0270, in the Manhattan telephone exchange. We shall not of course, have all the answers, but we can give you a start, at least, toward an answer, if not the answer itself.

The League must restrict to its members only a service that will be of real value to Fair visitors. This is the projection in the League's projection room of footage that its members have made at the fair. If you are a member, you are invited to bring your reels to the League and to get the advice and comment of League consultants upon them.

The aid to all filmers cannot be made more specific in advance, since individual cases will be so different. But there are some specific things that the League cannot do, either for its members or for other cameramen. It has made no arrangements with the New York World's Fair for any special consideration to be given to those who show League membership cards. To have asked this would have been to request something that would be unfair to those who are not League members. The Fair authorities are obligated to treat all movie makers and photographers alike. So, any effort to get special consideration through League membership cards will be unsuccessful.

There is no need for special consideration, anyway, since the Fair management has been magnificently hospitable to cameras and their users. The opening month of May has seen hundreds of thousands of movie and still picture makers at the fair, all of them filming to their heart's content.

The Amateur Cinema League cannot undertake to make purchases for, or to effect deliveries of purchases made, either by its members or by the general camera public. The stores of Underwood & Underwood at the fair—the large color chart of the exposition in this number of MOVIE MAKERS shows where their main store is located—can supply movie and still cameras and films, of all kinds, so that sudden demands can be satisfied. The photographic stores in New York City that distribute MOVIE MAKERS (a list of them is in this number) are ready to meet every requirement of every visitor, who has not made his purchases before he comes to the fair.

The League has not made, and will not make, any arrangements for checking

"Hi, folks!—How about a nice quiet evening with my World's Fair films?"

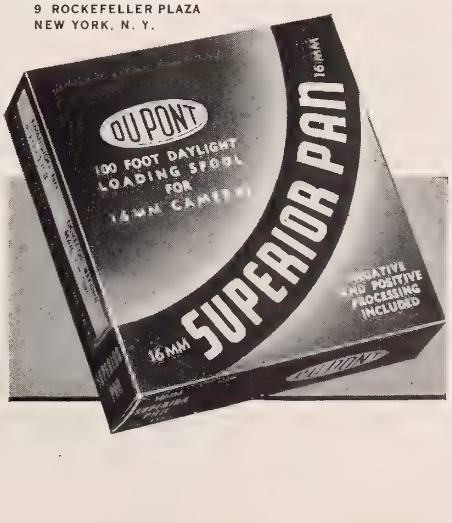
A. F. SOZIO

Here Today — Gone Tomorrow

To Make Your Fair Movies Permanent Use Du Pont Superior Pan

Long after the Fair has closed, you can still enjoy your movies of it made on Du Pont Superior Pan. Everything you take with this versatile 16mm film becomes a permanent record. The reason is simply that Superior Pan is processed by the professional Negative-Positive method. This "two film" system gives you the original negative as well as a positive print for projecting. When the first positive print becomes scratched or worn, you can replace it by having another made from the negative. When the shots you are taking are priceless or can never be replaced use Du Pont Superior Pan. Extra prints of your Fair movies will make most acceptable gifts for your friends.

DU PONT FILM MANUFACTURING CORPORATION, INC.
9 ROCKEFELLER PLAZA
NEW YORK, N. Y.


DU PONT
100 FOOT DAYLIGHT LOADING SPOOL FOR 16MM CAMERA
SUPERIOR PAN
16MM
NEGATIVE AND POSITIVE PROCESSING INCLUDED
DU PONT

AGFA-KEYSTONE
8MM

Visit the Keystone Exhibit at the NEW YORK WORLD'S FAIR Communications Building

KEYSTONE
Pocket Size K-8

Now at New LOW PRICE
$26.50 f/3.5 lens

FOR COLOR!
This handy little 8MM movie camera has *unusual features*, marking it as the best value of the year. Perfect for color or black and white.

EXCLUSIVE Film Economy FEATURE. The K-8 is unique in its ability to use Agfa single width economy film as well as standard double-8 black and white or Kodachrome when there is not enough subject matter to fill a double-8 roll.

LENS INTERCHANGEABILITY. Wollensak f/3.5 lens is interchangeable with f/2.7, f/1.9 or telephoto lenses. Adjustable mechanical iris f/1.9 to f/16.

AUDIBLE AND VISUAL FOOTAGE INDICATOR. Audible signal, and conveniently located indicator, measure exact amount of exposed film. (Exclusive patented feature.)

DIRECT VISION OPTICAL VIEW FINDER: Gives a graphic preview of the picture exactly as it will appear in the finished film.

EXPOSURE START BUTTON. Conveniently located in front of the camera. A touch of the finger starts exposure.

3 SPEED CONTROL. Quickly adjustable for normal, low or slow motion—12, 16 or 48 frames per second.

MOTOR LOCK FOR CONTINUOUS OPERATION

AUXILIARY VIEW FINDER. Gives clear view of distant shots.

KEYSTONE MFG. CO., 288 A ST., BOSTON, MASS.
COMMUNICATIONS BUILDING, NEW YORK WORLD'S FAIR

photographic and movie equipment, either at the fair or elsewhere. So far as the fair is concerned, there are many checking places—often on the outside of buildings—where one may secure a locker by the slot deposit method. In New York City, these are available in subway stations and at railway and bus stations. It will not be possible for the League to undertake the temporary custody of any equipment at its offices, which are not arranged for this kind of service.

The League cannot serve as a mail forwarding address, either on the "will call" or other basis. It is to be hoped that members will not embarrass us by requesting this help, because we cannot undertake it, in fairness to other members, who would not wish their organization to accept this kind of responsibility.

The League regretfully cannot serve as an appointment center for one filmer to meet another, because its reception space is limited. It is happy to receive members, of course, but it is sure that they will understand that the many visitors during World's Fair season will place an extra strain on the staff to serve them all, and that they will not be offended if we do not give as much time as is normally given, when the number of visitors is not so greatly increased.

The League cannot serve in any way to secure special discounts from dealers in movie and still camera equipment. The many Fair Trade laws in existence cover this matter fully, and, in addition, the League has always believed that it should not become involved in any discount situation for its members or for non members. Its function is service and not buying.

The League is not equipped to make any repairs to equipment. However, it will be glad to refer inquirers to establishments in New York City where these repairs can be made. But it cannot undertake to receive or deliver equipment to such repair shops.

The League has not worked out any photographic guide system for the fair, and it is not able to send any of its staff to the fair as guides for visiting members or others. The information in this number of Movie Makers, together with a copy of the Official Guide Book or of the Tony Sarg map, will enable every filmer to find the points of vantage for the pictures and footage he wants.

This list of "cannots" may seem less hospitable than we could have wished, but we believe that it is better, in the long run, to indicate frankly the limits of League capacity rather than to make no mention of them and then to disappoint, because requests are not capable of being met by the small staff of the Amateur Cinema League.

With this number of Movie Makers, the usual services that the League offers its members and the brief answers to the brief requests that the general public may make by telephone, it is believed that the League will aid the great majority of movie makers and still filmers adequately. It promises to do all in its power to see that you are given all the help it can provide.

Carnival of plants

[Continued from page 305]

in point of fact, that, when you happen to be photographing the more subdued background of the floodlighted buildings with the new hypersensitive black and white film, you had best exclude the leaves, for they will be overly bright by comparison, almost blanched. Moreover, night is not the best time to photograph the flowers, since few of the beds (except those in the area of Gardens on Parade) are floodlighted. Some bizarre closeups can be secured of the blossoms, by the light reflected from the buildings, which throws them into silhouette, and these might serve as a cinematic diversion from the daytime sequences—but not much more.

An interesting series of still picture studies could (and should) be made, it seems to me, of the various species of trees at the fair. There are the elms and the pin oaks along the Mall; there are also the cypress trees at the Turkish pavilion, a funereal and impressive cluster, reminiscent (to those who know Istanbul) of the heights above Ayoub. (The cypresses, I should add, are like the pines in their absorption of actinic light, and the best time to photograph them is shortly before or after noon.) Across, at the pavilion of Sweden, are white birches, quite frail and silver, like underfed aristocrats (use a heavy yellow filter against a blue sky); at the Japanese building are innumerable dwarfed trees, arboreal concentrates, fitted to the energetic smallness of the Japanese islands; down on the shore of Fountain Lake, past the willows that droop here and there in a delicate benediction, are the palms and orange trees of Florida.

The Japanese garden, like most of its type, is not especially floral, nor is the tropical garden of Brazil across the way. But Brazil has its *Victoria regias*—water lilies seldom seen here in the North. Whether or not you share an enthusiasm for water lilies, you ought to photograph these *Victoria regias*. They are immense—literally speaking. We can film them from the glass walled second story of the pavilion, letting the figures in the garden—on the mosaic sidewalks—convey the proportion. Then we might go down for a medium shot and, finally, secure a closeup of somebody's hand rippling the water near the edge of an enormous lily pad.

Still in the tropics, we should stop at the pavilion of Venezuela to photograph the native orchids, which are flown up

See the interesting
Keystone Exhibit
at the
NEW YORK WORLD'S FAIR
Communications Building

500 WATT 8mm

Brilliant Light! Cool Ventilation!

Silent Operation!

Perfect for Color Pictures • Fully Achromatic f/1.85 Projection Lens, 1″ focus • Cast Frame with heavy base • 400 Foot Reel Capacity • Strong draft directly on lamp • Pilot Light • Electric Rewind • Framer • Fixed Roller Guides • Polished Reflector • Speed Control • Universal Motor.

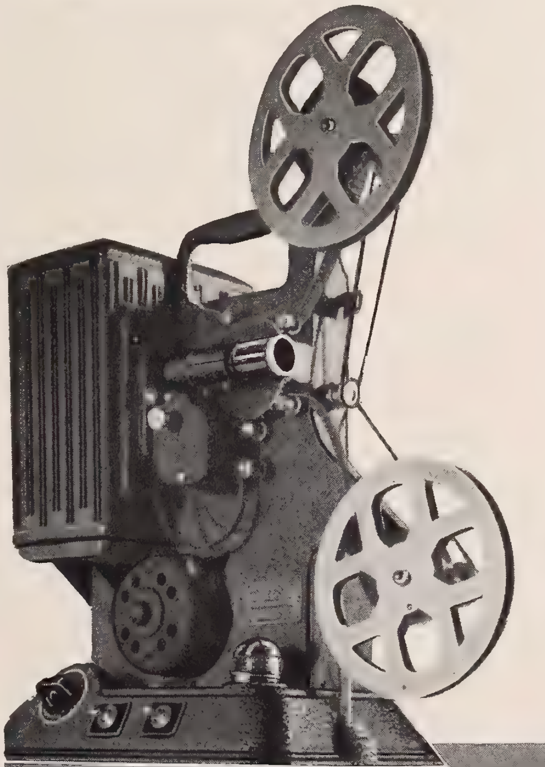
Keystone R-8 Projector is a grand buy!

Write today for literature on other models and cameras.

$55

KEYSTONE MFG. CO.
288 A Street, Boston
New York World's Fair
Communications Building
Manufacturers of
16MM and 8MM
Cameras and
Projectors.

KEYSTONE

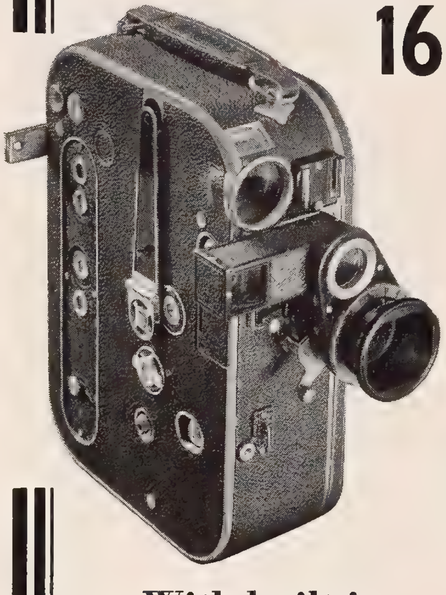


ZEISS IKON

The Ultra Modern

MOVIKON

16



With built-in Automatic Coupled RANGE-FINDER

Outstanding among the advanced features of this ultra modern Zeiss Ikon Camera is its "Contax type" range-finder, coupled to the lens. Sighting through the range-finder, your finger remains on the focusing lever while the camera is running, and important subjects are thus kept continuously sharp throughout. You can follow moving objects without having to rely on depth of focus—and you can use the full aperture of f/1.4, confident that you will retain crisp sharpness.

Its adjustable sector rotating shutter with variable speeds of 12, 16, 24 and 64 frames per second, permits shutter speeds of 1/25th to 1/1250th sec.

Uses standard 50 or 100 ft. spools of 16mm. film. Its spring motor runs off 20 feet at one winding, and a tension indicator incorporated in the view-finder shows exactly how many feet of film may be run off without rewinding motor.

Built-in finder has etched fields for three focal length lenses, with automatic parallax adjustment for 1", 2" and 3" lenses.

Additional features are: built in right angle prism finder; a signal within finder field which appears when film runs out; rewind for lap dissolves, etc.

Choice of lenses from wide angle to 7" telephoto.

See the Zeiss Ikon Movikon 16 at your dealer's.

Write for Booklet giving complete description

CARL ZEISS, Dept. CM-36-6
485 Fifth Ave., New York
728 So. Hill St., Los Angeles

by airmail from South America every now and then and attached in an odd fashion to the branches of sculptured trees. We might stop at the exhibit of Chile, with its garden of orange trees, and film the musicians in *huaso* costume. Now, let us bring our film to its culminating sequence, the five acre plot of Hortus, Inc., known as Gardens on Parade.

If we have come to Hortus directly from the Brazilian pavilion, we can smooth the transition from the *Victoria regias* to the larger area, by filming a few introductory scenes of the water gardens with their tropical lilies of Wedgewood blue and rose. The pools are eighteen feet in width and seventy feet in length, so Ferdinand would have to be a water buffalo to enjoy the lilies. But those pools are only a small part of the whole area, for Gardens on Parade are the horticultural climax of the whole fair.

Film the *Eremurus robustus*, a light pink monster, eight feet high with a four foot flower spike—and, if you film it in black and white, use a yellow filter and frame it against the sky, so that its extraordinary blossom will stand out in relief. Catch the Japanese cherry trees around the Havemeyer Garden, also with a yellow filter, showing the Trylon and Perisphere remotely in the distance.

Shoot the curious espaliered trees, thóse Twentieth Century conveniences that can be grown in almost any shape desired. Film the iron trellised fence of NYSSA and frame part of the gardens or one of the buildings of the fair behind it; add, by way of contrast, some closeups of the odd, humble, flowery things known as herbs, of which there are two or three representative gardens.

You may be fortunate enough to arrive at the fair between the tenth and the fifteenth of June, when the display of roses at Hortus, Inc., will be at its height—with 8000 selected plants of 250 varieties representing the blooms of eighteen countries (including the World's Fair rose, which is being shown for the first time). A sequence of those blooms in their various hues and sizes should be spectacular, and so should the display of hibiscus in July. But the week or month really matters little, for the gardens will parade all summer.

It is a rich region. In the history of horticulture, there has never been anything quite like it. But neither has there been anything like the fair. Everywhere you wander you come upon flowers—and upon trees and upon gardens. There are thousands and thousands of blooms; the air is made fragrant with them. In all the innumerable acres of the entire fair, there is scarcely a foot of space untouched by landscaping, so that the effect is like a pageant.

Ferdinand, to repeat, would get nowhere.

Fair facts

HERE are a number of pertinent facts regarding the Fair. Some of these will be of general interest; others will be of value in contributing the most important Fair data to your title wordings.

OCCASION: Commemorating the 150th anniversary of the inauguration of George Washington as first President of the United States, which occurred on April 30, 1789, at Federal Hall, corner of Broad and Wall Streets, New York City.

DURATION: From April 30 through October 31, 1939. No specific assurance has been given that the fair will run a second year.

EXTENT: 1216½ acres.

INVESTMENT: $155,000,000.00

NUMBER OF EXHIBITORS: 1500.

YEARS IN BUILDING: Four years, from first meeting on June 15, 1935.

ATTENDANCE HOURS: In Exhibition Area—9:00 A.M. to 10:00 P.M. daily; in Amusement Area — 9:00 A.M. to 2:00 A.M. daily.

FIREWORKS AND FOUNTAIN DISPLAYS: At Lagoon of Nations, nightly at 9:00 P.M.; at Fountain Lake, nightly at 9:30 P.M. Numerous smaller fountains run continuously.

CHECKING SERVICE: Cameras or other articles may be checked in automatic steel lockers which are situated throughout the grounds; the fee is ten cents for twenty four hours.

CHIEF OFFICERS: Grover A. Whalen, president of New York World's Fair 1939, Inc.; Stephen F. Voorhees, ACL, President of the Amateur Cinema League, vicepresident of the Fair corporation and chief architect of the Fair; John P. Hogan, vicepresident and chief engineer.

TRANSPORTATION TO FAIR: Automobiles: Private cars are not admitted to Fair grounds, but five parking lots provide space for 43,000 cars and 600 buses, at four sides of fair. Best routes to the fair, from Manhattan, across Triborough Bridge at East 125th Street, to Grand Central Parkway to Fair; from New England, across Bronx - Whitestone Bridge, to Grand Central Parkway to Fair.

BUSES: Through buses from Fairway Terminal, 125 West 50th Street, Manhattan, every five minutes, from 8:00 A.M.; Fifth Avenue bus No. 15, from 25th Street to 57th Street on Fifth Avenue, across Queensboro Bridge, to Fair.

SUBWAYS: To Exhibit Areas, I.R.T. Flushing train from Times Square or Grand Central to Fair ground station; B.M.T. Queens Plaza local from any Broadway Line station, to last stop, change to Main Street Flushing train, to Fair ground station; to Amusement Area, 8th Avenue Independent Queens train "E-169th Street," from any Manhattan station to Continental Avenue station, change to train "GG-World's Fair," to grounds. Approximately thirty minutes on each line.

Trains: Long Island Railroad, from tracks 15 and 16, Pennsylvania Station, daily every ten minutes from 9:00 A.M., to Fair ground station at Exhibit Area. Approximately ten minutes to the fair.

Boats: Steamers of the Hudson River Day Line sail from West 42nd Street pier three times daily—9:30 A.M., 2:00 P.M., 7:00 P.M. — proceed up Hudson River past ocean liners and naval ships to a point beyond George Washington Bridge, turn down Hudson to explore lower harbor, up East River to Whitestone Pier, Queens, from there by twelve minute bus to the Fair. Steamers return at once to New York City; round trip, four hours.

Fair enough

[Continued from page 269]

lagoon, the Court of States offers innumerable lovely shots of any one of its exhibits.

22. *Medium shot.* The French building, framed through the fountains of Lagoon of Nations from east side. Good light until late in day.

23. *Long shot.* British building and Empire building, framed through the fountains from west side of Lagoon of Nations. Front light all day.

24. *Long shot.* The building and pylon statue of the Soviet Union, framed through the fountains from northwest side of Lagoon. Back light in the morning, changing to side and front light in the afternoon.

25. *Long shot.* A splendid view of the Theme Center may be had from the northeast side of Lagoon of Nations, framed through the length of Constitution Mall. Front light in the morning, side and back light in the afternoon.

26. *Long shot.* The massive Federal building, at the head of the Court of Peace, filmed through the fountains from opposite side of the lagoon. Side light in late morning, changing to front in late afternoon.

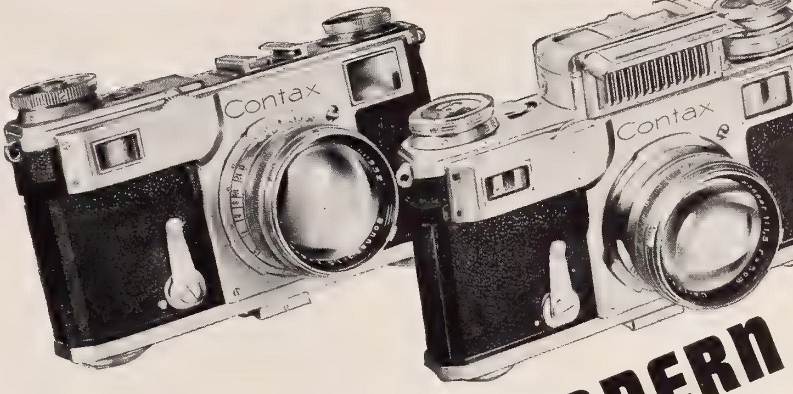
27. *Medium shot.* A full front view of the Italian building taken from the north end of Federal Place, at the foot of the Court of Peace. Good light all day.

28. *Medium shot.* A full view of the Netherlands tower and main façade, from same position as No. 27. Side light in the morning to front light in the afternoon.

29. *Medium shot.* The golden tower of the Polish pavilion, strikingly framed through the main gate of Gardens on Parade, at north end of Continental Avenue. Side light in the morning, to front light in the afternoon. Note: If your personal interests suggest adding a sequence on gardens, here is the place in your circuit of the Fair to get it.

ZEISS IKON

CONTAX II CONTAX III

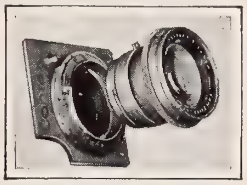


EVERYTHING IS MODERN ABOUT THE *Contax*

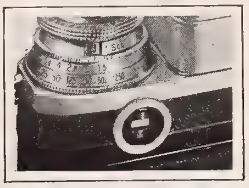
Beneath its modern exterior, Contax embodies the most advanced design and construction of any miniature camera.

Contax is not merely a small negative camera in miniature size, using materials and patterns of the past. Its entirely new design and construction offer many advantages and conveniences not found in any other camera. In Contax the 92 years' experience of Carl Zeiss in the manufacture of quality lenses, and the 77 years' experience of Zeiss Ikon and its predecessor companies in the manufacture of fine cameras, have been combined to produce a camera that is truly outstanding in dependability, accuracy and ease of operation.

Contax offers a choice of 15 easily interchangeable Carl Zeiss Lenses—but even with only one of its universal type lenses you'll be better equipped than with many a larger camera. For utmost convenience in composing and focusing, range-finder and view-finder are combined in one eye-piece . . . All metal focal-plane shutter, reliable in any temperature and climate . . . a full selection of accessories . . . and many other features which have made Contax preeminent throughout the world.

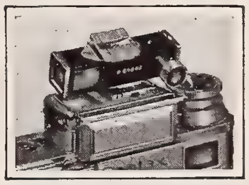


Bayonet mount makes interchange easy and accurate.



Range- and view-finder combined in one eye-piece

Natural and easy two-finger operation of Contax



The Contameter, an optical near-focusing device

Two models (II and III).
Contax III has built-in photo-electric exposure meter.

At leading dealers. Write for Booklet

CARL ZEISS, INC., Dept. C-36-6
485 FIFTH AVE., NEW YORK
728 So. Hill St., Los Angeles

HARD TO GET?

NOT WITH A CINE TELEPHOTO LENS

The toughest shots become easy with a Wollensak Cine Telephoto Lens. No wonder—the timid deer never knew a picture was taken—the camera was 200 yards away. Take "close-ups" from a distance for humor, variety, thrills . . . use a Wollensak Cine Telephoto Lens.

WRITE FOR FREE BOOK!

WOLLENSAK OPTICAL CO., 504 Hudson Avenue, Rochester, N. Y.

WOLLENSAK

8mm SLITTER

Slits perfectly 16mm width film to exact 8mm width. Die cast body with hardened steel cutting wheels. New price, each, $2.50.

DEVELOPING RACKS

Stainless steel, take 30 feet 16mm or 8mm width film. Can be used in 11x14 or 8x10 flat trays respectively. Complete with loading stand, each, $6.75. Specify type wanted.

At Your Dealers or Direct

J. C. Haile & Sons

Motion Picture Dept.

215 Walnut St. Cincinnati, Ohio.

There's a Wonderlite lamp for every photographic need.

Floods Filter Floods Enlarging lamps

Longer Life ● Higher Lumen Output

WONDERLITE CO., 14X Northfield Ave.

West Orange, New Jersey

FOR ALL THOSE INTERESTING SHOTS YOU'RE SURE TO GET AT THE

WORLD'S FAIR

Provide the Best Available

MOVIE TITLES *and* EDITING

We will give them the artistic titling they deserve—in tints, black and white or genuine Kodachrome. We'll edit them, too, if you wish at reasonable hourly rates. Our skillful handling of your pictures gives assurance of results that will give you exceptional pride in their exhibition.

We will be glad to see you and serve you when you come to the Fair.

HORNE MOVIE SERVICE

342 Madison Ave.. Box M2, N. Y. C.

Title. *Tomorrow's neighbors — Community Interests.*

30. *Medium shot.* A full view of the Contemporary Arts building, framed through the fountain in Bowling Green. Another good camera position would be the elevated ramp leading from the subway. Side light in the morning, to front light in the afternoon.

31. *Long shot.* A side view of the Hall of Fashion, featuring in the foreground the twin "hairpin" pylons. Frame it through Bowling Green fountain from a point in front of the Contemporary Arts building. Front light all day.

32. *Long shot.* A splendid view of the Theme Center, looking down the length of the flag lined Avenue of Patriots from Bowling Green. Side light in early morning, back light in midday, side light in afternoon.

33. *Long shot.* An angle shot of the Medical and Public Health building, at the Avenue of Patriots and the Mall, framed between the curve of the Perisphere and the shaft of the Trylon and looking through the legs of the Helicline. Front light all day.

Title. *"These swift messengers"— Communications.*

34. *Medium shot.* The RCA building and wireless tower, filmed from Hamilton Place looking across flag lined Avenue of Patriots. Front light in the morning, to side light in the afternoon.

35. *Long shot.* The American Telephone & Telegraph building, in a side view made by pointing the camera through the trees in the Court of Communications. Front light all day.

36. *Medium shot.* The inner side of the Business Systems building, filmed looking across the Rose Court from the southwest side of Theme Plaza. Good light all day.

37. *Long shot.* Full front shot of the Communications building, framed through the twin pylons as seen from the Court of Communications. Front light all day.

38. *Medium shot.* An angle shot of the Star Pylon, at the rear of the Communications building, either from a point on Main Street or from the raised ramp leading from the Long Island Railroad along the façade of the Hall of Fashion.

Title. *Host and Guest — New York City's own building and the great statue of George Washington, whom the Fair honors.*

39. *Medium shot.* A side view of the New York City building, from a point southeast in Theme Plaza. Front light in the morning, changing to side and back light in the afternoon.

40. *Medium shot.* A full front shot of the Washington statue, looking southwest along the Mall across the reflecting pools. Front light in the morning, to side and back light in the afternoon.

Title. *"Step right up!"—The Loop.*

41 to 45. For human interest, no record of the Fair should be without a sequence of scenes in the Amusement Area. Suggested possibilities are the Children's World, Frank Buck's Jungleland, the parachute jump (from which you can film on the way down), Sun Valley and Old New York, with Steve Brodie's famous leap from Brooklyn Bridge.

Title. *"And night shall be filled with gladness."*

46 to 50. For a spectacular climax, you cannot end your film more successfully than with a sequence on the Fair at night. Of chief interest are scenes of the fountain of Light, Flame, Water and Sound, in the Lagoon of Nations, and the displays of fireworks held over Fountain Lake.

A camera chart for the Fair

[Continued from page 275]

lights. General Electric's copper sheathed building houses a display of ten millions of volts in discharge. In front is a colorful fountain, both by day and night. Westinghouse's pavilion is built over the famous Time Capsule. Interesting reflections are available in its plate glass façade. Electric Utilities Corporation has a spillway of water on the façade of its building, which may be filmed from the inside through port holes and a glass tunnel, as well as from the outside.

20. The north half of the Transportation Area contains the Bridge of Wheels, over which flow continuous crowds; at its lower end are located the buildings of the great railway and motor industries. The Goodrich testing track and the Europa statue are both objects of great filming interest. The pageant of railways will give motion and masses. General Motors offers a street intersection of the future.

21. The south half of the Transportation Area is joined by the Bridge of Wings, the counterpart of the Bridge of Wheels. Both have colorful awnings and are illuminated at night by gas pylons and fluorescent tubes. They offer admirable filming viewpoints for the tractor trains and other Fair conveyances. The airplane industry is represented by a spectacular structure, in the form of a hangar. The Ford building has a spiral automobile track. The Firestone Singing Color Fountain and model farm provide film fare. The Marine building terminates the south end of the plaza.

22. The Aquacade and the New York State building, in front of which is a monumental statue, are places where crowds may be pictured. In the Aquacade stadium are daily and nightly spectacles full of interest for camera owners. (Entrance fee charged.) There is a relief map of New York State, in the State building, that can be recorded with fast film.

23. The Children's World demands that you make a record for the youngsters. Take a ride in and film from the miniature train on a "trip around the world." (Entrance fee charged.)

24. Times Square, another great entrance to the fair, shows a gigantic cash register which rings you up as you come in. Film it in action. A statue rising to great height from a pool is located here, backed by the monumental façade of the World's Fair Theatre.

25. Frank Buck and the adjacent Aerial Joyride are packed with interest for cine and still cameras. You can take pictures of monkeys that are not shut off by wire screens. Try to get bird's eye shots from the Joyride. (Entrance fee charged.)

26. Sun Valley will be winter in midsummer. Plenty of action is here, with snow scenes under a summer sun. (Entrance fee charged.)

27. The Parachute Jump will let you film while you are jumping, if you are not too busy gasping; anyway, you can take a shot before you leap. Watch the others "bail out" and film them in the act. Adjacent is the Cavalcade of the Centaurs, which means, in filmer's language, a Wild West show, with all that this implies. The barkers are fine subjects. (Entrance fee charged.)

28. Fountain Lake presents a nightly spectacle, with fountains, fireworks and illuminated balloons making one of the photographic high spots. Boat rides, for which there is a fee, will give chances for wide angle shots of a lot of territory.

The daily path of the sun is indicated roughly on the compass at the top of the general picture of the fair. By reference to it, one can estimate how the shadows will fall in any area of the fair during a particular period of the day.

World's Fair nights

[Continued from page 309]

many different angles. In this area, 50,000 persons can stand comfortably and, as far as the officials of the fair are concerned, they might all be movie makers and still photographers.

Still photographers may be interested in the following exposure data suggested by an amateur who filmed with a miniature camera and 35mm. Type A Kodachrome:

Fountain dominated by gas flames and fairly light colors, 1/20 second at *f*/3.5.

Water jets painted dark red and orange, ¼ to ½ second at *f*/3.5.

Dark greens and violet, ¼ second at *f*/3.5.

A high place on a Fair itinerary should be accorded to pictorial impressions of the glory of the illumination of Constitution Mall, the central promenade connecting the Trylon and Perisphere and the Lagoon of Nations. Here, the trees lining broad, mirror pools seemingly are suspended in mid air as they are bathed by beams cast from below by half buried mercury vapor lamps.

Filming the trees and their reflections in the mirror pools is within the range of the movie camera at night, and a striking composition is revealed at almost every point along the promenade. The still photographer can include, in his compositions, the luminous Trylon and Perisphere, the Fraser statue of George Washington and four towering statues, the Freedoms, placed at the intersection of the Mall and Rainbow Avenue. An exposure of about a minute, with an *f*/4.5 lens, is necessary to "build in" the subdued blue color of the

A new

VICTOR PROJECTOR

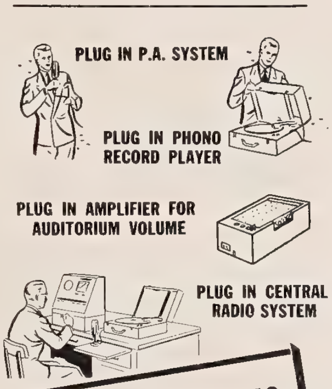
TO SHOW YOUR WORLD'S FAIR FILMS

Brilliantly *Economically* *Professionally*

LIFTOP FOR CARRYING
INTEGRAL 8" SPEAKER
SOUND PROJECTOR

$295 MODEL 40A ANIMATOPHONE FOR BOTH SILENT and *Sound*

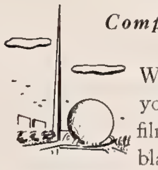
MODEL 40A ALSO HAS ADD A UNIT FEATURES


PLUG IN P.A. SYSTEM
PLUG IN PHONO RECORD PLAYER
PLUG IN AMPLIFIER FOR AUDITORIUM VOLUME
PLUG IN CENTRAL RADIO SYSTEM

VICTOR ANIMATOPHONE THE WORLD'S FAIR FAVORITE

In both New York and San Francisco Fairs you will find exhibitors recognizing these superior VICTOR features by the great preponderance of VICTOR Projectors used.

Compact—All in one—Silent or Sound



Whether your World's Fair Films are your own or augmented with purchased film—whether they are silent or sound, or black and white, or colored—or whether your film is 50 ft. or the big 1600 ft. reels—the New VICTOR 40A Projector alone gives you everything you require for that professional sparkle in your films. All, at the unequalled low price of $295.00.

Features that make VICTOR the outstanding 16mm. equipment—regardless of price—are, ingenious design for compactness, light weight, superior performance—as well as many patented mechanical features that include VICTOR'S Famous Film Protection against all types of damage or mutilation.

Your VICTOR Dealer will gladly demonstrate, or write direct.

VICTOR ANIMATOGRAPH CORP.
DAVENPORT, IOWA
Chicago . . . . . Los Angeles . . . . . New York

BETTER MOVIES
with KIN-O-LUX

For perfect movies indoors or out, under the most difficult conditions, use Kin-O-Lux No. 3, an extremely fast, panchromatic film with fine grain. Kin-O-Lux No. 3 produces such extraordinary results that we urge you to compare it with any fast panchromatic film.

For outdoor movies you can save money and, at the same time, obtain good results by using economical Kin-O-Lux No. 1 or Kin-O-Lux No. 2. Both are fine grain films possessing unusual gradation, brilliancy and latitude. No. 2 is a little faster.

Write for booklet M-61

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft...	$3.00	$3.50	$6.00
50 ft...	2.00	2.50	3.50

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

SPEEDS	Scheiner Day	Scheiner Mazda	Weston Day	Weston Mazda
No. 1.......	16°	....	6	....
No. 2.......	18°	....	12	....
No. 3.......	26°	24°	50	40

KIN-O-LUX, INC.
105 West 40th Street New York

MAKE THIS SIMPLE TEST
with a
MARKS POLARIZATION PLATE

Hold the plate to your eye and look through it at any glaring, light reflecting object. Then slowly rotate the plate in its polarator mount. You will be amazed at the way the glare and reflection fade out, leaving the object with enhanced clarity and detail.

With a Marks Polarization Plate slipped over your camera lens you can eliminate unwanted reflection and obtain increased sharpness and truer color tones.

ASK YOUR DEALER
to let you test the Marks plate—
note these features

1. 2X factor on non-polarized light, with cut off ratio of 40 to 1 or more throughout the visible polarized spectrum.
2. Ability to polarize in ultra violet and infra red.
3. Absolute color neutrality.
4. Equal polarizing efficiency throughout the spectrum.
5. The only plate with a continuous crystal structure, which can be used without a sunshade.
6. The only plate with crystal structure in optical contact with the glass.

Write today for booklet M-62

	Plate Unmounted	Polarator Alone	Combined Plate and Polarator
15mm	——	——	$5.00
19mm	$3.75	$3.00	6.75
25mm	4.75	3.25	8.00
31mm	5.50	3.50	9.00
39mm	5.75	4.00	9.75
51mm	6.25	6.00	12.25

The 15mm unit is intended for 8mm and 16mm cameras with $f/3.5$ lenses.

KIN-O-LUX, INC.
105 West 40th Street New York

Theme Center on Type A Kodachrome. The faster panchromatic films record good detail in still shots if they are exposed at one second at $f/4.5$.

Rainbow Avenue yields an especially good shot. From a vantage point on the Mall, it is possible to include, in the frame, one of the Four Freedom statues balanced against the distant Trylon and Perisphere, while across the foreground is spread a vista of glowing trees which also seem to grow downward and upside down into the shimmering waters of the reflecting pool. New York's news photographers have found that these compositions are sure fire.

It's wise to rove the grounds at night, with an eye cocked for interesting subjects.

One worth mentioning is a ten foot fountain of purest Orrefors crystal glass which plays in the garden pool of the Swedish pavilion. The glass sculpture takes the form of a coral reef decorated with symbols in emerald green and ruby red, representing the vegetable and animal life of the sea bed. Illuminated from within, the "reef" is splashed with cascades of water falling in the mirror pool. Night movie shots of it call for full opening of $f/1.9$, normal camera speed and Type A Kodachrome.

Another provocative spot is the Court of Flame, which is the focal point and main entranceway to the $1,000,000 Gas Industries building. A brief description is sufficient to indicate why it should be interesting to the photographer.

Surrounded by four, ninety foot pylons suggesting a grid of a gas stove, a vast glass cube, resting on one corner, sends skyward a gas torch of ever changing color. At night, masses of flame climbing the pylons seem to be reaching upward.

This continuous movement of flame has been created ingeniously by placing gas jets one above the other in columns, running up the faces of the pylons. A vertical flame, five inches high, burns out of each jet. Each flame overlaps the flame above, thus giving the effect of one stream of moving flame.

By means of specially designed thermostatic valves, the proportion of air mixed with the gas is controlled, so that an intricate pattern of yellow and blue flames moves up the pylons in sequence. About 2000 jets on the four pylons provide more than enough light for filming.

The diversity of the illuminants at the fair suggests several different movie treatments. The type of new illuminants —traveling gas flames, capillary mercury vapor lights, fluorescent tubes, sodium vapor lamps, etc.—might serve as a central idea to bind together any series of night scenes.

An Alice in Wonderland adventure through the prismatic scale is another idea, logical because the fair's exhibit area has been zoned in color, ranging through the scale from violet to red.

Since the fluorescent tube glows everywhere, and will show up in almost all night pictures, the amateur should know that he can examine the tube and its qualities, at close range, in a demonstration exhibit in the General Electric building in the Plaza of Light. Here, owners of focusing cameras can obtain ultra closeups of these unique lamps in half a dozen different pastel shades. By use of foot candle meters, the exhibit demonstrates the high efficiency of these softly lighted tubes. At night, the copper plate exterior of the General Electric building offers attractive shots, and especially interesting to movie makers is the illuminated stainless steel, zigzag tower, which suggests a flash of lightning.

Facing the Plaza of Light is a wide curtain of white water fountains playing against the illuminated blue wall of the Consolidated Edison Company building. Nearby, the Petroleum Industry building glows like a gigantic blue triangular lighting fixture. Concealed lights paint the gunmetal dome of the "inside out" building of United States Steel. Within a few hundred steps are a thousand bizarre photographic angles.

Exposures for exhibits

[Continued from page 297]

This exhibit offers a chance to make a movie of the entire operation of a railroad without stirring from the building.

Across the circle from Railroads is the General Motors building. Go up the ramp into the structure and get into one of the comfortable chairs which will carry you through settings of black magic. Wind your movie camera, settle back and get ready. In a few seconds, there will be unfolded before your eyes a series of the largest and most detailed model landscapes the world has ever seen. Brightly lighted, they are seen through clean glass windows and offer tremendously effective movie material.

The traveling chair will carry you from long shot to medium scenes and on to closer views and genuine closeups. It is as if you were flying in a great dirigible high above the countryside, as cities, mountains, meadows and cars shooting along highways are brought into view.

For fifteen thrilling minutes, this ride carries you through the world of the future, and dozens of movie shots will be discovered. Sit back and hold your camera as steady as possible. While the shots will not be without the evidence of some camera movement, they will make up in originality for what they might lack in technical excellence. Unfortunately, this is not a good still photographic subject, since, at the tenth of a second exposure necessary with most still camera lenses, the movement of the seats produces fuzzy results.

At the end of the "carry go round," you will find yourself deposited in a life sized reproduction of the final model set in the Futurama. Within the great building beside you, don't miss the Frigidaire exhibit, a good still or movie possibility. Here, the bacteria which are killed by refrigeration are pictured in motion, thrown on a ground glass screen by powerful micro projectors. A closeup of the slide before it is placed in the microscope, then a view of what you would see if you were peering through the eyepiece, is something that many movie makers work hours to secure. Back this up with shots of the latest in mechanical refrigerators, and you have a simple but telling story in kitchen science.

From General Motors, you will head straight for the Ford building. Walter Dorwin Teague, designer of this exhibit, says, "The Ford exhibit, in keeping with the remainder of the Fair, has been planned on a more significant and less static scale than anything I have yet attempted." He urges the photographer "to study it well before he actually photographs it, so that he may catch the full impact of its themes on his film."

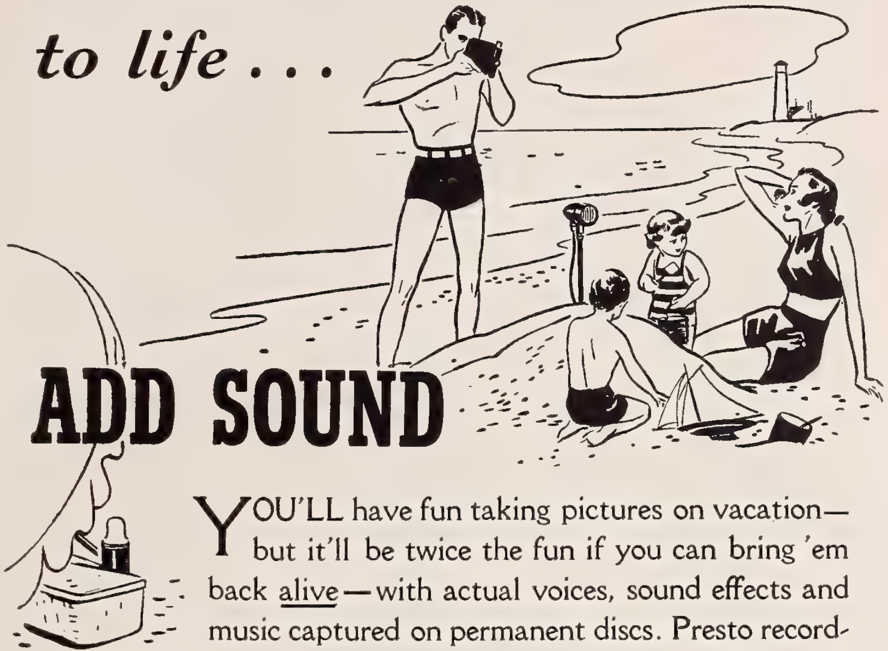
True to this theme of motion is the giant mechanical mural which dominates the entrance hall, designed and executed by Henry Billings. Too large to be filmed as a whole, it lends itself to a series of shots depicting all sorts of gears and pistons, moving shadows and chemical symbols. It sets the pace for the extensive display of machinery which demonstrates the manufacture of a modern motor car. Inside the great hall, you will find a number of segregated groups of machines, operated in sequence to show the manufacture of various car parts. The hall is well lighted, and the machines are placed so that close shots are easily made.

In the center of this rotunda is the immense, cone shaped turntable, rising in circular setbacks dotted with small animated figures. This slowly revolving mountain shows, in detail, the source and production of the various raw products used in Ford manufacture. Topping the entire display are several cars, symbolic of the united product of these many industries. Further on in courts and areaways, one may picture the many models of the Ford Motor Company.

The surprising ride on the Ford Road of Tomorrow offers many excellent viewpoints for shots of the Transportation area and of the Theme Center. The smooth roadway makes the car an ideal camera truck; if you can brace your camera against a window or door frame, the shot should be perfect. Let the car's turning supply the traveling camera effect, and do not try to "panoram" by moving the camera itself.

Nearby, the Firestone exhibit portrays making tires, from crude rubber to the final inspected product. At the exit to

Bring your home movies to life . . .



ADD SOUND

YOU'LL have fun taking pictures on vacation—but it'll be twice the fun if you can bring 'em back alive—with actual voices, sound effects and music captured on permanent discs. Presto recordings equal the best 16 mm. sound on film—yet they cost far less—one 75¢ Presto disc takes a sound accompaniment for two 100' reels of 16 mm. film. The recorder can be taken along and operated easily by anyone. Ask your dealer to write us and arrange for a free demonstration.

Complete Presto Recorders $169.50 and up

PRESTO MODEL M RECORDER

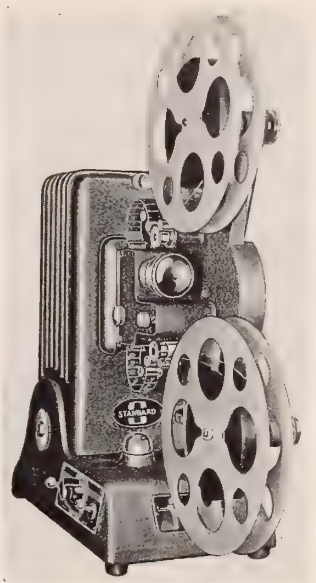
Lets you blend voice, sound effects and music to be reproduced with your silent pictures.

Two 12" turntables, operating at either 78 or 33⅓ rpm., enable you to record and play records continuously without interruption.

Recorder may also be used with any radio set to record radio programs off the air.

Send for free literature

PRESTO RECORDING CORPORATION
242 West 55th Street, New York, N. Y.
New York: EASTMAN KODAK STORES, INC., 356 Madison Avenue
Chicago: NORMAN-WILLETS SOUND PRODUCTIONS
20 North Wacker Drive
Hollywood: NORMAN B. NEELY
5334 Hollywood Boulevard



The NEW STANDARD 8MM PROJECTOR

Combining all the Features of the Finest 16MM Projector

- Forward and Reverse
- 500 Watts
- Stills
- Direct Illumination
- Safety Shutter
- Separate Light and Master Switches
- Built in Carrying Handle
- 400 Ft. Capacity
- Automatic Rewind
- Powerful Ventilation Fan
- Die Cast Construction
- Pilot Light Built in With Separate Switch

Precision Built
Price $72
Write for literature
STANDARD PROJECTORS, Inc.
72 Spring St. New York, N. Y.
MAKERS OF THE FINEST 8MM AND 16MM PROJECTORS FOR HOME AND INDUSTRIAL USE

Kodachrome
MAPS·Charts·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

New Free Services for World's Fair Visitors

1. Movie Makers visiting New York for the World's Fair are invited to use our projection room facilities and our equipment for titling and editing their films.
2. A dark room is available without cost for the use of our visitors.

Other Services

1. Movie Cameras and Projectors can be rented at reasonable rates.
2. Special fast fine grain film developing and printing service available to still photographers.
3. Fast processing service for movie makers.

Plus

An extraordinarily complete line of cameras, photographic accessories and supplies.

William C. Cullen, Inc.
In Historic Lower New York
Established 1882 12 Maiden Lane

the building is a real farm, generously supplied with animals and plenty of rubber tired tractors, plows and other up to date agricultural machinery.

The Aviation building and the Marine building both offer many more fine shots and contribute their share to your film of how modern people move about the globe.

From this world of today, you will move across the Bridge of Wings toward the World of Tomorrow.

To the south of Theme Plaza, past the buildings of Pharmacy and Metals, Westinghouse attracts attention with its strangely designed Fountain of Light. Inside the glass walled building is a giant robot responding to its master's voice by various actions of its arms, legs and head. During the day, the room is flooded with light, while, at night, artificial illumination still makes possible the use of superspeed black and white.

Try to get some shots from the balcony to the left of the robot, which will include the audience, then take close views from the floor directly in front of his platform.

Consolidated Edison Company has made a giant diorama which tells all about New York lighting. More than a city block long, the model is complete, from the television antenna atop the Empire State Building to the deepest subway tunnel under the heart of the city. Times Square blazes with light, ocean liners lie at river piers, motor traffic flows across the bridges, and even the World's Fair and Coney Island are included.

During the daylight part of the cycle, there is enough illumination so that you can get shots of the various regions. It is so large that the field of a normal lens will encompass only a small part of the whole. Several viewpoints are required to make a complete record of this exciting display.

Walking west now, you will come to the United States Steel exhibit. Here, again, models play an important part and, although they are not in motion, they offer a fine demonstration of the various parts of a steel mill. Lighting is only fair, so take care unless you have a high speed lens.

Two more displays indoors in this vicinity, that you will find to your photographic liking, are those of the Petroleum Industry and Glass, Inc. The former has set up several interesting exhibits which may be filmed, including a large animated map showing the growth of oil production. Glass, Inc., is housed in an appropriately translucent building, and there is plenty of light to film the glass blowers plying their trade. The glow of flowing molten glass and the distended cheeks of the blowers are well worth recording.

At the Wonder World of Chemistry, Du Pont presents a rare treat. The high spot is a marionette performance demonstrating chemistry's contributions to civilization. Other attractions are the spinning of rayon yarn (which, in close-ups, will form moving geometrical patterns of great beauty) and a pest control demonstration where you may see, hear and photograph Japanese beetles at their destructive work.

Nearby is the thrilling show given by General Electric with the aid of a few million volts of electricity. W. A. Gluesing, ACL, in charge of the General Electric presentation, is at hand to counsel the photographer. He suggests that color be used to film the gigantic arc which sizzles across a gap in Steinmetz Hall. Chemicals are fed into the gap to produce multicolored flames of weird and awesome beauty. He warns that there is a short period of inaction as the charge builds up, so that eager photographers should control their trigger fingers until the show really starts. Once the arc begins, you can shoot away to your heart's content, for it lasts a full ninety seconds. Exposure data for these shots will be found in the table at the end of this article.

Quite different from the crackling arc is the Gargantuan bolt of lighting that will make you have a healthy respect for these electrical experts. Lasting only a tiny fraction of a second, this thunderous display is unsuited for movies but ideal for "stills." A warning horn sounds thirty seconds before the discharge, so that the shutter may be opened to the stops given in the appended exposure table that follows.

Here follows a tabulation of tested exposures.

These data are based on the use of Super-XX film in both still and movie cameras. In some of the cases where an opening of f/1.9 is indicated, a faster lens of f/1.5 or f/1.4 would be a help in securing fully exposed shots. The movie camera speed is the normal sixteen frames a second unless otherwise noted.

Communications building

Most exhibits are well lighted, and exposures of *f*/1.9 at normal speed are sufficient. Still shots may be made at 1/10 sec. and *f*/3.5.

Goodrich building

Rubber glove making. Movies at *f*/3.5. Stills at *f*/3.5 and 1/25 sec.

Railroad building

Old engines in main hall. Movies at *f*/1.9. Stills at *f*/3.5 and 1/10 sec.

"Railroads in Building." Model displays. Movies at *f*/1.9.

"Railroads at Work." Moving models. Movies at *f*/1.9. Stills at *f*/3.5 and 1/10 sec.

Chrysler building

Rocketport and interior exhibits. Movies at *f*/1.9. Stills at *f*/3.5 and 1/10 sec.

General Motors building

Futurama *f*/3.5 to *f*/2.8 for movies. Too much camera motion for good stills. (You might try at 1/50 sec. with *f*/1.5.)

Other General Motors exhibits need *f*/1.9 for movies and *f*/3.5 and 1/10 sec. for stills. Projection of microscope slides will register at these exposures.

Ford building

Moving mural and exhibits in large hall. Movies *f*/1.9 and stills *f*/3.5 and 1/10 sec.

Firestone building

Model at entrance, rubber grove and tire making. Movies *f*/1.9, stills *f*/3.5 and 1/10 sec. (Rubber grove could stand half speed in movies.)

International Business Machines

Bookkeeping and other office machines. Movies *f*/2.8 and stills at *f*/3.5 and 1/25 sec.

Westinghouse building

Robot in glass walled room. Movies *f*/3.5 on bright day. Stills *f*/4.5 and 1/25 sec. on bright day. Cloudy day calls for one to two stops larger opening.

Du Pont building

Exhibits and chemistry show. Movies *f*/1.9 and stills *f*/3.5 and 1/10 sec.

Consolidated Edison Company

Diorama. When at full daylight part of cycle, movies at *f*/1.9, stills *f*/3.5 and 1/10 sec.

General Electric building

Giant arc. When arcs are in action, shoot movies at *f*/16 at 16 frames or *f*/8 at 64 frames. Kodachrome movies at *f*/11, 16 frames a sec., and *f*/4 at 64 frames a sec. Stills may be made at 1/25 sec. at *f*/22. Kodachrome stills at *f*/8 and 1/25 sec. Slow motion is suggested for movies, as it will give more detail in the flame as it whips back and forth. The still shutter speed of 1/25 sec. is slow enough to give the lacy effect of the moving arc.

Lightning strokes. No movies can be taken because of short flash. For stills, set diaphragm at smallest stop, *f*/22 or smaller. Set shutter for bulb and, when warning horn sounds thirty seconds before discharge, open the shutter. The flash is so rapid that one may hold the camera in his hands and get a perfectly sharp picture. For still Kodachrome, use a stop of *f*/11.

Swift building

Girls working in glass enclosed area. Movies *f*/5.6 to *f*/3.5 and stills f/5.6 to *f*/3.5 at 1/25 sec.

National Dairy Products building

Fountain with statue and moving exhibits. Movies *f*/2.8 and stills *f*/3.5 and 1/25 sec.

3 Types - PANCHRO SUPER REVERSAL
PANCHRO MICROGRAN REVERSAL
ORTHO REVERSAL
3 sizes - 16mm. 9.5mm.
double 8mm.

Gevaert

LIST PRICES

16mm Panchro Super Reversal 50 ft. $3.25, 100 ft. $6.00 • **16mm Panchro Microgran Reversal** 50 ft. $2.25, 100 ft. $4.50 • **16mm Ortho Reversal** 50 ft. $2.50, 100 ft. $4.50.

Double 8mm Panchro Super Reversal 25 ft. $2.25 • **Double 8mm Panchro Microgran Reversal** 25 ft. $2.25 • **Double 8mm Ortho Reversal** 25 ft. $2.00.

Films are 25 ft. long 16mm wide prescored enabling user to separate film into two 8mm lengths.

9.5mm Panchro Super Reversal 3—30 ft. lengths $3.30 • **9.5mm Panchro Microgran** 3—30 ft. lengths $3.30 • **9.5mm Ortho Reversal** 3—30 ft. lengths $3.30.

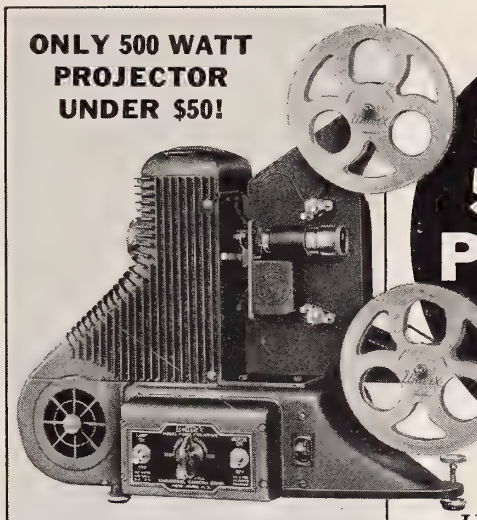
Laboratory packed in containers each holding 3—30 ft. lengths.

All films listed are processed without additional charge.

Return postage prepaid.

THE GEVAERT COMPANY OF AMERICA, INC.
423 WEST 55th STREET, NEW YORK
Philadelphia Boston Chicago Los Angeles San Francisco Toronto Montreal Winnipeg

ONLY 500 WATT PROJECTOR UNDER $50!



NEW!
8mm.
500 WATT
PROJECTOR
$42.50

No wonder this sensational new UniveX P-500 is already America's most popular high-powered 8 mm. projector! Beautifully designed and precision-built, it embodies features not found even in projectors costing several times as much. See it today. Available at many dealers on easy payment terms!

COMPARE FEATURES!

- Clear, brilliant projection up to 7½ feet x 10 feet
- High speed *f* 1.6 Projection Lens; threaded adjustment for sharp, quick focusing
- Full Die-Cast Construction; bronze finish
- Forced Draft Cooling
- G. E. Lamp Socket
- Livens up under-exposed film
- Projects Still Pictures without danger of burning film; automatic fire protection
- Brilliant full-view pilot light for threading; removable condenser

UNIVERSAL CAMERA CORP.
Dept. P-11, New York City

FREE BOOKLET

Send me illustrated booklet which describes the New UniveX 500 Watt Projector.

*Name*____________________

*Address*____________________

*City*____________*State*__________

THE *Buys* OF THE MONTH
Guaranteed by PENN

Here is the opportunity of a lifetime to obtain the camera or projector you've always wanted at a great saving. All slightly used but in guaranteed perfect condition.

A PARTIAL LIST OF VALUES:

Keystone Model A 3—F3.5 lens .. $23.50
Keystone Model K 8—8mm. F3.5 lens $17.95
Kodak Model 25—8mm. F2.7 lens .. $29.50
Kodak Model K—F1.9 lens—16mm. $52.50
Kodak Magazine F1.9 lens, 16mm. ... $87.50
Ditmar 8mm.—F1.8 lens $59.50
Victor Model 3—F2.9 Dallmeyer $52.50
Victor Model 5—3 turret model F1.9 Dallmeyer $99.50
Bolex 16mm. 3 turret model. F1.5 Meyer Primoplan $180.00
Bolex 8mm. 3 turret F1.5 Meyer, with case $165.00
Keystone A 81—16mm. 750 watt Projector $39.50
Victor Model 22—16mm. 750 watt Projector—1600 ft. capacity, blimp case $109.00
Ampro Model K. S. 750 watt F1.65 lens, with case $99.50
Ampro J. S. 500 watt F1.65, with case $89.50
. . . and many other typical values.

Remember . . . A guarantee bond is given with every purchase assuring 100% satisfaction or full purchase price refunded.

LIBERAL TRADE-IN ALLOWANCES

The Greater PENN *Camera* EXCHANGE, INC.
126 West 32nd. St., New York City

FREE
Write for PENN'S Latest 104-Page Catalog M.M.

BARGAINS
FEATURES AND SHORTS
16MM. SOUND ON FILM

Used prints, but in excellent condition. Many are equal to new. From the shelves of one of the largest sound film libraries in the world, whose very high standards make its surplus films equal to the best used subjects it is possible to buy.

$5.00 to $9.00 Per Reel

HARRIS HOME MOVIE LIBRARY
322 W. 42nd St. New York, N. Y.

Cameras Don't Bounce

PEACE OF MIND
FOR CAMERA
ADDICTS

Your investment in Cameras and Equipment needs the "All Risks" Worldwide insurance protection which *only* the Camera Policy can give. All of your photographic apparatus is insured against Theft, Breakage, Fire, Accidents and practically every other hazard:—

Insurance for One Year
up to $250 costs $5 • over $250 at rate of 2%

Why not take this sensible precaution?
– Mail coupon for information –

MARINE OFFICE OF AMERICA,
116 John Street, New York, N. Y.
Dear Sirs: Without obligation, please give me particulars regarding your Camera Floater Policy:
Name ______________________
Street ______________________
City ____________ State ________

Annual meeting of the League

The thirteenth annual meeting of Amateur Cinema League, Inc., was held at the office of the League, May 10. A generally satisfactory condition was reported. The meeting elected as directors, to succeed themselves for a period of three years, John V. Hansen, ACL, A. A. Hebert, ACL, Stephen F. Voorhees, ACL, and Roy W. Winton, ACL. At the annual meeting of the Board of Directors, held following the members' meeting, Stephen F. Voorhees was reelected as President, John V. Hansen as vicepresident, A. A. Hebert as treasurer and Roy W. Winton as managing director and secretary, to serve for a period of two years. At the same meeting, the Executive Committee, consisting of the officers and C. R. Dooley, ACL, was reappointed by the Board to serve for a period of one year. Following the Board meeting, the directors present visited the New York World's Fair in a group.

Editing as they come

[Continued from page 285]

venient for the time being. Since a finished production is my aim, I discard all scenes which are blurred and all shots in which there is little or no action, since these are likely to be dull. However, if a still scene is of great beauty or is needed to create atmosphere, it is retained.

As the separate scenes are cut from the reel, I arrange them in groups classified according to my prearranged plan. If, for example, I am editing a fifty foot reel of a river outing, containing scenes of the departure of the boat, deck sports, landing and other activities, I put all the shots of the departure together, properly identified with a scrap of paper marked "departure." The other groups are likewise assembled in the same manner. Various devices for identifying scenes conveniently during editing have been explained in Movie Makers from time to time. I prefer to use the little scraps of paper for the purpose.

When the film has been separated into individual scenes completely, and all the shots have been placed in their proper groups, each group is subjected to a further examination so that the various shots of that group can be spliced into the film in their proper sequence.

The sequence of the departure of the excursionists might, for example, consist of three parts—persons boarding the boat, passengers finding seats on deck and the ship pulling out into midstream. In that case, I should arrange all shots of the group in that order. In editing, I usually make an effort to follow the actual order of the occurrence of the scenes, although I sometimes deliberately change that order to enhance the interest of the film by leading to a climax.

On a recent excursion up the Hudson, I photographed, at the very start of the trip, a pair of young people doing a "jitterbug" dance. This I spliced in at the tail end of the journey, as it seemed to be the best shot to climax the activities aboard ship.

When all the film strips have been assembled in their proper order, I find it quick work to splice them together. When the film is assembled, I put on the end leader and screen the picture backward and forward a number of times. I note what changes are desired, if any, to make it more effective, and I do supplementary editing where necessary.

The rejected strips will have accumulated into quite a big heap by now. These I edit in exactly the same manner as I did the finished reel, splicing the rejected shots in the same order as that of the good footage. I then project this secondary reel a number of times and, as a result, often return to the good film some footage which I had previously rejected.

If I am interrupted in my editing, I put everything away carefully, being sure that the film strips are placed in small boxes suitably labeled. Or, I may wind them on fifty or hundred foot spools if they have already been assembled in that length. They are thus readily available for the resumption of editing activities.

I follow the same procedure as every processed roll is returned to me. The additional parts are spliced together in the sequence which my scenario calls for, which is usually the order in which I film. However, should this not be the case, subsequent shots may readily be inserted in the material already edited, as I list on paper every shot in the order in which it appears in the film. I, therefore, can easily locate the point at which the insertion is to be made.

When the film has been completely assembled, I call in some neighbors who know nothing of amateur movie making. They are usually excellent critics and don't hesitate to tell frankly whether any part of the film does not appeal to them. Out it goes if they say so.

The film is now ready for titles. I never make them until all the shooting is finished and the entire reel has been edited completely. The titles are then photographed in the order in which they are to be used. The last step, the insertion of the titles, is then quickly accomplished.

As a finishing touch, I remove all dust and dirt from the film by running it through a piece of silk plush which has been moistened in film cleaning fluid.

I have found that editing at once enables me to get a good idea of what additional material is needed when I am filming a picture of any length. With this method, I can plan a picture more effectively and more easily. I find that mulling over the sequences of a picture in between editing and shooting parts of it often results in new filming ideas. It likewise gives me an opportunity to think forward to the titles and, on occasion, to plan some shooting to fit a title which may occur to me while screening the film in its production stages.

In following the method I use, I enjoy all the delights of making a picture which has evolved by easy stages. I am never overwhelmed with the magnitude of the task before me. So, I edit at once and find it one of the most fascinating phases of movie making.

Fair "stills" for everybody

[Continued from page 281]

on the early stages of the Lagoon show. Wait not only until the three main spouts of water are shooting up a hundred feet, but, also, catch the outer rings of smaller spouts.

Later, if the music has not held you spellbound, make exposures to show the gas flames and, finally, the fine water spray with fireworks.

Watch out for your expensive cameras and fine lenses if the wind is blowing toward you, because this is salt water pumped from Flushing Bay. When the fountains shoot to their highest, a breeze will carry the finer spray for half a block.

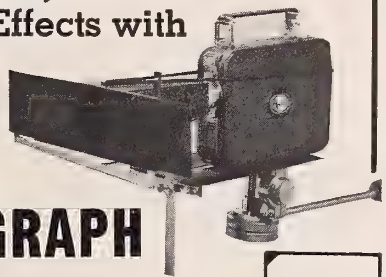
An ideal vantage point is from the roof of the French building; but the two ends of the foreign pavilions opposite will give you almost the same bird's eye view of the display, with the added possibility of getting a bit of the Theme Center in the far distance when the fountains are low. Such a view would call for a time exposure, since the Perisphere is rather dimly lighted by projected pictures of blue sky and clouds to give a sense of motion.

Standing on the edge of the Lagoon, you can silhouette against the brilliant fountain a young couple or some children against the reflected lights in the pool, giving that human touch.

Night also will more than likely be the best time to get colorful pictures of the New York State Amphitheatre. Here is held the famous Aquacade of the Napoleon of the show business, Billy Rose. Here, also, will be the best place to see the much talked of fireworks display on Fountain Lake, which is said to be the largest blow up that the world has ever witnessed in one spot.

When you buy tickets for the Amphitheatre, see if you can get either front row seats, for a clear view over the water to the stage, or rear seats, up in the top

Outline Your Screen Subjects in New Kinds of Framing Effects with the New . . .



BESBEE EFFECTOGRAPH

Whether you film outdoors or indoors, you can now frame your shots in practically any shape with the new Besbee Effectograph. The Effectograph attaches to any 8mm or 16mm camera, and may be used in the hand or on a tripod. Makes possible unusual mask shots and ten different iris-in or iris-out effects formerly possible only with very expensive equipment. Lightweight, easily centered, always in correct position. Also acts as sunshade. The complete Effectograph outfit includes . . .

9 Different Masks
10 Different Shutters
5-Inch Camera Hood
Automatic Slide
Tripod Platform
Handle
Connecting Braces

All for Only **$12.50**

At Your Dealer or Write for Descriptive Booklets

BESBEE PRODUCTS CORPORATION
TRENTON, NEW JERSEY

This Summer Abounds in Photographic Opportunities

These Meyer Lenses Can Help You

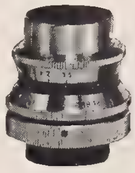
A Fine Telephoto Lens for Movie Makers

Meyer Telephoto Lenses for 8mm and 16mm cameras come in a wide variety of focal lengths and speeds.

They provide you with the typical Meyer advantages of extreme sharpness to the very edge of the field and high correction for color photography.

Whenever you need to "bring the picture to you," Meyer Telephoto Lenses are the perfect answer.

Speeds from f/1.5 to f/5.5; focal lengths from ½ inch up.



Lens Requirements for Color Photography Are Strict

That is why both Lerechrome and Devin one-shot color cameras for still photography are equipped by their makers with Meyer Lenses as optional standard equipment.

If you use Kodachrome for still pictures or movies, or employ any other color process, you will appreciate the high color correction and sharpness of Meyer lenses.

There is a Meyer lens for almost every still or movie camera having lens interchangeability.

WRITE FOR PRICES AND BOOKLET M-6

HUGO MEYER & CO.
39 West 60th Street New York

WHEN IT COMES TO CAMERAS COME TO
RabSons
Camera Shop

"The Personal Attention Camera Store"
•
Authorized Agents for All Standard Makes
•
TRADES ACCEPTED
•
RABSONS CAMERA SHOP
1373 Sixth Avenue
New York, N. Y.

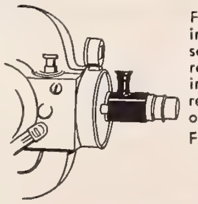
•
"NORTH SEA"
•
A thrilling, dramatic saga of the gallant North Sea Fishermen from Scotland. An outstanding documentary of these hardy trawlermen.
3 REELS . . . 16 MM SOUND-ON-FILM
PICTORIAL FILMS, INC.
1650 Broadway New York City

BARGAIN PRICES
ON ALL OUR PHOTOGRAPHIC EQUIPMENT
- 30 x 40 beaded screen with case...... 3.50
- Movie tripod custom-built............ 5.00
- Slightly used A-72 Keystone projector 300 watt complete with de luxe carrying case and screen all guaranteed......39.50

Buy Direct And Save—Free Bargain List
WHOLESALE CAMERA SUPPLY CO.
41 Union Sq. Box 29 New York, N. Y.

ANIMATED CARTOON & CARTOONETTE
—TITLES—
At your dealer or write—
MOVIE SERVICE
555 Southern Boulevard
New York City

OPTIAX VIEWER



For centering and framing close-ups, titles, inserts, etc. No title board required. Shows actual image 10X magnified, direct along the optical axis of the camera lens.
For 16mm. cameras.
$12.50
postpaid
Illustrated folder on request.
ART. WOLFF
1423 E. 53 Street Chicago, Ill.

of the grand stand, where there are splendid possibilities for bird's eye views of the fair and of the Lake activities.

Of course, water exhibitions in the daytime will be easier to photograph, and, no doubt, just as fascinating. But don't go into the Amphitheatre during the middle hours, between eleven in the morning and three in the afternoon, or you will have the sun dead in front of your camera, since the seats face south. You might spend that part of the day on a boat ride around the lake, shooting toward the stadium and making views of the various amusement concessions which line the shores.

There are numerous buildings which I have found unusually interesting as photographic material, (I detest that word "photogenic" now so much used).

The Star Pylon, a free standing column of clear, varnished, pine wood, is behind the Communications building and in front of the exit from the Long Island Railroad Station. A general view from the west, taken around three in the afternoon, with clouds on either side of this tower, to give a broader effect, and with the spike at the top glistening in the sun, makes an imposing picture. Then try an acute angle view with a wide angle lens. Point the camera straight up, nearly from the base of the pylon.

The main front of the Administration building, although it has been much photographed, still remains (next to the Theme Center) the best title picture you may get. It has the name, date, flag and a figure in keeping with the general mood of the prevailing Fair sculpture. Part of the Theme Center itself can be brought into the background of the picture.

Photograph the upper part of this entrance around three in the afternoon, with the sun cutting across at a sharp angle. Make the exposure fast enough to catch the World's Fair banner opened out in a clean swirl. An exposure of *f*/5.6 or *f*/8 at 1/200 of a second on fast panchromatic, with an orange filter, will probably give the results you want.

A good example of the way in which a shot of detail and a general view can supplement each other is shown by my two pictures of the Chrysler building. The general view from the southeast, kept in a dark key with afternoon sun, and the tree formations acting as foils to the lines of the building, has a certain stubby feeling compared to the striking simplicity of the single pylon counterbalanced by the right hand dark area and the one amusing puff cloud. Long shadows, as you will note, bring out not only the relief details and roundness of architecture, but, in addition, show the texture of material used—stucco in this particular instance.

Always try to simplify your arrangement of objects, even when making wide angle views. Avoid poor tree branches,

WORLD'S FAIR FILMS NEED

World's Fair

TITLES
Your pictures of the Fair will be valuable to the World of Tomorrow only if they carry clear, well made titles and logical editing. Our long experience in both is your assurance of perfect results. World's Fair visitors are invited to our office for helpful consultation on all titling and editing needs.
TITLES IN ATTRACTIVE STYLES
COLOR BLACK & WHITE
8MM. or 16MM.
STAHL
EDITING & TITLING SERVICE
Successors to Kodascope Editing & Titling Service, Eastman Kodak Co.
33 W. 42 St. New York, N. Y.

MAKE YOUR "FAIR" PICTURES WORTHWHILE
Don't return from the FAIR and find that the pictures you took are worthless and disappointing. We're right in line to the Fair, it only takes a few minutes to have us check over your camera, make suggestions, that will prove invaluable to you.

Our foremost concern is to help every Camera Fan whether beginner or expert—get better results. We have a complete stock on hand to fill every need. OUR PRICES ARE RIGHT.

ARE YOU ON THE LIST?
Send us your name today, we'll put you on our mailing list to receive "The CAMERA HOUSE NEWS", absolutely FREE!
THE CAMERA HOUSE
728 LEXINGTON (bet. 58th & 59th Sts.)
NEW YORK CITY

New York or California
It makes no difference just so you stop in Kansas City and see US.
Headquarters for Eastman, Bell and Howell, Leica and all the other good ones.
Complete stocks and plenty of help to give you all the information you want.
BARNARD'S
COUNTRY CLUB PLAZA, KANSAS CITY, MO.

★ *FINE GRAIN* ★
FINISHING
Entrust your developing and enlarging to laboratory experts with the camera man's eye for artistic photographic achievement. The finest equipment plus technical skill assures you the finest results.
REASONABLE PRICES
Send for price list and FREE mailing bags.
SCAVERA
Photo Laboratory
580 FIFTH AVE., DEPT M,
NEW YORK CITY

disturbing buildings in the background, moving objects that may blur. In most cases, better compositions, more startling prints, will result from concentrating on details of buildings. The pylons, entrances, fountains, sculpture, with a few clouds or persons to balance the composition, will tell the story better than a view of an entire box like structure.

Whatever strikes your fancy can be photographed in one of the few basic patterns: as a closeup; in a composition balanced by one other opposing mass; in a triangular (or pyramidal) formation; as a square or a circular composition, or, finally, as an S curve of beauty. You will get an interesting picture of any object if you can work it into one of these groups.

Throughout your travels about the fair, try to resist wasting film on gray days. The very color and masses of these buildings of tomorrow call for clean, blue skies, for contrast and shadows. At night, it is another story; on some occasions a foggy, overcast sky will reflect the lights down on the buildings and bring out detail in the tops of towers and pylons that would be lost on a clear night. Distant views are not so effective in the fog if you want detail in the background.

Leave orthochromatic film at home, because you are not taking portraits, and the speed, color balance and fine grain of the new, fast panchromatic films will cover any problem you may run into. With the thousands of people swarming about, you will be glad to have the superspeed and added advantage of using filters, yet still retain the opportunity to stop motion with a short exposure.

By all means, have a comfortable carryall case, with soft shoulder strap. After trudging around for several miles in the heat of a typical New York summer's day, stop at some cool, quiet spot, a garden bench under a tree perhaps, or a café. Rest your weary "dogs"; clean and reload your cameras; pack up tightly the used film that you have taken so much trouble to expose, but which can be fogged in a split second if treated roughly.

If you want titles or notes on certain views, then write them on small gummed labels and paste them on the used film boxes while the information is fresh in your mind.

A wide angle lens, even for a miniature camera, is indispensable in your trip through the Fair grounds. Without one, half the best shots you see will be sacrificed. It soon will become apparent to you that very few complete views of buildings are possible without at least a sixty five degree lens on your front board, since the planners just haven't left room for you to get back far enough in most instances.

If you now have a one lens miniature camera (which will certainly take care of half your needs), your best bet would

AT THE FAIR

For a brief period, you may see the world's achievements in art and industry.

AT KLEIN & GOODMAN'S

there is always a permanent exposition of the achievements of modern photography. Here, you may see the latest and best developments in still and movie apparatus, equipment and supplies.

Don't fail to visit Klein & Goodman when you are in Philadelphia. We are specialized service experts to the photographer, whether he handles a movie camera, minicamera or any picture making outfit, large or small. We help you to modernize your equipment by giving you a generous allowance for trade-ins. We have expert photo finishing and enlarging service and expedite the processing of your films. Our projection rooms are at your disposal for demonstration of the latest types of equipment and for the showing of your own films. Convenient terms through Commercial Credit Co. on cameras and equipment.

KLEIN & GOODMAN
18 SOUTH 10 ST. PHILADELPHIA, PA.

Come to see K & G . . . for everything in Photography

Wherever you go ...you're "set" with a WESTON

Nothing can *stump* you this summer if you take a WESTON along. The brilliant color shots at the Fair . . . the high contrast scenes in the woods . . . the sparkling water shots at the shore . . . *every picture you take under every condition will be correctly exposed.* For you're *set right,* whenever or wherever you use WESTON settings. You can be *sure* of this, because you can be *sure* of the dependable accuracy of the WESTON instrument and photocell . . . sure, too, because WESTON'S *correct viewing angle* measures and records only the light the camera "sees". Your dealer will be glad to demonstrate the WESTON model you need . . . or, write for complete literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

©N.Y.W.F.

WESTON Exposure Meter

MEET THE NEW
QUICK-SET "JUNIOR"
TRIPOD
3
SECTIONS
●
24½" LONG
TELESCOPED
●
WT. 3½ LBS.
●
Price $15
Like all other "QUICK-SET" products the JUNIOR tripod is designed and built for perfect performance.
FREE! Beautifully illustrated Booklet on this and other QUICK-SET equipment mailed on request.
WHITEHALL SPECIALTY CO.
1238C FULLERTON AVE. CHICAGO, ILL.

WORLD'S FAIR TITLES
I have made a special motion background consisting of a revolving earth with clouds in motion for your Fair picture. This, combined with 3 dimensional letters and a colored base film, gives an out of the ordinary effect. 8 words 35c—8 or 16mm. Literature and samples on request.
HAZEN COON
H. C. FILM SERVICE
12191 Ilene Ave. Detroit, Mich.

—KODACHROME—
"THE BLOOMING DESERT"
Gorgeous Cactus Blossoms and other Desert Flowers 100 ft., $15 (dupe.). 100 ft. (original) $25
Send for Free TRAVELETTE booklet.
GUY D. HASELTON
7936 Santa Monica Blvd., Hollywood

LAACK
F:1.3
ULTRA SPEED LENS
You can laugh at poor light conditions with this super speed objective. Speed up the camera for slow motion and get perfect pictures. In micrometer focusing mounts.
8mm. ½ in. Focus
For Keystone and Stewart-Warner 8mm. cameras. Focuses 1 foot to infinity.
$49.50
16mm. 1 in. Focus
For Keystone Filmo, Bolex, Victor and Paragon 16mm. cameras. Focuses to 2 feet.
$59.50
F:1.3—1" for Filmo 75, price......$64.50
Burke & James, Inc. 225 W. Madison St. CHICAGO, ILL.

be to pick up a two and a quarter by three and a quarter inch, or nine by twelve centimeter, or larger, folding film pack camera—second hand. Look for one with quite a bit of rising and side motion on the front board, a good $f/4.5$ lens of about a fifty degree angle and a separate wide angle lens covering up to eighty degrees. If the cost of this is too much of a factor, get a Proxar supplementary lens which will enable you to cover about sixty five degrees with your regular equipment. The larger camera, however, will be handy for many years to come; it will take the larger cut color film, and, if it has double extension bellows (as it should), no doubt it will lead you into new fields of work and give you, in combination with your smaller camera, a complete outfit for any eventuality.

The Fair's great shows

[Continued from page 279]

man exhibit. But, in this case, each picture depicts a successive stage of movement, like the frames in a strip of motion picture film. They are projected one after another, in series, to give the illusion of motion in the same way that it is achieved by an amateur movie projector.

However, amateur silent movies go through the projector at the rate of sixteen frames a second, while the Perisphere's "sound movies from lantern slides" are projected at the rate of 7.2 a second—a speed sufficient to portray motion smoothly, since the projected ranks of men march toward the camera, and there is no movement across the screen.

Because of this slow projection, it was feared that the scene might flicker. Many precautions were taken. The music was carefully synchronized to reduce a possible unpleasant effect, and the marchers who enacted the scene were paced by means of a mechanical guide which was interlocked with cameras and the sound record.

Fears proved needless, for the projected motion pictures are smooth, with no appreciable beat or flicker.

The slides are mounted on the drums of huge projectors like those in the Eastman show. They are so accurately mounted on the metal castings, and these are so precisely placed on the geared drum, that the effect is that of putting metal gear teeth on the film itself.

The electrical interlock that controls the projectors and the optical means of producing a rock steady image are similar to those used in the machines in the Eastman Hall of Color.

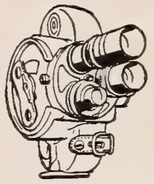
The difference which produces the motion picture image is this: each projector has two drums, and to each drum four sets of slides are fastened. Two sets show the marching men and two sets project the crystal curtain.

SOUND *Advice* on SOUND
Everyone dreams of adding sound to his movies. Some few do it. More can, because the cost need not be excessive. Ask us about it.
Joseph P. Hackel
Professional producer of silent and sound films, president of Photographic Fair.
CAMERA SHOP SPECIALIZING IN INDUSTRIAL FILM PRODUCTION
OFFERING
FREE TECHNICAL HELP
Silent or Sound
Free use of Sound Projection Room
Large stock of cameras, projectors and Movie Accessories
Photographic Fair, Ltd.
144 East 57th Street New York
Telephone Wickersham 2-9742
SPECIAL MOVIE GADGETS AND EQUIPMENT DESIGNED TO ORDER

Judge Light and Shade as Professionals do!
MONOTONE & COBALT VIEWING FILTERS
for panchromatic film
ORTHO VIEWING FILTER
for orthochromatic film
$1.50 each—with case & neckcord
Optical Development Corp.
1560 Broadway Dept. K N. Y.

WE MAKE TALKIES OUT OF YOUR SILENT FILMS!
Narration and music on phonograph records according to your specifications. Recording for 200 ft. 16mm film, or 100 ft. 8mm film as low as $6.00. Write us.
CINE RECORDING STUDIOS
304-305 Peck Bldg. Kalamazoo, Michigan

REDUCTIONS
ENLARGEMENTS ●
DUPLICATES ●
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO



FAIR SHOOTING
At the World's Fair, you will need the best equipment possible to bring back your movie record of the World of Tomorrow. Let us equip you with camera, accessories and film that will give you the finest results. ONLY THE BEST is worthy of this unusual opportunity.
BELL & HOWELL HEADQUARTERS
8mm-16mm Cameras. Projectors—silent & sound
SOMETHING NEW! Record your impression of the Fair on discs. It's easy! Play on any phonograph! Make your own talkies! Presto recording outfit does it. Send for information.
MOVIE MAKERS MART
1771 E. 12 St. Cleveland, O.

The synchronous motor of each projector compresses a spring, which, when released, causes one drum to rotate to the point where the next slide is in line with the optical system. The controlled rebound of the spring then causes the companion drum to move. By taking advantage of the spring motion, the apparatus moves the 200 pound drums with less energy than is required to operate the aluminum bladed shutter system in front of the projectors.

The spring system shifts the projection alternately from one drum to its companion, with the effect of a pendulum; but, also, there is a shift, every time, from each slide on the individual drums to the companion slide, before the drum makes its next movement. This is done by "cross dissolving" from one slide to the next, with the shift of light between the slides controlled by revolving shutters.

The ten projectors do not all operate at one time to project the marching ranks. Sets of five projectors alternate during the eighty three and a half seconds that the ranks march. Then, for the second rotation of the drums, when the spreading crystal curtain is projected, all ten of the great machines function, for it is necessary to project the crystal curtain at four levels, to cover the whole interior of the dome.

To accomplish this feat, the ten projectors function as forty separate projectors. Together they contain one hundred complete optical systems, including the largest long focus *f*/1.6 lenses—one hundred of them—ever made commercially.

The lenses projecting the curtain of spreading crystals are tilted to provide projection at the various levels of the dome, with the rays for projection at the zenith deflected upward by mirrors. Projection of the crystal curtain is at the rate of 3.6 images a second, half the speed of the marching action.

In taking the movies on slides, the problem, in addition to the photographic task, was to show the ranks of marchers walking on nothing and past nothing. In a studio, a black velvet hill was constructed over which the marchers tramped toward the camera. Careful directional lighting produced an image of the marchers only, giving an effect as if they were walking on air. The cast consisted of 225 persons, whose number is multiplied on the walls of the Perisphere by means of the ten projectors. Photography was under the direction of Fred Waller, veteran specialist in movie tricks and an author of articles on this topic in Movie Makers.

It seems safe, even now, to say that the New York World's Fair 1939 will be remembered for decades for its spectacles. This is because they turned loose those engineers and let them go the limit in trying to awe the visitor with things spectacular. It is science turned playboy.

Untangling filter facts

[Continued from page 290]

1. Yellow Filter.

A yellow filter "holds back" or absorbs blue, but passes other colors. *Rule:* use a medium yellow filter to record, on film, sky effects, so that they will appear much as the eye sees them. Use it also with a telephoto lens when taking distant shots, because it eliminates the effect of haze.

2. Red Filter.

A red filter "holds back" violet, blue and green, but passes red, orange and yellow. *Rule:* use the red filter to get very dark skies or water and to produce strong contrast between white buildings, snow covered mountains or white clouds and the sky.

3. Green Filters.

A green filter "holds back" red, orange and blue, but passes green, yellow and some blue green. *Rule:* use a green filter when filming green shrubbery or trees in landscape shots. It will help to distinguish, on the film, the various shades of green of the scene.

Since filters retard light of one color or another, it is obvious that they reduce the total amount of light that is admitted past the lens. So that this will not result in underexposure, we must open the lens diaphragm wider to compensate. This necessary increase in exposure is spoken of as the "filter factor." It is expressed as a numeral associated with the symbol "x", meaning "times" thus: 2x, 4x, 6x, etc.

There is no problem in interpreting these factors, for 2x simply means that twice as much light is required with a filter of that factor as would be needed for normal exposure were the filter not used; 4x means that the filter having this factor will necessitate four times normal exposure to get correct results.

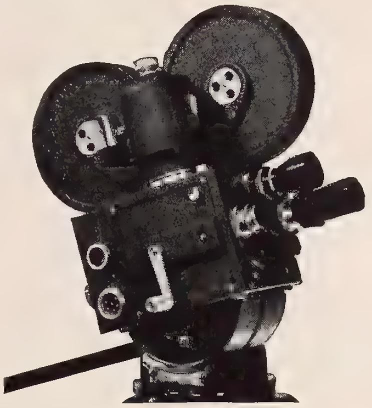
Since each diaphragm opening gives double the exposure of the next smaller aperture, we can reduce this factor very simply to terms of diaphragm openings. Since 4x means four times normal exposure, and since every stop that we open the lens admits twice as much light, we should open the diaphragm two stops above normal for a 4x filter.

Filter factors vary with the type and brand of film, and it is important to ascertain the correct factor for each film type from the manufacturer of the film or of the filter. The League's technical department is always ready to help members with this question.

There are many filters other than those that have been mentioned in this discussion. There are diffusion filters for obtaining soft affects, neutral density filters for reducing exposure without

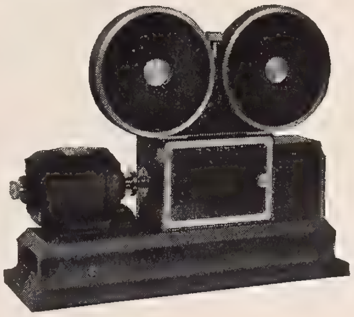
PROFESSIONAL
16mm SOUND

The compactness, simplicity and operating economy of B-M 16 mm equipment makes the sound film available for solving a great variety of problems previously denied the benefits of this powerful medium.



B-M SINGLE SYSTEM

For the finest theater quality of film and sound recorded together on the same film, nothing, in any size, surpasses the B-M Sound-Pro Camera.



B-M DOUBLE SYSTEM

Where conditions make it necessary to film your action and record your sound on separate negatives for flexibility's sake, you can be certain of high fidelity, professional sound by using the B-M Model D complete recording system.

Write for Bulletin M-6 and tell us something about your application of 16 mm sound films.

B-M

The BERNDT-MAURER Corp.
117 EAST 24th STREET • NEW YORK, N. Y.

QUALITY PRODUCTS *by* SUNRAY

Enlargers
Enlarging Easels
Clamp lamps
Tripods
Professional Lighting Equipment
Camera Stands

See the Sunray Line at your dealer or write for Descriptive Literature.

SUN RAY
Photo Co., Inc.
138C CENTRE ST.
NEW YORK, N. Y.

BELL & HOWELL FILMO
Home Movie Headquarters
DESERET BOOK COMPANY
44 East South Temple Salt Lake City, Utah

For Rent . . .
16 MM. MOTION PICTURES
Dramas—Sports Comedy—Travels
Educational—Cartoons
NATIONAL CINEMA SERVICE
3 West 29th Street New York, N. Y.
Telephone MU 4-2245

Beautiful FREE Kodachrome
WORLD'S FAIR TITLE
In many gorgeous colors with all Kodachrome title orders. (State New York or San Francisco.)
"Satisfaction Guaranteed"
AMACINE TITLE SERVICE
16157 Lesure Detroit, Mich.

NU-ART NEWS

. . . an invaluable guide, published monthly for those who are interested in buying or renting 16mm. films—sound or silent!

SENT FREE UPON REQUEST

Write Now!

NU-ART FILMS, INC.
145 W. 45th St.
New York, N. Y.

UNUSUAL QUALITY Nu-Art Films INC. EXCLUSIVE DISTINCTIVE

closing the diaphragm, effect filters for producing the illusion of fog, etc., variable density filters for complicated control of colors.

Some of these special effect filters may be used with color film, but color filters intended for work with black and white film will change the color results. A yellow filter will simply give the color picture on the screen a yellowish cast, a red filter will make it look reddish and so on.

No matter what filter is used, a few points should be remembered.

1. A filter is placed in front of the lens, and dirt or finger marks upon it will distort or dim the image on the film. Filters should be kept clean with a soft cloth or lens tissue.

2. In most cases, the filter has no protective hood, and, if the camera is pointed in the direction of the sun, the direct rays may strike the glass surface. This will result in a flare on the film. If your filter is not equipped with a hood, you must take care to shield it from direct rays of sunlight when you are shooting toward the sun. Hold a hat or piece of cardboard so that the lens and filter are in shadow.

A lens hood is always helpful in getting brilliant pictures, since it not only protects the film from flare from direct rays of the sun, but also it keeps out stray reflections from bright objects outside of the scene that might produce, if not flare, at least a diffused, foggy effect.

3. Heavy color filters should not be used in taking closeups of people, since they have the effect of bleaching the skin tones in the picture and making persons' complexions look unnatural.

Fortunately, filters are inexpensive cine accessories, and it is no trouble to carry one or two in a small box in your pocket or in the camera case.

Photographic Fair displays

[Continued from page 302]

their booth, are kept busy with the projection of both motion pictures and still color slides. Both 8mm. and 16mm. films are shown, and the operators of the projectors are ready to answer all those who are curious about movie apparatus. Samples of Keystone's newest editing and splicing outfits are on hand, in addition to cameras and projectors.

Next door to this exhibit is the Universal Camera Corporation booth. Here, the visitor will be taken behind the scenes of a motion picture production to see the technical aspects, from a cameraman's point of view. The various parts of a camera are explained, piece by piece, and attendants offer advice on solving your individual filming problems. Univex cameras and projectors will be available for inspection, and the results from their use can be judged from the continuous projection of films.

Enlarged action displays, showing the operation of the press flash and reflex cameras, is featured in the exhibit of the Utility Manufacturing Company, Inc., makers of the Falcon camera. In addition to this central attraction, the seven different models of the camera will be on display and available for inspection.

Visits to these interesting exhibits will increase your knowledge of photography and enhance the value of your hobby. Here, you will find friends who speak in your own photographic tongue.

Flight films

[Continued from page 284]

city which are dropping away below. The air near the ground is likely to be a bit rough, and a camera speed of twenty four or thirty two frames will help to minimize the effect of consequent camera movement. If the air is violently rough, you may be able to get a usable picture by running your camera at a sixty four frame speed, but this speed will retard the apparent forward motion of the plane to an unnatural degree.

Transports fly high nowadays, and soon you will find yourself sailing smoothly along, far above a colored map which is the earth. Objects on the ground will seem small indeed, and details will become almost invisible. Save your film, therefore, for those points of special interest indicated upon the map of your route — cities, bays, rivers or mountains. A two or three inch lens with a yellow filter will be helpful when you are flying high, but, to minimize camera unsteadiness when such lenses are used, the camera should be run at twenty four or thirty two frames a second.

Between shots out the window, watch for good picture opportunities inside the cabin. A good time to take a few pictures of your fellow passengers and of the plane's interior is while lunch is being served. Airlines have no record of such picture taking being resented by other passengers, and some have noticed that everybody concerned seems to enjoy it. Nevertheless, they suggest that the movie maker ask the steward or stewardess to inquire whether anybody present objects to such pictures, thus avoiding any possibility of giving offense.

Under ordinary circumstances, it is no longer possible to take pictures through the open cockpit door. Pilots are required by Department of Commerce regulations to keep this door locked, and passengers are not allowed inside. However, most pilots are interested in some phase of amateur photography, and many are movie makers; so it is entirely possible that your pilot might, upon request, consent to take some shots from the cockpit for you if you so desire. Such shots are usually of special interest only when the plane is flying near large masses of clouds.

In the course of your trip, you are almost sure to do some flying over or among clouds. There are many types of clouds, some being much better for photographic purposes than others. Stratus clouds, with smooth, featureless tops, for instance, make flat, uninteresting pictures. But the summertime cumulus clouds, rearing their massive heads high into an unbelievably blue sky, offer scenic grandeur equaled only by the loftiest mountains.

Beautiful though the results unquestionably are when these great piles of vapor are filmed with panchromatic film and a heavy filter, they are even more beautiful in color. Light is bright up there among those huge white clouds, billowing upward into clear blue skies, and here a stop of $f/11$ at a camera speed of sixteen frames usually will produce the truest color rendition on Kodachrome.

Airliners travel hundreds of miles between stops, but it will seem no time at all until the powerful motors are throttled and the big silver bird settles to rest upon another runway. As the ship lands, the camera may be operated as on the take off, although the chances are that the picture will be good only until the wheels first contact with the ground.

When the ship stops at the station, it is well to move quickly and to try to be among the first passengers to alight. This will give you the opportunity to film the other passengers as they step from the plane and stroll through the gate.

While the plane is being serviced and mail is being handled, passengers are required to remain behind the gates. This is no serious handicap, however, as you will still be close enough to get good pictures of the servicing operations, the handling of cargo and other routine business.

Aside from the fact that cameras must be sealed when flying across an international boundary into Canada or Mexico, regulations in outlying districts, away from the large air centers, are not so strict, and you will find yourself under little restraint other than that indicated by common sense and good taste.

Continuity choices

[Continued from page 291]

into the commonplace, a story will almost invariably include a "twist" which makes it novel. Without thereby becoming impossible or illogical, it ceases to belong within the average person's daily purview, because his prejudices cease to be applicable.

For example, most people will lie some of the time, and some people will lie most of the time, but practically nobody will lie all of the time. When a character is introduced whose imagination is so great (Carole Lombard in *True Confession)* that she lies all of the time, the spectator ceases to function at his own level of continuity and has to accept the story as both novel and entertaining, but not impossible or even improbable. Whereas the man in the street would make a hero behave heroically even at breakfast, the dramatic writer will plant, somewhere in his past life, an incident that makes it inevitable that he will, in certain circumstances, behave as a coward. That is the twist.

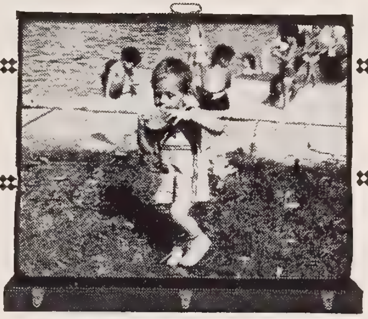
If the twist is further twisted, so that the hero's cowardice not only saves his beloved, but is construed by others as an act of heroism, then we have a rattling good plot. This principle is so simple that it forms the basis of the vast majorities of short stories. The formula is "turn the obstacle into a stepping stone."

As a result of the twist, the characters may rise to standards of consistency far superior to our own, such as willingness to die rather than to betray a trust. In that case, we have real drama. The more serious the consequences, the more completely will the antecedents have to be made clear, so as to remove all suspicion of artificiality. Each of us understands those who are very much like himself, but not those whose upbringing has been vastly different. That is why it is easier to make the villain a foreigner.

If, on the other hand, the characters fight imaginary obstacles (real enough to them), then we have comedy. For example, the plot of *Tovarich* can be stated as pure tragedy — starvation rather than dishonor. Or it can be stated as pure farce—rather than borrow a few francs out of a fund of forty billions left to them by the late Czar, which fund can no longer be applied to the original purpose, a Russian prince and princess face starvation or the humiliation of working as domestic servants. Absurd as this situation may sound, we do not resent it so long as it is well *motivated* (and convincingly acted, as by Charles Boyer and Claudette Colbert). Motivation is the past continuity of a life shown through its present actions. The two characters are shown as hopelessly romantic, lovable, impractical, generous, devoted to the remnants of their national tradition (physically represented by the sword and the ikon which they carry about with them).

Motivation creates characterization, which makes the twist appear straight as a die. We should not behave that way ourselves, and so cannot guess how they will act in the end. But we concede the possibility that foreigners, and members of an imperial family at that, might be

Brilliant Pictures from all sides with the New Wide-Angle Screen Fabric



The *Wide-Angle* Screen Fabric is exclusive with *Britelite-Truvision.* A new fabric and a new method of applying crystal beads give a wider vision without loss of light brilliance. The entire screen is uniformly bright, enabling spectators to sit to the far left or right and still see clear-as-crystal images. Stronger adhesive backing prevents the beads from shattering off. For color pictures, as well as black-and-white. *Look for the "Wave in the Weave"* —it's the Mark of the *Wide-Angle Fabric.*

Britelite-Truvision Wide-Angle Screen Fabric

NU-MATIC SCREEN

$17.50
30x40 inches
(Other sizes available)

Box-type model, sets up anywhere. 4-point suspension assures ripple-free surface. Ask for the NU-MATIC at your dealer, or write to Dept. MM-23.

Products of Distinctive Merit Manufactured in the U. S. A. by

Motion Picture
SCREEN & ACCESSORIES CO., INC.
351 WEST 52nd STREET NEW YORK CITY

Become an Expert PHOTOGRAPHER

The New York Institute offers a thorough, practical training in Commercial, News, Portrait, Advertising, Natural Color and Motion Picture photography. Learn for pleasure or career!

Individual Instruction

You can attend the Resident courses conducted in our modern completely equipped studios, or enroll in our famous Home Study course. Both plans assure the utmost individual instruction and personal guidance. 29th year. Send for free booklet.

New York Institute of Photography
10 West 33rd St. (Dept. 105) New York City

WORLD'S FAIR VISITORS!
LET US SERVE YOU!
Everything in Photography
STILLS—MOVIES—MINICAM SUPPLIES
Quick service photo finishing
Right around the corner from Grand Central
PEERLESS CAMERA STORES, INC.
128 E. 44th St., N. Y. C.

NEWEST KODACHROME COLOR - TYPE - TITLES

Hand set in all colors on scenic backgrounds

Use your own 16 or 35 millimeter color frames as backgrounds.
Up to 10 words—$1.50.
Additional words—.08c each.
Special titles and color maps made to order.

Write
NEWS REEL LABORATORY
1707 Sansom Street
Philadelphia, Pa.
Complete editing service

"YOU
CAN MAKE GOOD MOVIES"
An Instructional Film Series, visualizing the fundamentals of
SCENARIO PLANNING AND WRITING
PHOTOGRAPHY
—Exposure
—Composition
—Lighting—indoor and outdoor
—Use of filters
DIRECTING AND ACTING
EDITING
—The art of editing—mechanics and ideas

NOW READY
"HOW TO USE YOUR CAMERA"*
"COMMON MISTAKES and Their CORRECTION"
(OTHER TITLES IN THIS SERIES NOW IN PREPARATION)
*Movie Makers' Ten Best Winner 1938

Each title a complete reel
16mm silent print, each, $25
KENNETH F. SPACE
140 Nassau St. New York, N. Y.
Room 610
Send for Literature

USE METAL LETTERS FOR MAKING TITLES
Ask for samples of the most beautiful Capital and Lower Case Letters Made

....our CRUISE
through-
The Caribbean

Assortment 222 pieces in wood case, $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.
Specify white or black letters
YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.
H. W. Knight & Son, Inc., Seneca Falls, N.Y

ANNOUNCING!
A SUPERB NEW RHAMSTINE★
ELECTROPHOT
PHOTO-ELECTRIC EXPOSURE METER

ELECTROPHOT

New performance, new value! A new Electrophot with greater sensitivity, with TWO wide-range comparative film speed readings; with instant dial readings for black and white stills; instant fingertip conversions for ANY movie, color and shutter speeds 1/1000 to 2 secs. Zero-screw dial needle adjustment. Pays for itself in film saved! In fine Brown Bakelite case —yet only $10 at your dealer—see it NOW!
$10
J. THOS. RHAMSTINE★ 303 BEAUBIEN ST. DETROIT, MICH.

so different from us that they would consider it highly logical to go through all of these antics. Our common sense remains in abeyance while the twist keeps us amused.

The dramatic continuity, however, is developed as if it were straight continuity, just as the most prophetic utterance still has to make use of common grammar. Once the characterization has been decided upon, and the incidents that will make it effective, the greater part of the task of writing the continuity becomes straight routine. In all cases, the characters must be clearly *identified* by their visual appearance, as early as possible in the first reel, so that we do not confuse them with others. They must be introduced doing something quite *typical* of them—Gary Cooper playing the tuba in *Mr. Deeds;* Edward G. Robinson meeting his lieutenants in *The Last Gangster;* the prince and princess dancing in the street in *Tovarich;* Carole Lombard rushing upstairs in *True Confession.* The *obstacle* must be clearly planted—the goodness of the Last Gangster's wife, the poverty of the Russians. All of this has to be done by means of visible present action, whether the end product is to be a million dollar theatre release or a three dollar home movie. Finally, all appearance of spurious *coincidence* has to be eliminated, by planting early enough in the story every seed that will mature later in the plot. If the people have to be trapped in a forest fire at the end, it should be made clear from the start that they live in a forest, that the weather is dry and that the wind is blowing the wrong way—not by telling the spectator, but by visible action.

Apart from plot, however, the method of screen presentation remains the simplest type of logic, whatever the purpose, because it is the method of continuity, which is life itself.

What is my New York?

[Continued from page 311]

Joseph M. Bing, ACL: "In my opinion, the metropolis can never be photographically expressed by still photography. Justice to the huge city can be done only by the motion picture. The flowing and actual rhythm of the masses alone convey what the metropolis represents. Shots from the steps of the Public Library at Forty Second Street, the crowds at the convergence points of the great bridges and on the sidewalks, and the types of humanity somewhat segregated by nationalities in certain districts—these are subjects for the motion picture camera. . . ."

F. S. Lincoln: "Your question is a difficult one. But I remember once standing on the Jersey shore and seeing New York illuminated in the sunlight with thunder clouds piled up very darkly behind. The buildings seemed to stand out, almost at the final minute before the storm swallowed them. There was something tempestuous about the scene, and it seemed almost symbolic of the whole city, and I have never forgotten it. Incidentally, the picture of the Pulaski Skyway is my favorite photograph of the metropolitan area . . . but no one has ever cared for it. They don't seem to agree with my opinion—so it has never been reproduced. (It is reproduced on page 311—*Editor.*) I personally like the sweep of the lines, and the feeling of bareness, and the sensation of movement toward the city, which is just over the horizon. What do you think?"

Adolf Fassbender: "If one walks along the lake in Central Park near Fifty Ninth Street, one cannot help but admire the charming view of the buildings around the Plaza—no doubt one of the most photographed scenes in New York City. It is true that the Empire State building and Rockefeller Center are better known outside the city, but this view is picturesque and unforgettable. . . ."

Frank Liuni, ACL: "New York is so big, so varied, so rich in picture material that it is an inexhaustible photographer's paradise. For that reason, it is hard to say that one type of photograph best expresses its spirit. But since New York is essentially a great seaport, I feel that views of Manhattan taken from the Long Island or the Jersey shore or from boats in the rivers or the harbor best express its character—and the breathtaking bigness which is the outstanding feature of so many of its aspects. . . ." (You can get shots like this by riding the Staten Island ferry.—*Editor.)*

Max Haas: "Unquestionably, New York from an incoming ship is the best graphic representation of the glamour of the city. It is an unforgettable sight. . . ."

Berenice Abbott: "You know, I've spent ten years photographing New York—and in the old days I'd cut out little sections of a city map and explore those sections until I knew them—so the city is more than familiar to me. But it's a difficult place to photograph, because things are so closed in; and it's very hard to say what part of the city is characteristic. I really can't be sure. . . . I know that I don't care for the upper residential regions—they seem so cold, so dead, so . . . monumental. The older regions of the city are more alive. At least that's the way it seems to me. But I do like certain of the office buildings—the Graybar building, for example, and One Wall Street. I think that One Wall Street is the most beautiful building in New York—it has no architectural redundancies, no pretense; everything is utilitarian. It expresses the best side of New York—its energy. . . ."

Assembled in this fashion, the opinions of some of New York's most distinguished photographers are like the city itself—diverse and thought provoking. A common denominator would seem, understandably enough, to be missing—or at least elusive. But, in conclusion, hear what Lejaren à Hiller, vice-president of Underwood & Underwood, has to say:

"You ask me 'what best expresses the spirit of New York?'

"I cannot answer that with a mere click of a camera shutter or a cockeyed view of Radio City. New York is overwhelming. I believe that each one finds his own pet impression as he is swept along in the daily maelstrom. To some, New York opens its doors to a magnificence existing nowhere else—to social associations without parallel anywhere. To others, New York rears up pitilessly and with finality. So the spirit of New York to me cannot be expressed by photographing Gargantuan structures, for somewhere in their midst exist men of almost limitless power — and others. Between them lie the history and the spirit you want me to point out. Midget man created all this—so, if I were to photograph the spirit, I should endeavor to show this midget man in his daily task in his own particular environment. . . ."

Truly rural

[Continued from page 286]

the hikers made more important than the scenery, and these shots were intended for comedy relief.

A typical shot was made in front of an old fashioned country store. In a previous road scene, one of the party pointed ahead, and all dashed out of the camera view. In the next shot, they descended on the store, to emerge presently with bottles and straws. When he got back home, he looked up a magazine advertisement of Coca Cola and used the slogan, "The pause that refreshes," for a subtitle.

An old stone quarry gave some fine mountain climbing stuff, with the danger eliminated by lying on the ground and shooting upward. With some distant shots of the scarred face of the cliff, it was really impressive, although none of the climbers got much more than five feet off the ground. Another shot was a picturesque brook, with everybody bathing his bare feet. It was just enough to interrupt the steady flow of the hiking scenes, and ended with the party "cut up" tossing a big rock into the pool and splashing everybody. The combination resulted in about 400 feet, chiefly beautiful scenery, but relieved from being just scenery. It could have been very tiresome without the human relief. The hikers could have been equally boring had attention been concentrated upon them. It was the happy medium, inspired by imagination.

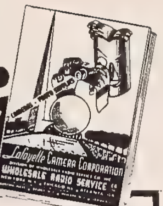
A motor truck party up the local "mountain," which was not very high, gave another chance to break up a scenic with the skylarking in the truck body. A novel twist was given by a subtitle, *But in Mother's day—*, and by briefly filming an old fashioned straw ride, with a hay rack loaded with boys and girls in clothing resurrected from a score of attics. There was not very much of this—just sufficient to form a "snapper" to the more important shots.

The farm hands, washing up after a day in the fields, gave rise to *When day is done*," a little drama of the nightfall. The cows were brought in from the field by the farmer's small boy and big dog, the horses were watered at the brook, regardless of the fact that the barn was provided with running water, hens were fed and the gate locked for the night.

Indoors, there was sufficient current to permit the use of flood lamps for a dimly lighted sequence at the supper table, followed by a shot of the menfolk having their after supper smoke on the steps of the back porch. These were interspersed with shots of the cloud filled western sky, and, just as the sun was about to sink, a boy and a girl were seen in silhouette, standing on a promontory overlooking the lake. The boy's arm stole around the girl's waist, she raised her face for a kiss, and a slow closing of the diaphragm brought the reel to an end. It was not all made in one evening, but it was planned in advance so that the various shots blended into a harmonious whole.

That is the real secret of making interesting films. Use imagination and plan ahead. Do not get a handful of volunteer players and run them off their feet. Work leisurely, and it will still be a game when you have all your material assembled. Look over the ground and decide what material is there before planning to use it. Talk with the local people about pretty shots. Now and then, a good lead will develop, as when one hired hand suggested, "Ever follow up the left branch of the brook?" The movie maker had not. The left branch looked unpromising at its confluence. The right was far more inviting. But a quarter of a mile up, the left branch opened on a ravine that was a thing of sheer beauty. It would have been overlooked but for the tip.

Local color will usually provide good material—the group around the post office when the mail comes in, the debating society on the porch of the general store, Sunday after church, with the rural swains strung along the sidewalk, waiting for the girls to come out. There is always the schoolhouse, even though the central school system may have rendered it obsolete; perhaps the "oldest" house, with its hand hewn beams, will supply one or two shots, and, now and then, it is possible to locate an old fashioned well sweep, although these are growing increasingly rare.



free!
Short Cut to Good Movie Making

Send at once for new **FREE** book that has everything you need in modern movie-making. Wherever you live, you can now enjoy the latest in movie cameras and equipment. You can select at home the films you want. You can save yourself time and money! Send today for your **FREE** copy of this big 1939 camera catalog.

NEW! Gevaert Movie Film 8 mm. *25 ft., DOUBLE WIDTH ROLLS.* For all standard movie cameras. These Gevaert Films have that long gradation so characteristic of professional movies.

Suggested WESTON settings:

	DAYLIGHT	TUNGSTEN
Panchro Super Reversal	24	26
Panchro Micro Grain	12	8
Ortho Reversal	16	6

SPECIAL LOW PRICES
See Our Catalog

COMING TO THE FAIR? Be sure to visit our camera showrooms when in New York this summer.

LAFAYETTE CAMERA CORPORATION

NEW YORK, N. Y.
100 SIXTH AVENUE
CHICAGO, ILL.
901 W. JACKSON BLVD.
ATLANTA, GA.
265 PEACHTREE STREET
BOSTON, MASS. • BRONX, N. Y.
NEWARK, N. J. • JAMAICA, L. I.

Rush **FREE** 1939 Camera Catalog No. 77

Name..
PLEASE PRINT
Address..
City.......................................*State*...................

LAFAYETTE CAMERA CORPORATION
Dept. 64F9 **100 Sixth Ave., New York, N. Y.**
PASTE COUPON ON PENNY POSTCARD

WORLD OF TOMORROW

THE WORLD
of to-morrow
will think more of the films you take today if you use
TITLES BY PARK CINE

NEW 1939 CATALOG
is now ready. Write for your free copy.

PARK CINE LABORATORY
120 West 41st St. New York

Paillard-BOLEX on CREDIT
World's Finest 16mm and 8mm Motion Picture Cameras
ONLY $64.50 DOWN
12 Months to Pay

Enjoy the finest advantages of "professional" cameras—fades, superimposition, lap dissolves, animation, slow motion, etc. Get terms to suit you, as little as $21.41 a month. BOLEX cameras are complete, there are no costly "extras" to buy. F/1.5 lens and carrying case. With Leitz Hektor Rapid F/1.4 lens, $20.00 additional. Write for details to Dept. MM-6.

Trade In Your Old Camera—Liberal Allowance

FORDHAM ELECTRIC CO., INC.
2563 Webster Ave. New York City
(One-Half Block No. of Fordham Road)

Tops in ENTERTAINMENT

16MM SOUND ON FILM ENTERTAINMENT EDUCATIONAL

Outstanding

Features and Shorts in 16 mm. Sound

For Dealers, Road Show Men and Home Users at new low prices.

1200 subjects available for rental or sale. Send for Free catalog.

WALTER O. GUTLOHN, Inc.
35 W. 45th St., Dept. M-6, New York

AT LAST HOME MOVIE TITLES MADE EASY!

PROFESSIONAL TITLING KIT

Surprise your friends with TITLES for the movies you display at home. Add loads of punch and thrills to the pictures you show, and you can make your own TITLES *quickly* and *easily* with the "A to Z" Titling Kit.

No skill needed. Smart — Easy — Anyone can do it and produce professional looking titles.

Only **$2**

• *The Complete Outfit Contains* •

1600 INITIALS
12 ALPHABETS
NUMERALS
DECORATIVE IDEAS
BACKGROUND CARD
TITLING PENCIL
TRACING PAPER
COMPLETE SIMPLIFIED INSTRUCTIONS

Send $2 today for the complete "A to Z" Titling Outfit
Full information on request.

JACOB STEIN—Dept. M2
175 FIFTH AVENUE • NEW YORK, N. Y.

In July MOVIE MAKERS

"AMERICAN INDUSTRY STEPS OUT"
Another authoritative article on filming the New York World's Fair.

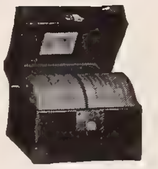
"LET'S SEE THE PICTURES"
A guide to the most interesting movie shows and still photographic exhibits that may be seen free of charge on the New York World's Fair grounds.

MOVIE MAKERS
420 Lexington Avenue New York, N. Y.

—PREPARE FOR BETTER FILMING—
WITH A

Du Morr Radial Wipe

The only accessory which produces wipes synchronized with the 16mm. camera.
Available in four models for
CINE-KODAK SPECIAL—VICTOR MODEL FIVE
FILMO 70 D, DA & E—BOLEX 16
Write for particulars—Specify camera
J. D. COCHRANE, JR.
734 Brooks Ave. Wyoming, Ohio



8MM **FIBERBILT** 16MM

SHIPPING & STORAGE CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery.

CARRYING and SHIPPING CASES FOR 16x20 MOUNTS

Made of VULCANIZED and NON-VULCANIZED FIBRE. Sturdily built to withstand rough abuse while in transit.

If your Dealer or Jobber cannot supply you, write us direct. Circular upon request.

Fiberbilt Sample Case Co.
40 W. 17TH ST. NEW YORK

Book reviews

■ *Make Your Own Movies,* by Arthur L. Gale, ACL, and King Pessels, 230 p.; cloth, $3.50; Coward-McCann, Inc., New York.

In this book Mr. Gale and his collaborator offer a most useful body of information, written simply and directly and intended for a public that is less technical than eager and less informed than enthusiastic. The authors assume that the reader either is a very new owner of a movie camera or has not yet got one, but is on the point of doing so. From his long experience in dealing with new movie makers, he has presented in an orderly, but very readable, fashion the essentials that must be understood before films can be made that will interest anybody besides their makers.

The book deals more largely with the subject matter of films than with the technique of their more intricate phases, although there is very meaty and definite information about exposure, focus, lighting and other basic matters in movie making. Film plans are presented in sufficient detail to enable the reader to carry on himself. A wealth of cinematic ideas, both for personal and practical movie making, is included. Especially valuable are the suggestions for turning a needed penny with a cine camera.

Make Your Own Movies is very fully illustrated, both with sixty pages of photographs and with some of the most useful drawings and diagrams that one will meet. A new method of using home equipment for lighting interiors is set forth clearly with drawings.—*R. W. W.*

The clinic

[Continued from page 293]

the lens by holding a finger in front of it. It is easy to do this, because the obstruction is not seen in the camera finder. Another caution, which applies to any camera, is to put out your cigarette when you are making a shot, for, otherwise, a puff of smoke may spoil the scene.

Fog The continually advancing front of movie making offers amateurs new facilities and opens new possibilities, but it also involves new cautions. In return for the marvelous speed of the extremely fast modern films, we are faced with a greater danger of fogging this film when loading it in the camera. Naturally, the increased sensitivity renders it more likely that the film will pick up light which may reach the roll during the threading and testing process. Therefore, when you are using this very fast film, be sure to load the camera in the shade and never allow the sunlight to strike it under any circumstances while the camera is open. Bear in mind, also, that this ultra speed film cannot be used in sunlight without some sort of filter. When the sun is shining, a filter of one kind or another, with a factor of at least 2x, is required to prevent overexposure at an exposure of *f*/16. While a neutral density filter is often suggested, the ordinary yellow, green or red filter will do, provided it has a factor of 2x or more.

Amateur clubs

[Continued from page 289]

meeting, the program chairman, Guy V. Travers, introduced Professor L. A. Barrett, who talked to the club on *Light and Lenses,* which was followed by two reels of 16mm. color of Mexico, filmed by Middleton Stark, ACL.

'Phone club busy Varied and interesting activities have engaged the attention of the Telephone Camera Club of Manhattan-Movie Group, ACL, in past months. The entire club has met for its annual supper, held this year in a downtown Lofts restaurant and arranged under the chairmanship of Miss L. L. Demenus. Members of the Movie Group have joined with their fellows of the Bronx-Westchester Telephone Camera Club at a screening of *Jasper National Park,* the latest travel publicity film produced by Hamilton H. Jones, ACL, and they have competed with members of the same club in an informal contest between the two service groups. Louis Lind, ACL, and William Entrees acted for Manhattan and the Bronx, respectively, in these last two activities.

Government on parade

[Continued from page 283]

could make an amusing collection of them, showing lunchtime around the world, possibly with the transitions smoothed from place to place by a recurrent closeup of the table of *smörgasbord,* in the Swedish pavilion, sedately revolving.

But now our journey has brought us to the Court of Peace. Here, as I mentioned in the beginning of this account, all the pageantry of the Government Zone—and indeed of the whole fair—has its center. The ceremonies of Danish Day on the fifth of June will also see the beginning of British week, with its scheduled parades by English and Scottish troops. (In September, by the way, the Regimental Highlanders will be at the fair.) On the twenty fourth of June, Finland will celebrate Finland Day, among the events of which will be folk dances in native costume (very picturesque) and a "Midsummer's Eve" *kokko* bonfire, with a chorus singing

They're in the movies now!

The pick of the new-found stars!

MAJOR BOWES'

AMATEUR THEATRE OF THE AIR

2 reels of the most fun you ever had!

16mm. SOUND

Write for large, free ILLUSTRATED CATALOGUE

listing hundreds of Features and Shorts—musicals, comedies, westerns, adventure, drama, in sound and silent.

EXCLUSIVE DISTRIBUTORS

COMMONWEALTH PICTURES

729 Seventh Ave. New York, N. Y.

See what your camera sees

With the Fedco Viewing Filter

Check your contrasts with the Fedco Viewing Filter and obtain better pictures. Made of Cobalt blue glass for orthochromatic and panchromatic, optically ground and polished..... At your Dealer or write manufacturer.

Booklet C-3

Fedco Products, 286 Mercer St., N. Y. C.

$1.00 with case

IF YOU MISS

"Dear Professor X"

in July MOVIE MAKERS, you will have to wait 5,000 years to read it!

"Dear Professor X" is the brilliant technical exposition of present day methods of movie taking and projection written by Terry Ramsaye, editor of Motion Picture Herald, for inclusion in the Westinghouse Time Capsule.

Until it is unearthed in ages to come, its only complete presentation will be given in

July MOVIE MAKERS

Read what the men of the future will read about movie making of today!

MOVIE MAKERS

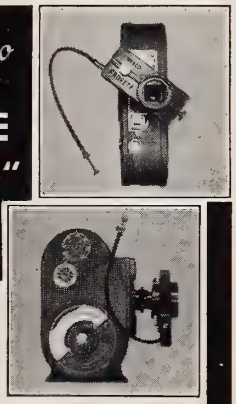
420 Lexington Avenue New York, N. Y.

WITH *Wesco*

FADETTE

You Get "3 in 1"

1. Vignetter
2. Sunshade
3. Filter Holder



Produces a rectangular fade at ANY desired speed—manual control. No metal shutters to rust. Light weight . . rugged construction . . 5 moving parts. Fits all cameras, 8 or 16 mm., $\frac{5}{8}''$ to $1\frac{1}{16}''$ lens collars. No interference with view finder. Comes with a Wesco filter holder accommodating 25 mm. round filters. . . Complete with case $5.95

Special adapter for Eastman lenses . . . 75c

When ordering, specify make, model and lens

Ask Your Dealer For a Demonstration

WESTERN MOVIE SUPPLY CO.

254 SUTTER STREET SAN FRANCISCO

Finnish folk songs.

With the exception of the terrace of the Federal building, which is reserved in times of pageantry for the visiting dignitaries, no elevation looks directly upon the Court of Peace. But some interesting views can be secured with a telephoto lens from the roof garden of the French pavilion.

On July fourteenth, which is Bastille Day, two French cruisers and their men will visit the fair; on August eleventh the cruiser *Perth* will attend on Australia Day; while to the nightly chaos of fireworks in the Lagoon of Nations there must be added the celebration of United States Independence Day. These fireworks displays, incidentally, are effective both in black and white and on color film—but especially with the latter. When filming fireworks, you can profitably double expose a fifty foot roll by rewinding it in a dark room after the first exposure and running it through the camera again at a second visit to the fireworks display. This will increase the spectacular quality of your fireworks shots. Try it!

And now, as we trundle our way past Holland, with its handsome pylons surmounted by crowns and its interesting animated model of the subsidence of the waters and the emergence of the land, the guide continues. "There's Poland," he says, rather like the pilot of a magic carpet, and we roll into the serrated shadow of a tower made of golden metal, 150 feet in height, which makes a striking angle shot (with a yellow filter, and in the afternoon) against the blue of the summer sky or framed through the ribs of the greenhouse in Gardens on Parade.

"It's a replica of a medieval tower in old Poland," remarks the guide, so we frame a view of it by including the statue of the horseman in the foreground. Then we can photograph the restaurant inside, done in the motif of the Sixteenth Century, where, by the way, we can sample those four hundred different kinds of *hors d'œuvres* and twelve different kinds of vodka and come away ready to shoot the rapids at the Italian building.

The pavilion of Italy is one of the most striking buildings in the Government area. Morning is the best time for us because, then, in the full sunlight, from the top of the building down 200 feet of immense steps, tumbles a cascade of water, a monument to Marconi, whose statue rises at the base. The cascade is illuminated from underwater after nightfall, and, as you stand on Federal Place and look down through the dancing floodlit leaves of the trees to this glowing cascade, you will find one of the most effective scenes at the fair both for motion pictures and for "stills." Try making a successive series of shots closer and closer to the cascade, to end with the illuminated water filling the frame.

RED HOT *Values* for ALERT BUYERS

Used Bargains: All in Excellent Condition

PROJECTORS	
B & H, S.T. equal to new, 750W, 2" f/1.6 lens, with case	$95.00
B & H, S., 500W, 2" f/2.5, with case	93.75
Kodascope EE, 750W, 2" f/2.5	45.00
Kodascope, 80, 300W, f/1.85, with case	60.00
Ampro J, 500W, 2" f/2.5, with case	93.75
Ampro K, 750W, 2" f/1.6, with case	102.25
Ampro KS, 750W, 2" f/1.6, with case	105.00
Keystone L-8, 500W, 1" f/1.6	38.50
Keystone J-8, 300W, 1" f/1.65	27.30
Univex Projector & Case	10.00
Keystone A-74, 300W, 2" f/2.5, with case	25.00
Keystone A-81, 750W, 2" f/1.6	50.00
CAMERAS	
Keystone B-1, f/3.5	$19.50
Simplex f/1.9, and case	39.50
B & H 75, f/3.5, and case	45.00
Simplex f/3.5, and case	29.50
Keystone B-8, f/3.5	17.50
Keystone K-8, f/3.5	19.50
B & H 70A, f/3.5, and case	37.50

Sold on Our 10 Day Trial Money Back Basis

Cameras
PHOTO SUPPLIES

FREE CATALOG

Just Out! 84 Pages of Outstanding Values

Welcome WORLD'S FAIR VISITORS to the world's finest camera store

PASTE COUPON ON PENNY POST CARD *and* MAIL

ABE COHEN'S EXCHANGE, Inc.,
142 Fulton St., New York, N. Y.

You may send me free copy of your new 1939 Camera and Photo Supply Catalog.

Name ....

Address ....

City .... State ....

MOVIE MAKERS

ABE COHEN'S EXCHANGE

"The House of Photographic Values"

142 FULTON STREET NEW YORK, N. Y.

FADES. WIPES. CAN BE ADDED TO YOUR REELS

WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. CINETINTS for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.

DYE RESEARCH LABORATORIES

318 Jackson Street Los Angeles, Calif.

SERVICE & REPAIR

On All Movie

CAMERAS—PROJECTORS

SOUND SILENT

Call Circle 6-0445

World Film Enterprises 630 Ninth Avenue New York, N. Y.

? ? ? DISCOUNTS ? ? ?

Yes, for a limited time only. Write today for form No. A-1, lists discounts on films, cameras, projectors, and accessories. DON'T miss this Special. Literature and catalogs on request, specify your interests.

JAMES A. PETERS

Commercial Motion Picture Service

456 TURNER ST., Dept. MM, ALLENTOWN, PA.

"Great for Titles"

That's what movie makers say after using Cine-Graphic Titling Letters—Three ideal types—"Tem-Hesive," removable, re-usable letters. Neat, die-cut—stick anywhere. 212 letters & characters, alignment gauge, background & directions—$4.29. Cork and felt letters in eight brilliant colors to fit the color mood of your films—8 styles. 200 felt letters and characters—$4.50. 100 ¼ inch thick cork letters and characters—$5.50. Send 15c for "THE END" and complete details.

CINE-GRAPHIC STUDIOS

538 So. Wells St. Chicago, Ill.

Astor PICTURES 16 MM

SOUND FILMS OF DISTINCTION FOR ALL 16MM USERS

These Big Road Show Pictures Now Ready

"RAIN" - - Joan Crawford-W. Huston
"STREET SCENE" - - - Sylvia Sydney
"HEART OF N. Y." - Al Jolson-F. Morgan
"Bat Whispers" - - - Chester Morris

"EVERYTHING IS RHYTHM"—
THE GREAT MUSICAL FEATURE

COMING SOON

10 FEATURE PICTURES
8 KEN MAYNARDS
6 BOB STEELES
4 JACK PERRINS
6 GREAT ROADSHOWS

Inquiries Invited from Established Libraries

ASTOR PRODUCTIONS, INC.
1270 6TH AVENUE
NEW YORK

SHOOT THE WHOLE FAMILY FOR 10¢ A DAY!

MAKE YOUR OWN MOVIES

Know the thrill of seeing yourself flashed across a movie screen. Take theatre quality movies of yourself, family and friends—scenes you wish to keep forever. Relive vacations, trips, sporting events. Capture the children in action from the cradle through childhood.

Nationally Known Movie Equipment

Keystone, Eastman, Bolex, Victor, Ampro, Bell & Howell—precision built, fully guaranteed, 8MM and 16MM movie cameras and projectors. Buy known quality!

SEND NO MONEY—A FREE 10 DAY TRIAL

Money Back, 10-Day Free Trial. Convince yourself at no risk! **Low down payments;** balance as low as 10c a day. Big film library; complete line of accessories. Thousands of satisfied customers throughout the world. Write for FREE Home Movie Booklet today! **DON ELDER'S HOME MOVIES, Dept.** E6 **739 Boylston, Boston, Massachusetts.**

PROFESSIONAL 16MM. PRINTERS

Developing Machines Lite Testers
Laboratories Write for Details

FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

SIMPLEX FADING GLASS
Make fade-in, fade-out, dissolve effects. Complete with carrying case **$2.00**

SIMPLEX FILM CLEANING KIT
Economical way of insuring clean films **$3.50**

Scenes in a Busy Harbor, 300 ft.
16mm. Sound film **$18.50**

ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

SPECIALLY *Designed*

NEW YORK WORLD'S FAIR TITLES
GENUINE KODACHROME
Striking—Colorful

Make your movies of this memorable occasion a complete story to be enjoyed in the years to come, by using these beautifully designed World's Fair titles.

—6 different subjects of fair—

Write your own titles, and we will photograph them against these backgrounds.

No Extra Charge
Our usual low-priced title charges only

Chromart TITLES
88 Pleasant Street Pawtucket, Rhode Island

From there—if your film has reached that point—the transition to the nightly fountain display in the Lagoon of Nations would be well achieved.

The interior of the Italian pavilion has been constructed on the same Gargantuan scale; among the more photographically interesting of the exhibits is a demonstration of the manufacture of Lanital, a fleecy wool made from skimmed milk—an excellent addition to any reel of the fair that has modern industry for its main continuity theme.

Next door to Italy is Great Britain. "The largest pavilion in the Government Zone," remarks our guide. With its immense glass window and its raised loggia, the building affords one or two elevated viewpoints of the Lagoon of Nations, while the doors of bronze suggest making a collection of photographs, with a still camera, of the various portcullises, decorated gateways and other portals of the fair, such as the carved and inlaid doors of Japan and the yellow stone façade of the Alamo.

Inside the British building, we may stand on a second floor level and behold a room descending in three easy stages —and ascending in three corresponding tiers—to the loftiest position of the far end of the building, 300 feet away, where a golden statue towering forty five feet in height caps the architectural climax. It makes an excellent still or movie shot, and the lighting in daytime is more than ample. In the adjoining apartments of the pavilion are the exhibits of the colonies, with New Zealand, in particular, showing a forest scene, a miniature of Sutherland Falls and a Maori Court. Out of doors, facing Court Street and the afternoon sunlight, is an English tea garden—another of our restaurants around the world.

But now, if we urge our motoguide to his top speed (four miles an hour), we can whirl over to the Brazilian pavilion, with its mosaic sidewalks, its pond of *Victoria regia* waterlilies (which are several feet in diameter) and its glass walled aviary of tropical birds. We can stop at the French pavilion to film the Lagoon of Nations from its overhanging second story roof garden; we can go on to the Spanish pavilion, to film the fountain of metallic mercury, and to the pavilion of Belgium, to catch the lapidaries cutting and polishing diamonds. We can stand inside its glass walls and picture the fair and the crowds outside, like a scene viewed through a gigantic aquarium. Then we can trundle down to Turkey, Sweden and Florida, those strays from the international fold.

Florida is distant, set in peaceful magnificence on the shore of Fountain Lake, with only the affluent and private Terrace Club for company. The pavilion is well worth the short excursion—especially in the morning when the sunlight comes across the lake. In addition to the animated diorama inside—one of the largest ever made—portraying the citrus industry of the State, more than 6000 Floridean trees, shrubs and plants decorate the grounds and patio—all tropical, the largest collection ever planted out of doors in the North.

Moreover the tower is reminiscent of the Spanish cathedrals of early Florida, and in its shadow you stroll under orange trees (in bloom and in fruit) and palms and cypress and a myriad of flowers, all very picturesque, while on the shore of Fountain Lake is—believe it or not—a recreated Florida beach, replete with bathing beauties and decorated *cabanas.*

But now, returning to the heart of the fair, and to the last pavilion, we come to the Turkish building, where we can film its beautiful court, spaced with tile designs and formal pools of water. Film your friends having Turkish coffee at the little table nearby.

Sweden is particularly attractive. Besides the revolving table of *smörgasbord,* there is a restaurant—with its waiters and waitresses in national costumes—and a charming garden and courtyard, reminiscent of a Swedish marketplace, with white birches shadowing the walks, and a mirror pool, and tables and chairs under great colored unbrellas extending from the terrace to the bar.

At noon the sun will have risen above the surrounding walls and will be full upon the entire scene—a good center, or hub, to return to, now and then, in a sequence of exploration of the Government Zone.

So the fountain of mercury in the Spanish pavilion has been captured on film, and so has the *kokko* bonfire, and the lapidaries, and the mosaic sidewalks of Rio de Janeiro—and more besides.

Twenty five thousand miles have passed before us, imaginatively speaking, and more than a half dozen in reality. And I shan't conjecture how much film we have used. More likely than not—after the pageantry in the Court of Peace, the fireworks in the Lagoon of Nations—we have used it all.

But that's a Fair risk.

News of the industry

[Continued from page 295]

555 Southern Boulevard, New York City. These animated titles may be had to accompany almost any type of film, as there are sixty five on the list. In addition, the service offers, at a moderate price, Cartoonette titles, which are accompanied by non animated drawings and designs, made to the purchaser's individual specifications.

Neumade cleaner A power driven, completely enclosed and highly efficient film cleaner, polisher and conditioner for

16mm. film has recently been introduced by Neumade Products Corporation, 427 West 42nd Street, New York. The machine is constructed in cabinet form, entirely of metal, with an outside finish of black crackle. Access to the film drive mechanism is provided by double doors, and, when in operation, the entire film is enclosed. The machine is easily threaded and incorporates a feed reel, solution tank, rubber squeegee plates, film polishing rolls and takeup reel. Operation is speedy, and an automatic switch stops the machine when the cleaning is completed or if a splice should separate or other break occur. The film polishing surfaces may be quickly renewed from a reserve supply of fabric, contained within the rolls themselves. This is a most effective machine, designed for the constant requirements of film libraries, institutions or for the individual who desires an automatic machine for conditioning film. It is available in 400 and 1600 foot 16mm. models, also in 35mm. Complete description of this device, as well as of other new substandard film editing and storage apparatus, may be had by writing for the new catalog, just issued by the firm.

Swing top To impart a universal adjustment to any miniature camera when used on a tripod, Whitehall Specialty Company, 1250 Fullerton Avenue, Chicago, offers the new Quick-Set Swing Top. This is a neat, adjustable mount which provides a hinged cradle holding the miniature camera. By its aid, the camera may be set quickly in any position, from horizontal to vertical, and may be locked securely at the angle chosen. The camera itself is attached by means of a screw which fits into its tripod socket, while the Swing Top will, in turn, fit any tripod head. Complete information may be obtained from the manufacturer.

Tem-Hesive A line of sharply outlined, cutout letters for use in movie titling is announced by Cine-Graphic Studios, 538 South Wells Street, Chicago. Featured in this offering are Tem-Hesive letters and characters, cut in modern design and provided with an adhesive back coating, which enables one to stick them on any background and to use them over and over again. There are also cork and felt letters in brilliant colors.

Reflector Photoflood A new type of photographic flood bulb, which incorporates its own reflector, has been placed on the market by the General Electric Company, of Cleveland, Ohio. Known as Reflector Photoflood, Type R-2, the new bulb has a flaring shape which allows the filament to be placed in the correct position so that its light will be reflected from a portion of the silvered interior of the bulb. The bulb has a flat, circular end that is inside frosted. The new lamp is said to produce an even spread of illumination throughout an angle of approximately sixty degrees. Its length is about six inches and its width five inches. Power rating is 500 watts, and it is designed for use on 100 to 120 volt circuits.

New Ektar All the advantages of fine lens performance associated with the Kodak Ektar objectives may now be had in the new Kodak Anastigmat Ektar *f*/3.7, which covers a field of two and one quarter by three and one quarter inches at full aperture and has a focal length of four and one eighth inches. It is available in Compur-Rapid shutter.

Library grows Pictorial Film Library, Inc., formerly at 130 West 46th Street, has changed its name and moved to larger quarters at 1650 Broadway, New York. The new name of the firm is Pictorial Films, Inc. One of the present featured releases of this firm, *Life in a Benedictine Monastery*, it is said, has found wide favor with religious and lay audiences. It is available in three reels, sound on film.

Acetate fabric Tennessee Eastman Corporation has announced the commercial use of its new fabric, Teca. This is an acetate textile, made of rayon staple fibre, crimped by a new process, which gives it the resiliency of wool, but which retains the advantages of acetate textile material. A spring show of this new item, held in New York City late in April, showed its manifold applications for fabrics of all kinds, including those for men's and women's wear, as well as for household use. A. M. Tenney Associates, Inc., 10 East 40th Street, New York City, are the sales representatives for Tennessee Eastman Corporation.

Iberian history A new film, claimed to be the latest and most complete cinematic commentary on the war in Spain, recently has been released by Garrison Film Distributors, Inc., 1600 Broadway, New York City. The film, *The Will of a People*, was produced in Catalonia and the Spanish Provinces and is completed by scenes obtained from the government's film archives.

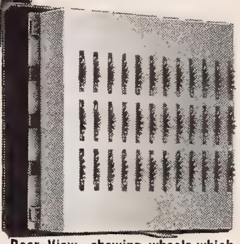
E. K. 8's and K less The prices of Model 20 Ciné-Kodak Eight and Kodascope Eight have been reduced to $29.50 and $24.00 respectively. A parallel reduction has been made in the price of the Model K, *f*/1.9 Ciné-Kodak, which now lists at $80.00, with a de luxe carrying case at $11.50 extra.

New AUTOMATIC TITLER!

MARJORIE'S
MASQUERADE
PARTY-1939

Front View, showing specimen set-up... ready to shoot

$3.95



Rear View, showing wheels which operate characters

FOR ANY MAKE MOVIE CAMERA!
(8mm or 16mm)

• Sets up titles automatically • No loose letters • No gadgets • No pencil • No printing

Don't go on "explaining" your movies! Give them the real "professional" touch! Set up your own titles and subtitles with this amazing new automatic titler! It's easy! All you do is turn the wheels at the back for 1512 *different* combinations of letters and numerals! Titles come up brilliantly white on black. Ask to see this efficient, economical titler at any good dealer's today. Or write Universal Camera Corp., N. Y. C.

UNIVERSAL MOVIE TITLER

CAMERAS ON CREDIT

HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.

CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

PROFESSIONAL
FADES, WIPES, and LAP-DISSOLVES
are transitions possible with the
BAIA CINE-TRANSITO
Automatic and synchronized. Details on request. State make of camera.
BAIA MOTION PICTURE ENG. 8044 Hardyke, Detroit, Mich.

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

Professional Hand Lettered
MAIN TITLES
on Art Poster Backgrounds

Photographed on ample footage ready to splice into your own films. A wide variety from which to choose including the New York or San Francisco World's Fairs.

16MM. KODACHROME	1.00
8MM. KODACHROME	.50

8MM. and 16MM. Black and White 3 for $1.00
Main and Sub-Titles made to order with any desired reading matter may be obtained on Kodachrome, Black and White, Purple Haze or Flame Tint Film.
Samples—Information—Price List
Upon Request.
FRANCIS S. NELSON
737 Micheltorena St. Los Angeles, Calif.

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

- Montgomery: Powell Radio & Camera Shop, 430 Hull St.
  - Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

- Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
- Tucson: T. Ed. Litt, Cor. Congress & Stone.
  - Martin Drug Co., Congress & Church Sts.

ARKANSAS

- Fort Smith: McCann's, 714 Garrison Ave.
- Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

- Alhambra: Kemp Camera Shop, 127 W. Main St.
- Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
- Bakersfield: Edward's Camera Exchange, 1609 19th St.
- Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
- Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
- Burbank: Glenn's Camera Shop, 3910 S. Olive St.
  - Photo Art Shop, 222 N. Olive St.
- Burlingame: Camera Photo Service, 341 Primrose Rd.
- Culver City: Rex Film Co., 9357 W. Washington Blvd.
- El Monte: Anderson Photo Service, 304 W. Valley Blvd.
- Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
  - Potter Drug Co., 1102 Fulton St.
  - Stillman Drug Co., 2001 Van Ness Blvd.
- Glendale: Glenar Studio, 209 E. Broadway.
  - A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
  - Precision Photo Service, 710 N. Glendale Ave.
- Grass Valley: Maurice Photographer & Camera Shop, 107 Mill St.
- Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
- Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  - Moreton's, Inc., 7561 Sunset Blvd.
  - Thelan's Camera Center, 6731 Hollywood Blvd.
  - World News Service, 1660 Cahuenga Ave.
- Inglewood: Advance Camera Shop, 707 So. LaBrea St.
  - Lane's Photographic Supplies, 167 N. La Brea Ave.
- Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
- Long Beach: Camera Supply Co., 126 E. Third St.
  - May's Camera Shop, 123 E. Fourth St.
  - Ward-Wier Photo Shop, 126 Pine Ave.
  - Winstead Bros., Inc., 244 Pine Ave.
- Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
  - Choyei-Do, 122 S. San Pedro St.
  - ***CRAIG MOVIE SUPPLY CO., INC.***, 1053 South Olive St.
  - Eastman Kodak Stores, Inc., 643 S. Hill St.
  - John R. Gordon, 1129 S. Mariposa Ave.
  - Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
  - T. Iwata Art Store, 256 E. First St.
  - Los Angeles Camera Exchange, 1037 S. Olive St.
  - Martindale's Book Store, 5310½ Wilshire Blvd.
  - Matus Camera Supply Co., 5208 Wilshire Blvd.
  - Monarch Photo Co., Inc., 1800 W. Pico St.
  - Peterson's Camera Exchange, 356 S. Broadway.
  - Simpsons Camera Stores, 531 S. Olive.
  - Victor Animatograph Corp., 2509 W. Seventh St.
  - Wilshire Photo Service, 5115 W. Pico Blvd.
  - Winter, Inc., 529 W. Sixth St.
- Modesto: Shoob's Camera Shop, 1024 Tenth St.
- Monterey: McKay Photo Service, 470 Alvarado St.
- Napa: Levinsons Pharmacy, 948 Main St.
- Oakland: Camera Corner, 431-14th St.
  - Eastman Kodak Stores, Inc., 1918 Broadway.
  - Oakland Camera Exchange, 376 - 14th St.
  - Vert Camera Store, 5331 Foothill Blvd.
- Palo Alto: Camera Shop, 309 University Ave.
- Pasadena: Flag Studio, 59 E. Colorado St.
  - Sumner's, 327 E. Green St.
- Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
- Pomona: Frashers, Inc., 151 E. Second St.
- Riverside: F. W. Twogood, 3700 Main St.
- Sacramento: Grey Pharmacy, 401 K St.
  - Frank McDougal, 1017 - 10th St.
  - Douglas Osborn, 1207 K St.
- Salinas: Anderson's Electric Shop, 342 Main St.
- San Bernardino: Arrowhead Camera Shop, 610 Third St.
- San Diego: Ace Drug Co., 820 W. Washington St.
  - Bunnell Photo Shop, 1033 Sixth Ave.
  - Eastman Kodak Stores, Inc., 419 Broadway.
  - Frank and Ben News Stand, 1031 - Sixth Ave.
  - Harold E. Lutes, 958 Fifth St.
  - Milow Pharmacy, El Cajon Blvd. at 40th St.
- San Francisco: Camera Shop, 137 Kearny St.
  - Cardinal Pictures, 408 Market St.
  - Duhem Motion Picture Mfg. Co., 135 Hayes St.
  - Eastman Kodak Stores, Inc., 216 Post St.
  - Hirsch & Kaye, 239 Grant Ave.
  - Kaufmann's Camera Mart, 356 Sutter St.
  - Loeber's, 70 Post St.
  - San Francisco Camera Exchange, 88 Third St.
  - Schwabacher Frey Co., 735 Market St.
  - Sherman, Clay & Co., Kearny and Sutter Sts.
  - T. H. Wilton Co., 11 First St.
- San Jose: Camera Shop, 240 S. First St.
  - Webb's Photo Supply Store, 66 S. First St.
- San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
- San Rafael: Camera Center, 737 Fourth St.
- Santa Ana: J & A Camera Supply, 411 N. Main St.
  - Murane's, 323 N. Broadway .
  - Stein's Stationery Store, 307 W. Fourth St.
- Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
- Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
- South Gate: Hollywoodland Studios, 9320 California Ave.
- Stockton: Logan Studios, 20 N. San Joaquin St.
  - Nathan Reiman, 528 E. Main St.
- Taft: Justus Studio, 212 Fifth St.

COLORADO

- Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
- Denver: Akin & Bagshaw, Inc., 1425 Williams St.
  - Denver Dry Goods Co., 16th and California Sts.
  - Eastman Kodak Stores, Inc., 626 - 16th St.
  - Haanstad's Camera Shop, 404 - 16th St.
  - Home Movie Sales Agency, 259 S. Corona St.
  - The May Co., 16th & Champa Sts.
  - Mile High Photo Co., 320 - 17th St.
  - Rocky Mountain Booking Co., Symes Bldg.
  - Yale Camera Exchange, 1528 Stout St.
- Grand Junction: Dean's Camera Shop, 639 Main St.
- Gunnison: Little Art Studio, 247 N. Main St.
- Montrose: Anderson Drug Co., 418 Main St.
- Pueblo: Camera-Craft Shop, 503 Court St.
- Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

- Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
  - Harvey & Lewis Co., 1148 Main St.
  - Millen Ross, 909 Main St.
- Bristol: Lee E. Paulmann, 252 Main St.
- Danbury: Heim's Music Store, Inc., 221 Main St.
- Greenwich: Leon Deran Studio, 161 Greenwich Ave.
- Hartford: Harrison Harries, 256½ Farmington Ave.
  - Harvey & Lewis Co., 852 Main St.
  - Hebert Studios, Inc., 55 Allyn St.
  - D. G. Stoughton Co., 255 S. Whitney St.
  - Watkins Bros., Inc., 241 Asylum St.
- Meriden: Broderick & Curtin, 42 E. Main St.
- Middletown: F. B. Fountain Co., Inc., 483 Main St.
- New Haven: Fritz & Hawley, Inc., 816 Chapel St.
  - Harvey & Lewis Co., 849 Chapel St.
  - Modern Theatre Equipment Corp., 133 Meadow St.
  - Mongillo's, 193 Church St.
  - Yale Cooperative Corp., 300 York St.
- Norwich: Cranston Co., 25-29 Broadway.
- Stamford: Leon Deran Studio, 32 Park Row.
- Torrington: Flieg & Newbury, 45 Water St.
- Waterbury: Curtis Art Co., 65 W. Main St.
  - Wilhelm, Inc., 139 W. Main St.

DELAWARE

- Wilmington: Butler's, Inc., 415 Market St.
  - Frost Store, 915 Shipley St.
  - Wilmington Camera Shop, Inc., 405 Delaware Ave.
  - Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

- Washington: Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
  - Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
  - Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  - Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
  - Edmonds Photo Supplies, 919 - 15th St., N. W.
  - Fuller & d'Albert, Inc., 815 - 10th St., N. W.
  - Hecht Co., Camera Dept., F St. at Seventh, N. W.
  - Ritz Camera Centers, 1112 G St., N. W.
  - Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
  - Charles Schwartz & Son, 708 Seventh St., N. W.
  - Sommer's Camera Exchange, 1410 New York Ave., N. W.
  - Sun Camera Exchange, 938 F St., N. W.

FLORIDA

- Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
- Fort Myers: Heitman-Evans Co., P. O. Box 69.
- Jacksonville: C. H. Brown Co., 118 W. Bay St.
  - Eastman Kodak Stores, Inc., 129 W. Adams St.
- Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
- Miami: Tropical Camera Stores, 123 Second St., N. E.
- Pensacola: Rox Stationery Co., 10 S. Palafox St.
- St. Petersburg: Robison's Camera Shop, 410 Central Ave.
- Tampa: Burgert Bros., Inc., 608 Madison St.
  - The Camera Center, 310 Twiggs St.
  - Tampa Art Co., 516 Tampa St.
  - H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

- Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
  - Wholesale Radio Service Co., Inc., 265 Peachtree St.
- Rome: Brock's, Inc., 231 Broad St.

IDAHO

- Boise: Ballou-Latimer Co., Idaho at 9th St.
  - Williams' Photo Service, 1007 Main St.
- Nampa: Vic Stolle Drug Co.
- Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

- Bloomington: Hawkins Studio, 214 W. Washington St.
- Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
  - Central Camera Co., 230 S. Wabash Ave.
  - Almer Coe & Co., 78 E. Jackson Blvd.
    - 18 S. La Salle St.
    - 105 N. Wabash Ave.
  - Conway Camera Co., 34 N. Clark St.
  - DeHaan Camera Co., 6520 S. Halsted St.
  - I. Dobkin Photo Supplies, 339 S. Crawford.
  - Eastman Kodak Stores Co., 133 N. Wabash Ave.
  - The Fair, Dept. 93, State, Adams & Dearborn Sts.
  - Marshall Field & Co., Section 59, State & Washington.
  - Ideal Pictures Corp., 28 E. Eighth St.
  - La Salle Camera Co., 133 W. Jackson Blvd.
  - Movie Shop, 2440 Catalpa Ave.
  - Movie Supply Co., 1318 S. Wabash Ave.
  - Norman-Willets Co., 318 W. Washington St.
  - Seamans, Photo Finisher, 1953 E. 71st St.
  - Union News Co., 37 W. Monroe St.
  - Wholesale Radio Service Co., Inc., 901 W. Jackson Blvd.
  - Wolk Camera Co., 335 S. Dearborn St.
- Cicero: Joray Camera Stores, 6019 W. Cermak Rd.
- Decatur: Haines & Essick Co., 122 E. William St.
  - Pfile's Camera Shop, 100 E. Prairie St.
- De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
- Evanston: Almer Coe & Co., 1645 Orrington Ave.
  - Hattstrom & Sanders, Inc., 702 Church St.
- Freeport: Emmert Drug Co., 15 W. Stephenson St.
- Galesburg: Illinois Camera Shop, 84 S. Prairie St.
- Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
- Moline: Seaholms, 423-15th St.
- Oak Park: Jacobs & Jensen, 1001 Lake St.
- Ottawa: Corbus Drug Co., 709 La Salle St.
- Peoria: Rex Studio, 329 S. Adams St.
  - C. L. Venard Studio, 702 S. Adams St.
- Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
- Rockford: Camera Craft Shoppe, 114 W. State St.
  - Arthur G. Lundgren, 419 Seventh St.
- Springfield: Camera Shop, 320 S. 5th St.
- Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

- Evansville: Smith & Butterfield, 310 Main St.
- Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
  - Sunny Schick, 407 W. Washington Blvd.
- Frankfort: A. G. Chittick, 206 E. Walnut St.
- Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
- Hammond: The Colonial, 437 State St.
- Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
  - L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  - Wm. H. Block Co., N. Illinois St.
  - Indiana Theatre Magazine & News Shop, 134 W. Washington St.
  - H. Lieber Co., 24 W. Washington St.
- La Fayette: Hinea's, 634 Main St.
- La Porte: La Porte Photo Finishing Co., 612 Monroe St.
- Marion: Movie Shop, 309½ S. Adams St.
- Muncie: Otto Sellers, 402 E. Charles St.
- New Albany: Petery-Hedden Printing Co., 133 Spring St.
- South Bend: Ault Camera Shops, Inc., 122 S. Main St.
    - 309 S. Michigan St.
  - Schilling's, Inc., 329 S. Lafayette Blvd.
- Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

- Burlington: Sutter Drug Co., Third and Jefferson Sts.
- Clinton: Beil Studio & Supply House, 200 S. Second St.
- Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
  - Carl Holmes Co., 1101 W. Fourth St.
- Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
  - Westing Photo Service, 3816 Sixth Ave.
- Dubuque: Eldon Imhoff, 456 N. Booth St.
- Estherville: J. A. Cummings Co.
- Iowa City: Rexall & Kodak Store, 124 E. College St.
- Mason City: Kayenay Camera Store, 14 First St., S. E.
- Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
- Washington: LeRoy G. Pratt, 738 E. Jefferson St.
- Waterloo: Mack's Photo Shop, 615 Commercial St.

KANSAS

- Hays: Jeffs Camera Shop.
- Lawrence: Hixon Photo Service, 721 Massachusetts St.
- Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
  - Phil Rose, Jeweler, 114 W. Iron Ave.
- Topeka: Hall Stationery Co., 623 Kansas Ave.
  - Karl's, 3105 Huntoon St.
- Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
  - Lewis Film Service, 105 E. First St.
  - Stevensons News Stand, 125 N. Market St.
- Winfield: Kemp Sales Co., 1010 Main St.

KENTUCKY

- Covington: Home Movie Camera Exchange, 29 W. 6th St.
- Lexington: W. W. Still, 129 W. Short St.
- Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.

(Continued on page 348)

Dealers Listed in Black Face Italics Are Display Advertisers in MOVIE MAKERS

Closeups—What filmers are doing

Since the first of January, the New York World's Fair has been a subject of increasingly dominant concern in the League's office. Plans and pictures, articles and ideas, have swirled through the minds of the entire staff, until the Theme Center became as familiar as the Chrysler tower and Constitution Mall as common as Main Street. In fact, so vast and varied was the job that, in the preparation of this gala number of Movie Makers, we called in a number of outside experts for collaborating aid.

N. N. Culin, who designed and executed both the cover and the general aerial picture of the fair, was among the first to go to work. Architect, artist and amateur photographer, Mr. Culin has been employed by the fair's Board of Design since the first T squares touched drafting paper . . . Charles R. McLendon, ACL, city editor of the *New York Herald Tribune*, is another enthusiast who has lived intimately with the fair for months on end. Although burdened with the direction of the *Herald Tribune's* World's Fair news stories, he still found time to aid and advise us on this number of Movie Makers. He writes authoritatively on filming the fair at night.

In the field of still photography, we could scarcely have done without the expert advice of William W. Morris and Richard Wurts. It was from the cameras of Mr. Morris, who serves the fair as chief of photography, that there came many of the stunning color studies which adorn this magazine. From Mr. Wurts, an acknowledged expert in architectural exposures and member of the photographic firm of Wurts Brothers, comes the incisive and exciting advice on still picture problems.

Laurence S. Critchell, jr., ACL, movie maker and accomplished still photographer, undertook the job of boring into the mass of material which was the unfinished fair—and came forth smiling, with an accurate movie and still photographic interpretation of the data. The first of his polished articles you read in the opening story of the Fair which appeared last month. In this number, he writes colorful stories of governments and flowers at the fair.

Poetry has inspired the recent filming plans of two members of the League. In Chester, Pa., Magretta G. King, ACL, is busy with her 8mm. camera in bodying forth *The Legend of Hunting Hill*. By Clifton Lisle, the ballad tells the story of an early, fox hunting farmer who, on his deathbed, asked for burial on Hunting Hill rather than in the churchyard. Miss King's finished plan calls interestingly for the use of music, sound effects and the poetic narrative, via the double turntable. S. E. Buettell, ACL, is the other movie maker who plans to bring motion pictures to the aid of the Muse. Working in 16mm. Kodachrome, he will attempt an interpretation of Bryant's *Thanatopsis*, a poem which is used regularly in the ritual of B.P.O.E. Mr. Buettell looks forward to an increased effectiveness in its presentation before his own lodge, at South Bend, Ind.

Several hundred people crowded New York's Barbizon-Plaza Theatre on the evening of April 14, for the Tenth Annual Movie Party given by Duncan MacD. Little, ACL, and Mrs. Little. From the twenty four excellent films submitted for screening, the board of judges had selected the following as the program: *Nation Builders*, by James A. Sherlock, of Sydney, Australia; *Ritual of the Dead*, by Richard H. Lyford, ACL, of Glendale, Calif.; *Climbing in the Dolomites*, by Christine L. Reid, of Brookline, Mass.; *Ski Legs*, by Charles and Robert M. Coles, ACL, of New York City; *Beyond Manila*, by W. G. Hahn, ACL, of Baguio, P. I.; *Archbishop of New Jersey*, by the East Side High School, of Newark, N. J.; *Still Waters*, by Fred C. Ells, ACL, of Yokohama, Japan; *Une Noce à la Campagne*, by Ing. T. Janowski, of Warsaw, Poland.

Emile Gallet, ACL, of New York City, who will be remembered for his pioneer work in the production of *Ducky 'n Busty*, a personally made 16mm. color cartoon, is at it again. After swearing positively, with the completion of this first film, that it would also be his last, he is once more toiling over drawing board and animation celluloids. Based on a children's story of the XII Century, the current production—as yet unfinished and unnamed—will be accompanied with music and appropriate narrative. Last year, marking the twentieth anniversary of the World War's end, Mr. Gallet produced *Vingt Ans Après*, a color film with sound, which depicts activities of the French War Veterans of New York, of which he is a member.

James W. Moore, ACL

Giant arc in G. E. building at N. Y. Fair is good subject

American Cinematographer
HAND BOOK & REFERENCE GUIDE
The New Edition
Right off the press
with all the answers.

Recommended and used by
Hollywood Cameramen

* * *

Movies or Still
Professional or Amateur

35mm, 16mm, 8mm, motion pictures, tables and charts for Cine cameras, film, filters, lenses, angles, miniature cameras, lights, calculators, color systems, exposure meters, timers, projection, developers, toners, etc. Over 200 pages of essential material, for every camera user.

The Best Hand Book of Its Kind
Ever Published
Price $3.00

Send for descriptive circular

JACKSON J. ROSE, A.S.C.
1165 North Berendo St. Hollywood, Calif.

Adv.

WHY VAPORS? Why big, costly vacuum and pressure machinery, instead of just bottles?

True; the special, patented machines VapOrate your films on your own reels, without unwinding. Safe, uniform, effective film protection is assured and risk of handling damage is eliminated by this method, but there's a more important reason for the use of vapors.

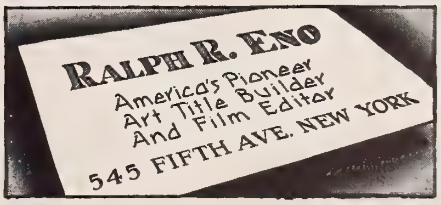
Motion picture projection makes greater demands on photographic emulsion than any other use. It must be made permanently pliable to permit sharp turns at high speed, despite projector heat and storage conditions—it must be toughened to resist wear and scratches, and sealed against water, oil, dirt and fingermarks—it must be lubricated to ease projection and relieve perforation strain.

Effective film protection requires that these three distinct and contradictory changes in the emulsion be made all at the same time. Made one after another, the later factors counteract and destroy the effectiveness of the earlier influences.

In the vacuum chamber, a first chemical vapor passes freely between the tightly wound coils of a reel of film—evenly impregnates all the emulsion—gently displaces the easily-evaporated water-content—permits the displaced water to pass off. A second vapor toughens the emulsion—seals in the pliability reserve—seals out water, oil, dirt, and finger-acids—builds up resistance to scratches and wear. A third vapor invisibly lubricates—eases projection—relieves strain.

Nationwide facilities giving 24 hour service, at VAPORATE CO., INC., 130 West 46th Street, N. Y., and at BELL & HOWELL, 1801 Larchmont Ave., Chicago, and 716 N. La Brea, Hollywood, make VapOrate convenient. Large volume business and labor-saving machinery make VapOrate economical. Universal acceptance by RKO, 20th Century-Fox, Columbia, United Artists, and hundreds of others, and actual use on over 500 million feet of entertainment, industrial, educational, and personal films annually, guarantee that the Peerless VapOrate Film Treatment is safe and sure, causing no change in color-fastness, density, transparency, or appearance of black and white or color films.

Your own dealer knows better than to delay VapOrating your films when you take them to him. The danger of delaying just too long—the risk of ruin for lack of protection when needed most—these lie with you. Take your films to your dealer now—Have them VapOrated for a-fraction-of-a-cent-per-foot—and know that you'll enjoy them when time has made them priceless.



(Continued from page 346)

Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
Stroube Drug Co., 105 Third St.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Philip K. Frye Studio, 76 Portland St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Atlantic Film Library, 108 Massachusetts Ave.
Catholic Film Service, 234 Clarendon St.
Cinema, Inc., 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Reed Cameras, Inc., 53 Bromfield St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: Buffington's, Inc., 8 Sudbury St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Cosmopolitan Film Libraries, Inc., 3248 Gratiot Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop, 11862 Grand River Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Litchfield: Victor Film Service, 113 E. 2nd St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.
Waseca: Didra Drug Co., 100 S. State St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.

MISSOURI

Hannibal: Sperry Camera Shop, 310 Broadway St.
Kansas City: Audio Visual Sales Co., 6028 Troost Ave.
BARNARD'S, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Lebanon: Kenneth L. Spring, 17 Flynn St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 182 W. 49th St.
Nichols' Photo Supply Service, 350 Ave. C.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
Lightning Photo Supplies, 917 Broad St.
J. C. Reiss, 10 Hill St.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Brooklyn Camera Exchange, 1469 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Film-Mart, Inc., 210-A Parkside Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., Inc., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Beacon News, 575 - 11th Ave.
Robert Block, 1265 Broadway.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
CAMERA HOUSE, INC., 728 Lexington Ave.
Cine Film Mart, 110 W. 34th St.
ABE COHEN'S CAMERA EXCHANGE, 142 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
WM. C. CULLEN, INC., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
Goldsmith Bros., 77 Nassau St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
HARRIS HOME MOVIE LIBRARY, 322 W. 42nd St.
HENRY HERBERT, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
PEERLESS CAMERA STORES, INC., 128 E. 44th St.
PENN CAMERA EXCHANGE, INC., 126 W. 32nd St.
PHOTOGRAPHIC FAIR, LTD., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 3 Church St.

Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
Wholesale Radio Service Co., Inc., 100 Sixth Ave.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Valley Stream: Vincent Photo Shop, 180 Rockaway Ave.
Warrensburg: Dickinson & Bertrand, Main St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
World's Fair: ***UNDERWOOD & UNDERWOOD,*** Communications Bldg.
Constitution Mall.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
England Drug Co., 70 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Bryar Photo Supplies Co., 1044-50 Prospect Ave.
Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Van Wert: Van Wert Book Store, 120 W. Main St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.
Wewoka: Chaney Drug Co., Box 560.

OREGON

Chiloquin: Pioneer Drug Co.
Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Medford: Hal's Camera Shop, 29 N. Central.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
JAMES A. PETERS, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Erie Dry Goods Co., Camera Dept.
Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
NEWS REEL LABORATORY, 1707 Sansom St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, Chamber of Commerce Bldg.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker). Camera Shop.
Ralph E. DeWitt, 18 N. Franklin St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Corpus Christi: Taylor Bros., Mesquite & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Popular Dry Goods Co., Dept. 26.
Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: ***DESERET BOOK CO.,*** 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Burlington: G. W. La Pierre's, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. Rhodesia: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.

Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 383.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.
Playfair's News Agency, 373 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Wm. F. McCutcheon Co., 46 Carlton St. (Maple Leaf Gardens).
Roher's Bookshop, 9 Bloor St., W.
1429 Yonge St.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O., Biskupsky dvur 8.
Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak. Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co.. Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio. 38 Huttenbachstraat.
Y. Ebata & Co.. 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Coventry: Messrs. Green's (Hertford St.) Ltd., 49 Hertford St.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison. Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart. 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road. Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459. Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159.
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co.. A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

100 FT. (30.48M.)
WIDTH 16mm
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
NO. 339
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.
YORK WORLD'S FAIR
WARNING: THE HIGH SPEED OF THIS FILM MAKES IT NECESSARY TO USE A NEUTRAL DENSITY FILTER (N. D. No. 2) WHEN EXPOSURES ARE MADE IN BRIGHT DAYLIGHT. SEE INSTRUCTIONS
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.

The outdoor shot shown below is enlarged from a frame of Super-X. It was made on a slightly overcast day in spring, at regular camera speed, with the lens set at f.16.

There's nothing like Super-XX for theatrical work. The enlarged frame of Super-XX shown here was made at a shutter speed of 24 frames per second, with lens set between f.5.6 and f.8.

Mastery . . . In these two truly great 16 mm. films—Ciné-Kodak Super-X and Ciné-Kodak Super-XX—the modern movie maker has mastery of every movie opportunity.

There's a new richness in black-and-white quality in these films, a new sparkle and clarity.

Super-X, intended primarily for outdoor work, has unprecedented brilliance, fineness of grain, and beauty of tone quality. It has speed, too, fully equal to that of the famous "SS" Pan.

But if it's speed you want, Super-XX is your film. Super-XX is designed definitely for work by artificial light, and gets along with amazingly little of it. Outdoors, in full sunlight, overexposure is certain, at even the smallest home movie camera lens apertures, unless a neutral density filter is fitted to the lens.

Put a supply of each of these films in your movie kit. Rest assured, then, that you're in command of every filming opportunity that comes along.

Ciné-Kodak Super-X and Ciné-Kodak Super-XX are both available in all standard 16 mm. lengths—200-ft. rolls (from Rochester only), 100-ft. rolls, 50-ft. magazines, and 50-ft. rolls.

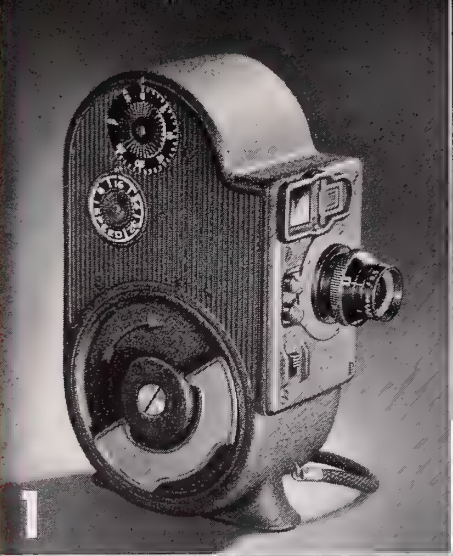
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

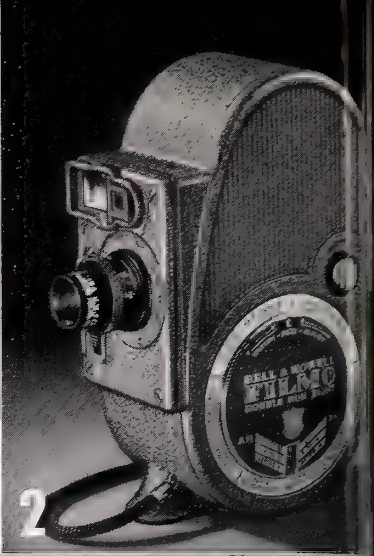
Before Your Vacation . . .

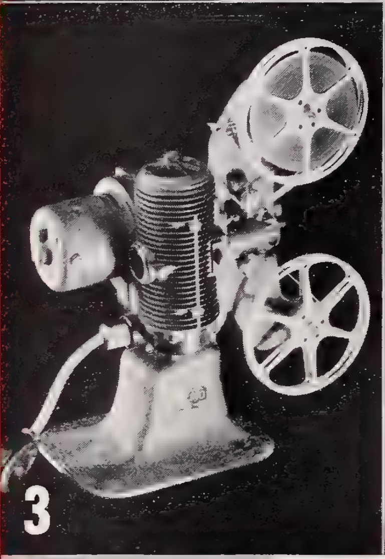
GET THE BELL & HOWELL FILMO YOU'VE BEEN WANTING

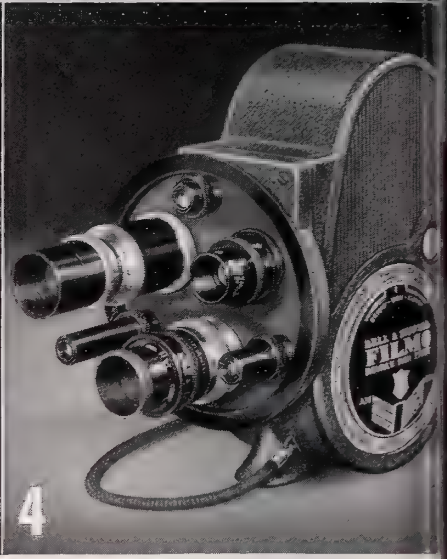
You probably own a movie camera. And undoubtedly it has been the source of untold pleasure and diversion. But chances are your skill has outgrown that camera, and now you need a versatile Filmo with which you can get the quality and variety of movies your skill deserves.

Filmo prices have been recently reduced, so get your Filmo, now . . . before your vacation! Choose it from models pictured here. All Filmos are built to professional standards by the makers of Hollywood's preferred studio equipment. See them at your dealer's or write for details. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*


1


2


3


4

FILMO 8 MILLIMETER EQUIPMENT

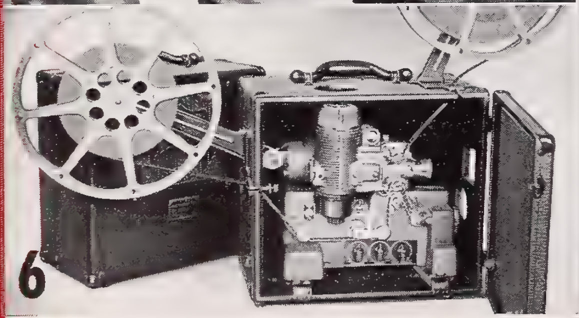
1. FILMO 8 "COMPANION." Palm-size, with single lens seat and F 3.5 universal focus lens. Has four speeds: 8, 16, 24, and 32 f.p.s., and single-frame exposure. Built-in spyglass viewfinder with masks for use with telephoto lenses. *Now only* . . $49.50

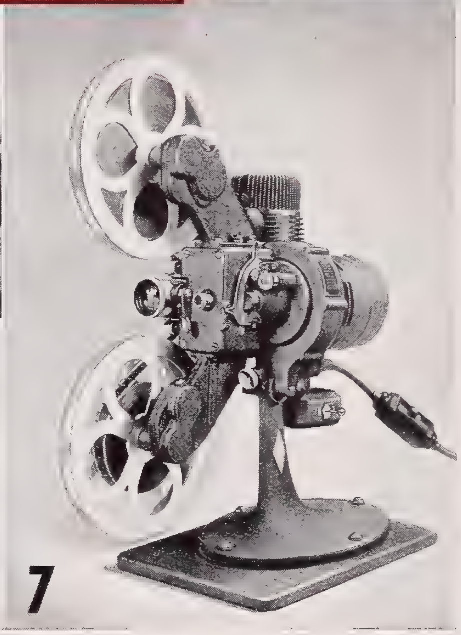
2. FILMO 8 "SPORTSTER." Same as "Companion," but with F 2.5 lens, and speeds 16, 32, 48, and 64 (slow motion) f.p.s. Also has automatic reset film footage dial and other de luxe features. *New low price* $75

3. FILMO 8 PROJECTOR. For brilliant, rock-steady pictures. Has camera-matched film-registering mechanism, silent gear drive, power rewind, "floating film" protection, and clutch for still projection. With either 400- or 500-watt lamp and case $118

4. FILMO TURRET 8—"ARISTOCRAT." Mounts three lenses and matching finder objectives on turret for instant readiness for all picture opportunities. Also has straight-through-the-lens critical focuser and new "positive" finder. With F 2.5 lens and speeds 16, 32, 48, and 64 . . . . . . $140

5


6


7

FILMO 16 MILLIMETER EQUIPMENT

5. "SHELLOADING" FILMO 141. A new 16 mm. magazine-loading camera which permits instant interchange from color to black-and-white film even in mid-reel. Has new "positive" viewfinder preventing errors in composition. Its color-corrected F 2.7 lens is interchangeable with full range of special-purpose lenses. New low price, $115

6. FILMOSOUND "ACADEMY" for 16 mm. sound movies at home or in auditoriums. Projects both sound and silent films. Has provision for adding microphone or turntable. Complete with 750-watt lamp, powerful amplifier, and 1600-foot film capacity. Now priced at $298

7. FILMO "FILMASTER" 16 MM. SILENT PROJECTOR. Includes deluxe features at lowest cost. Has gear drive throughout, even to the feed and take-up spindles; gear-driven power rewind; pilot light; condenser for 32% brighter pictures. With F 1.6 lens and 750-watt lamp, 400-foot film capacity . . . $139

MAIL COUPON FOR FULL DETAILS

BELL & HOWELL COMPANY MM 6-39
1843 Larchmont Ave., Chicago, Ill.

Send details on items: 1 ( ); 2 ( ); 3 ( ); 4 ( ); 5 ( ); 6 ( ); 7 ( ) as listed in this advertisement.

Name..

Address..

City.......................... *State*............

PRECISION-MADE BY

BELL & HOWELL

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JULY, 1939

25c

A GOAL TO STRIVE FOR

The Hiram Percy Maxim Memorial Award

At the headquarters of the Amateur Cinema League, there stands a tall pillar, surmounted by a shining silver globe. This is both a monument to the memory of Hiram Percy Maxim, Founder of the Amateur Cinema League and its first President, and a living statement of his movie making ideals. On its surface is inscribed, each year, the name of the winner of the Hiram Percy Maxim Award, forming a roll of honor of the world's greatest amateur movie makers.

This Award is bestowed on the maker of the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films, and it carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of

$100.00

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it this year, it is only necessary to submit a film for consideration for

MOVIE MAKERS
Ten Best Non Theatrical Films of 1939

the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered automatically for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries for consideration. League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

It is only necessary to send your entires to Movie Makers so that they will arrive before five o'clock, October 16, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

To classify entries properly, send the certificate below with each film that you submit.

Place ....

Date ....

I, ... (name)

....

certify that I did / did not receive compensation from a client for a motion picture made by me entitled ....

(name of film) ....

(signature) ....

Hiram Percy Maxim Memorial

Here are a few, simple rules governing the selection of Movie Makers Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 16, is the deadline. All films to be considered for 1939 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 16, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1939, before five o'clock. Telegraph and cable will be used in the case of those persons living so far away from New York City that an exchange of mail would be difficult.

However, to save time and correspondence, it is requested that the certificate accompany the film when it is sent to Movie Makers for consideration.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States, for, otherwise, there is a customs duty which Movie Makers will not pay.

8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the time at which the operator is to shift from one record to another. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to undertake discussion of their decisions, after they are made.

12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1939 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

The judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity, movie imagination and intelligence are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1939 Ten Best and the Hiram Percy Maxim Award!

Send your film early, accompany it with a certificate of entry. **Remember that five o'clock, October 16, is the deadline for 1939!**

MOVIE MAKERS

420 Lexington Avenue **New York, N. Y.**

New *Filmo* Accessories
to Make Your Summer Movies Better

DOUBLE YOUR LENS FIELD WITH A HYPER CINOR LENS ATTACHMENT

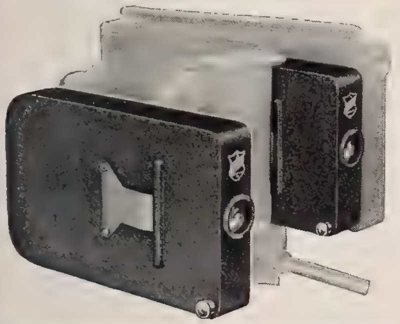
HYPER
CINOR

New Hyper Cinor Lens Attachment on the T-H ½-inch F 2.5 universal focus lens of the Filmo 8 mm. Camera.

The new Hyper Cinor lens attachment doubles the angle of the lens on which it is used, so that the area photographed is twice as wide and twice as high as usual. Also, it includes provision for focusing. It is a boon to 8 mm. film users particularly, for wide-angle lenses are not available for Filmo 8's.

The attachment can be had for the T-H ½-inch F 2.5 lens used on Filmo 8's, and for the T-H 1-inch F 2.7 and B&H Lumax 1-inch F 1.9 lenses for 16 mm. Filmos. Unit quickly screws on or off of lens with a few turns. Price $21

Objectives for matching various Filmo Camera viewfinders to the larger lens field are available. Prices upon request.



New Direct Focusing Finder for Filmo 141

Magnifies Image Ten Times!

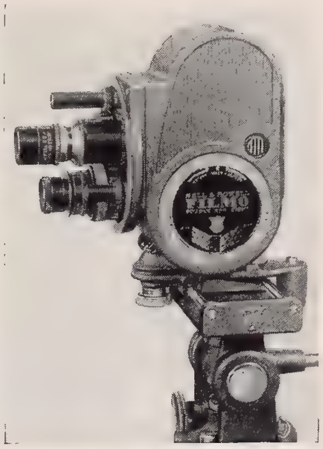
Good news for Filmo 141 owners! This new Focusing Finder, which slips into the camera in place of the film magazine, permits both precise visual focusing and accurate framing of any subject, near or far, through any lens. The image is upright and is magnified TEN TIMES! All parallax errors are eliminated. Particularly valuable for extreme close-ups, small objects, titles, maps, and animated cartoon filming. Price, $20

New 2-Inch Lenses and Matching Finder Unit for Filmo Turret 8

With the two-inch lenses now available for the Filmo Turret 8, you can shoot distant scenes with four-diameter magnification; in other words, record images sixteen times as large as with the regular ½″ lens.

2″ Finder Objective for Turret 8	$ 5.50
2″ F 3.5 T-H foc. lens for Turret 8	$57.00
2″ F 2.8 B&H foc. lens for Turret 8	$54.00

New Focusing Alignment Gauge for Filmo Turret 8



New Focusing Alignment Gauge set up for use on B&H Tripod

This new Alignment Gauge permits using the Filmo Turret 8 critical focuser to the full extent . . . for both focusing and framing from the position the lens will occupy when the scene is filmed.

For use, the gauge is mounted on your tripod and the Turret 8 attached to the sliding block of the gauge. With the block slid to the left end of the track, the critical focuser is positioned exactly the same as the photographic aperture is when the block is slid to the right end of the track. Thus, titles or any subject may be sharply focused and accurately composed, and then photographed with complete assurance. Price, $7.50

New Low-cost Filmo Tripod

The new Filmo Tru-Pan Tripod, although priced in keeping with the economy of 8 mm. movie-making, provides the same all-round utility and smoothness of action as the B&H All-metal Tripod, for its pam and tilt head is the same. The Tru-Pan two-section legs, of selected straight-grained birch, are strong and rigid, and may be adjusted to a wide range of lengths. Price, $18.75

LENSES
. . . for 8 mm. and 16 mm. Filmos

Before your vacation, increase your Filmo's versatility by getting an extra speed, wide-angle, or telephoto lens or two. Your dealer offers fine color-corrected Taylor-Hobson and B&H lenses in diversity for your Filmo. Some of these are:

FOR 8 MM. FILMOS

* ½″ F 1.4 T-H foc.	$76.50
1 ″ F 2.7 T-H foc.	$46.00
1½″ F 3.5 T-H foc.	$57.00
½″ F 2.5 B&H foc.	$40.00
1½″ F 3.5 B&H foc.	$46.00

**For single-lens 8's; not for Turret 8.*

FOR 16 MM. FILMOS

15 mm. F 2.5 T-H univ.	$46.00
1″ F 1.5 T-H foc.	$76.50
2″ F 3.5 T-H foc.	$57.00
4″ F 4.5 T-H foc.	$76.50
6″ F 5.5 T-H foc.	$76.50
1″ F 1.9 B&H foc.	$54.00
3″ F 2.8 B&H foc.	$65.00

Bell & Howell Company, Chicago; New York; Hollywood; London. *Est. 1907.*

MAIL COUPON FOR DETAILS ON ALL FILMO ACCESSORIES

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill. MM 7-39
Please send additional information about:
( ) Hyper Cinor Lens Attachment
( ) New Wood-leg Tripod
( ) Focusing Finder for Filmo 141
( ) Focusing Alignment Gauge for Turret 8
Lenses for ( ) 8 mm. Filmos
( ) 16 mm. Filmos

Name.......................................
Address.......................................
City.......................... *State*...........

PRECISION-MADE BY

BELL & HOWELL

An Amazing Movie Achievement!

VISIT OF
KING GEORGE
AND
QUEEN ELIZABETH
TO CANADA AND THE UNITED STATES

Only in Castle Films Can You Own the Complete Movie of the Royal Tour from London through Canada and the United States.

For more than 20,000 miles, ten of the world's Ace cameramen accompanied England's King and Queen to bring home movie enthusiasts every important incident of their history-making Royal Tour in one astounding reel.

See *See*

London's goodbye . . . the farewell of the Queen Mother and the Princesses Royal.

The inspiring Royal Salute from the British Navy.

The historic landing at quaint Quebec.

Millions hail their Monarchs in Ottawa, Montreal and Toronto.

The King and Queen in the West.

The British Sovereigns honored on American soil for the first time in all history.

Intimate glimpses of the garden party at the British Embassy.

King George at the tomb of George Washington and at Arlington National Cemetery.

The thrilling climax of the United States visit . . . New York's roaring welcome.

The heads of the world's two greatest Democracies at Hyde Park.

A PHOTOGRAPHIC GEM . . . No Advance in Castle Films Low Prices

8 mm: $1.75 (50'), $5.50 (180') • 16 mm: $3.50 (100'), $8.75 (360') • Sound-on-film: $17.50 (350')

CASTLE FILMS

NEW YORK, RCA Building • CHICAGO, Wrigley Building • SAN FRANCISCO, Russ Building
TORONTO and MONTREAL, Associated Screen News, Ltd. • LONDON, Bell & Howell Co., Ltd.

PERSONAL ORDER BLANK

Mail This to Your Photo Dealer Today!

Send immediately movie of "The Visit of England's King and Queen"

______*mm. size* ______*foot length*

*Name*______________________

*Address*______________________

MOVIE MAKERS

Philip D. Gendreau

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 14 July, 1939 Number 7

Cover design . . . . *A. Kronengold*

Closeups 358

Too much law, *editorial* 363

The way of the sequence . . . . *Charles W. Herbert* 364

How I filmed Treasure Island . . . *Dr. Numa P. Dunne, ACL* 366

It grew with titles . . . . *W. W. Champion, ACL* 367

American industry steps out . . . . . . *Alexander M. Kronen* 368

West Indian cine ways . . . . . . *Russell C. Holslag, ACL* 370

Beach beauty 371

So this is W. Amagansettville . . . . . . *Frances Robinson* 372

Dear Professor X . . . . *Terry Ramsaye* 373

Practical films . . . . *Benjamin F. Farber, jr.* 374

The clinic . . . . *Frederick G. Beach, ACL* 375

Controlling reflections . . . . *Rudolph Pfeiffer* 376

Amateur clubs . . . . *James W. Moore, ACL* 377

News of the industry . . . . *Russell C. Holslag, ACL* 380

Depth of field tables 382

An international list of the dealers and agents who carry this magazine 398, 400, 401, 402

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

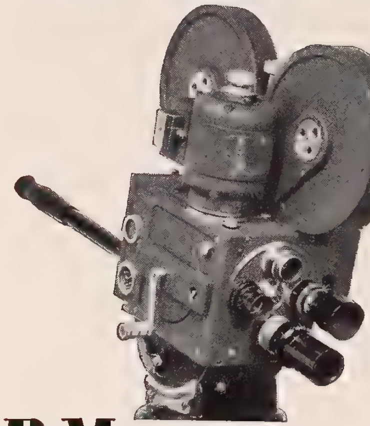
MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

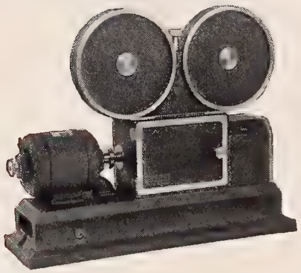
CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

HOW TO PRODUCE
professional
16 mm SOUND FILMS



B-M SINGLE SYSTEM

When conditions permit you to record both sound and action on the same film, the B-M Sound-Pro Camera with its electrical equipment provides the finest quality of professional results.



B-M DOUBLE SYSTEM

If you find it necessary to shoot out of sequence, or record your sound separately, and if you require the greatest working flexibility, you need the compact and portable B-M Model D complete recording system, the type of equipment used to produce 84% of all professional sound films.

Write for bulletin M-4 and other descriptive literature. To assist us in preparing the most helpful answer to your inquiry, describe your present or anticipated uses of sound films.

The BERNDT-MAURER Corp.
117 EAST 24th STREET • NEW YORK, N. Y.

PRECISION PROCESSING

Professional quality films require the skill and care of 16 mm. specialists who employ automatic film processing, sensitometric control, cinex timing and complete air conditioning. Sound and silent. Contact

B-M PRECISION Film Laboratories
21 West 46th St., New York, N.Y.

Closeups—What filmers are doing

Fifty members and guests of the Pictorial Photographers of America, outstanding association of still camera workers, studied the fine points of film planning and execution recently, at a meeting held in the quarters of the Architectural League, in New York City, which was addressed by Charles J. Carbonaro, ACL. Thomas O. Sheckell, president of the still group, presided. Mr. Carbonaro illustrated the various points of his discussion with a screening of *Streams*, *Pinch Hitter* and *Little Sherlock*, all from his own amateur work, and accompanied them with musical scorings via the dual turntable. Robert Hall, fellow member with Mr. Carbonaro of the Metropolitan Motion Picture Club, assisted him as projectionist.

John V. Hansen, ACL, vicepresident of the Amateur Cinema League, has presented his new and, if possible, improved version of *Denmark in Color* before members and guests of the Danish Club of Washington, D. C. The screening was held in the auditorium of the Smithsonian Institution.

Distinguished screenings of *Mexican Fiestas*, the Maxim Award winner of 1938, by Ralph E. Gray, ACL, have followed fast on the heels of that honor. More than nine hundred of Washington's diplomatic and governmental group saw the film at a gala presentation in the Pan American Building as guests of His Excellency Francisco Castillo Nájera, Mexican Ambassador to the United States. Over a thousand members and guests of the New England Museum of Natural History, in Boston, viewed the picture at an invitation screening in the museum's auditorium, with similar gatherings before large groups sponsored by the American Museum of Natural History, in New York City, and the National Geographic Society, in Washington, D. C.

From Japan, during the course of a trip around the world, Isamu Sugiura stopped by headquarters, with a pleasant letter of introduction from the Cherry Amateur Movie Society, of Tokyo. As son of the president of R. Konishi & Company, one of the leading photographic dealers in Japan, Mr. Sugiura was in America to supervise the installation of his firm's exhibit at the New York World's Fair.

Across the League's threshold: Lured by the World's Fair, and possibly other concerns, visitors from the earth's far corners have made the League office bright with their presence. From Durban, in Natal, South Africa, have come C. V. Thomas, ACL, and Mrs. Thomas, both delightful in their enthusiasm for New York's Fair and America's hospitality. At home, Mr. Thomas serves as secretary of the thriving Durban Amateur Cine Club, so that some of the boys loaded him up with reels to bring on for review. We call to mind with pleasure *Krueger National Park*, by J. W. McKenzie, which won the club's Selwyn Jacobs Cup, and *Cine Magazine*, by C. H. Robinson.

The historic visit of King George and Queen Elizabeth to New York City was recorded in part by Ralph P. Wentworth, who was fortunate in securing an elevated camera position in a building immediately adjacent to the Battery Park landing place. In fifty feet of 16mm. color, he has pictured the approach and arrival of the destroyer, *Warrington*, the debarkation of the King and Queen and their official welcome to the city by Mayor La Guardia and others. Mr. Wentworth, who may be addressed at 24 Fifth Avenue, New York City, is eager to exchange duplicate copies of this footage with other 16mm. workers—both here and in Canada—who are building up records of the royal visit.

J. Alasdair Fraser, ACL, dropped in the other day from Montreal, bringing with him *Riding The Trails*, a two reel, 16mm. color record of pack tripping around Banff and Lake Louise. Out there, it seems, there is an élite but sporting organization known as Trail Riders of the Canadian Rockies, composed only of persons who have passed we forget how many hours in the saddle. In Mr. Fraser's attractive film, he pictures the adventures of a trail party of more than a hundred on a five day trip.

With Yellowstone and the Yosemite far out in front as popular amateur filming subjects, we thought we surely had seen the last word in National Parks pictures. But C. B. Atwater, ACL, of Boston, soon showed us we were wrong. In *Our National Parks*, 1800 feet of clean cut 16mm. Kodachrome, he has scenes from no less than twenty three national parks across the United States! It took him just less than three months of part time filming, while he was on a business trip. The amazing part of it all is that, in spite of its length, the picture really holds your interest to the last scene.

J. C. Twomey, ACL, of Ancon, C. Z., saw both of America's fairs. He sailed up the West Coast to San Francisco's Treasure Island and then crossed the country to Flushing's World of Tomorrow. At home, he is founder and president of the Pacific Amateur Cine Club.

"Now there are two of us!"

AGFA'S famous 16 mm. Fine-Grain Plenachrome now has a companion film . . . *Agfa 16 mm. Panchromatic Reversible!*

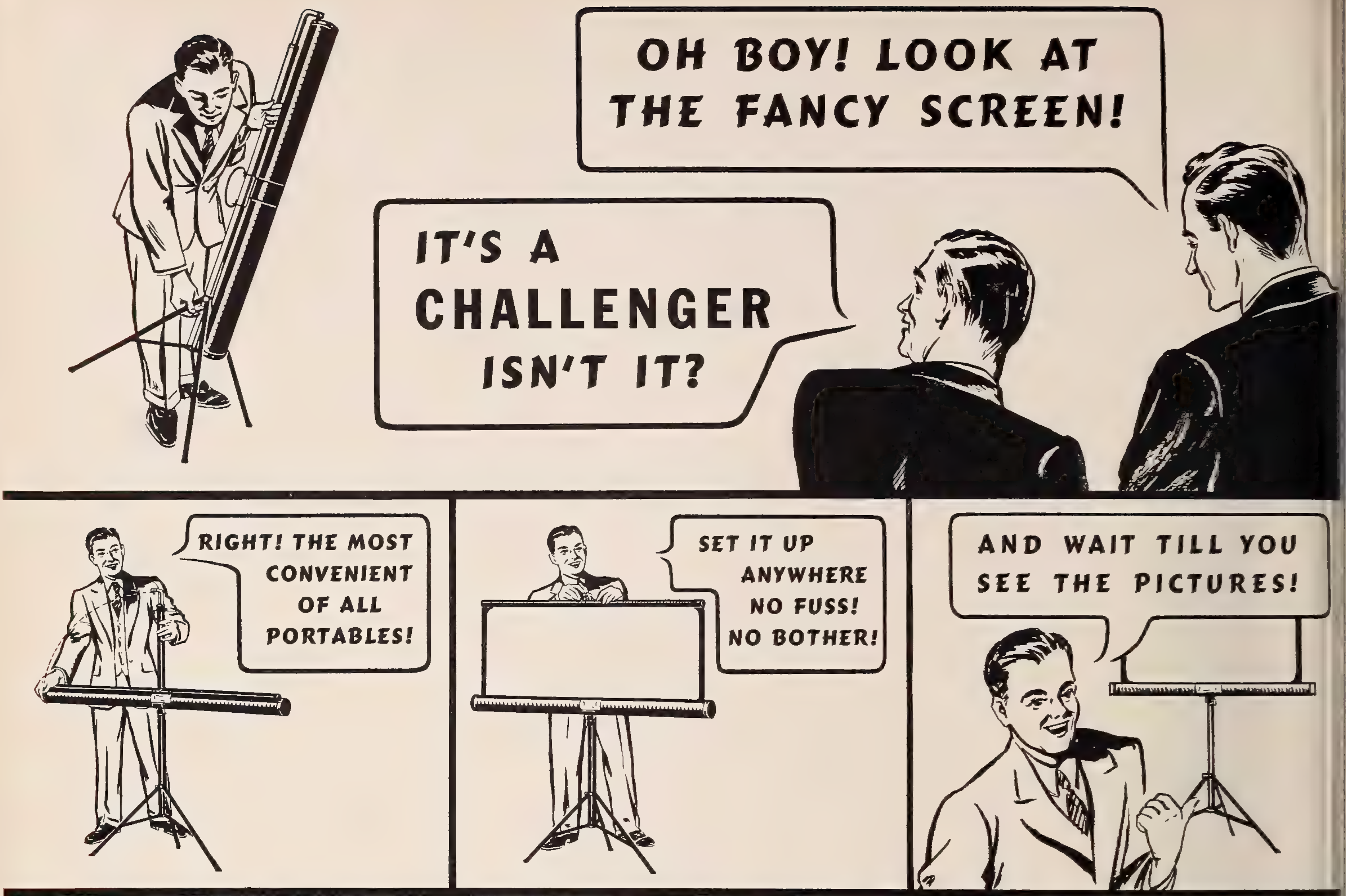
The new *Panchromatic Reversible* film offers approximately the same speed outdoors as Plenachrome, and provides an equal fineness of grain. It has the brilliance which characterizes other Agfa 16 mm. Films.

Introduction of this new film gives you your choice between a panchromatic and an orthochromatic film for outdoor filming. Both Plenachrome and Panchromatic combine high speed, wide latitude and an effective anti-halation coating.

For crisper, clearer outdoor movies this summer, lay in a supply now of Agfa 16 mm. Fine-Grain Plenachrome Reversible, and Agfa 16 mm. Panchromatic Reversible. **Made by Agfa Ansco Corporation in Binghamton, New York, U.S.A.**

AGFA 16 MM. REVERSIBLE PLENACHROME AND PANCHROMATIC **FILMS**

Agfa


OH BOY! LOOK AT THE FANCY SCREEN!
IT'S A CHALLENGER ISN'T IT?
RIGHT! THE MOST CONVENIENT OF ALL PORTABLES!
SET IT UP ANYWHERE NO FUSS! NO BOTHER!
AND WAIT TILL YOU SEE THE PICTURES!

Pre-View Your Pictures This Summer on the Popular Challenger Screen

Now, when you are taking more pictures than ever, you especially need, for your many "pre-views" a screen that is easy to use. The Da-Lite Challenger can be set up anywhere in 15 seconds. It is the only screen with *square* tubing to hold the screen surface rigidly aligned. It is the only screen that can be adjusted in height simply by releasing the spring lock and raising the extension rod. (No separate adjustments of the case.)

Its Da-Lite Glass-Beaded surface brings out the beauty of your pictures with camera-eye fidelity. Beads are guaranteed not to shatter off. The fabric stays white and pliable indefinitely. Compare picture-quality, convenience and durability; the Challenger is the buy for you! 12 sizes, 30" x 40" to 72" x 94" inclusive, *at new low prices from* $12.50* up. Write for literature and name of nearest dealer.

*NEW LOW PRICES!

Prices on other styles of Da-Lite Screens have also been recently reduced. The Junior (table model) which has the same fine surface as the Challenger is now priced as low as $2.00*. See your dealer for details.

**Slightly higher on Pacific Coast.*

DA-LITE SCREEN COMPANY, INC.
DEPT. 7MM, 2723 N. CRAWFORD AVE. CHICAGO, ILL.

Look for the Name **DA-LITE** *When You Buy!*

REG. U.S. PAT. OFF.

ANNOUNCING

THE ULTIMATE IN EXPOSURE METERS
WESTON UNIVERSAL EXPOSURE METER
LIGHT
1600
800
400
200
100
50
25

The NEW WESTON *Master*

UNIVERSAL EXPOSURE METER

(Model 715)

★ New *extreme* HIGH SENSITIVITY for all low brightness scenes.

★ New INCREASED LIGHT SPAN . . . permitting accurate measurements from 1/10th candle per square foot, *up to 1600 foot candles.*

★ New, separate and automatic, "High Light", "Low Light" scales provide greater scale length, greater legibility . . . eliminate all confusing, congested light numbers at both ends.

★ New, free moving calculator dial with wider range of *f* stop-shutter combinations, and film ratings up to *800 Weston.*

★ Hermetically sealed photo-cell . . . providing greater stability, sustained accuracy, longer life.

★ Rugged, accurate WESTON instrument movement . . . large enough to be *made* precise, and to *stay* precise.

★ Built in U. S. A. to the highest scientific standards, by the world's leading instrument builder. Calibrated and checked in the world-famous WESTON laboratories. See the "MASTER" at your dealer's today, or, write immediately for literature. Weston Electrical Instrument Corp., 626 Frelinghuysen Ave., Newark, N. J.

Wollensak means Good Lenses

Photo by Dr. C. G. Morsheimer—amateur photographer. Has won national distinction for his outstanding work—including the 1935 National Newspaper Contest Award for local amateurs. Regular contributor to leading national amateur photographic magazines; judge of amateur prize contests. This interesting study enlarged from 35mm film with an f4.5 2-inch lens. All of Dr. Morsheimer's enlarging lenses are Wollensak. Improve *your* photography with a Wollensak.

For Movies, Candid, Enlarging, Action, Stills

WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Too much law

IN THE growth of regulatory legislation in the United States, it was to be expected that amateur movies and amateur photography would not be exempt. And now, when local millenium hunters are increasing, we need not be surprised if these repressive Rollo boys have found the most innocent hobby in the world a field for their Torquemada tactics.

Although we cannot be amazed at the extension of the "clamp down" concept to amateur movies and amateur photography, we can be angry. Indeed, if we are not angry, we shall merely invite further invasions. The best protection against the annoyances of the "ought to be a law" gentry is a sizable outpouring of wrath, expressed in not too polite terms. The Amateur Cinema League demonstrated the effectiveness of this procedure recently, when it secured the defeat of an impertinent measure in the New York State Assembly, by means of bringing about the cooperation of thousands of infuriated citizens. Americans have not yet lost the power of protest.

Edward J. Beck, writing in the *Detroit News,* has set a fine standard of "how come" argument in discussing a proposal to license amateur photographers. "You can make little birch bark canoes in your basement," says Mr. Beck, "or burnt leather book marks or hooked rugs, and place them with souvenir stands and resort stores for resale. No one questions that right. If an amateur by watchful waiting, study of light, by picture showmanship or by sheer luck, for that matter, gets a rare negative and achieves a print that hundreds or thousands of tourists and natives might like to buy for home decoration, why should not the amateur be entitled to cash in, the same as the vendor of any other merchandise, without any examination red tape?"

Mr. Beck proposes a question that goes right to the heart of most of these efforts at class legislation in the field of amateur movies and photography. "Why should the evils," he asks, "in one specialty be made the excuse for building a legal fence around the whole province of a rapidly expanding art?" This is the meat of the cocoanut in the whole question of repressive laws. Often a shot gun is used where a rifle is indicated. Frequently the whole public is curbed and regulated because lawmaking to cover specific situations is a task calling for real intelligence and patience, not merely for political adroitness.

Amateurs in almost any field might as well make up their minds to serve as a constant vigilance committee, if they do not expect to have their rights more and more circumscribed. Where they are alert, they protect themselves, as was done recently in Pennsylvania. These are the days in which the old doctrine of "live and let live" is under very insistent attack. The tolerances of a more spacious era have been succeeded by the suspicions and bickerings of a time in which everybody must be on guard every minute.

If that is the kind of world we live in, we must deal with it. The best way to deal with it, as far as amateur pursuits are concerned, is to resent the least indication of attack, to let the world know that we resent it and, by vigorous action, to knock the repressive contingent into a well battered cocked hat.

THE WAY O

CHARLES W. HERBERT

WHEN you are making a travel movie or a cine study of any section of a country, nothing is more important than filming your story in sequences. This rule is inviolable; it holds true whether you are visiting for the first time the locale that you are filming or whether you may be counted among its oldest inhabitants. The secret of making a good travel film is the secret of making a good film of any place, any time.

Planning sequences of a given section of the world is simple, because obvious classifications of subject matter may serve as a guide. Here are those that I considered when filming the *Magic Carpet* series of travel shorts: General atmosphere, typical industries, customs and folklore, novelties, military features, religious celebrations and worship, educational endeavors, cultural aspects, workaday life.

Each of these classifications may be presented as a unit—a separate section of the picture. Sometimes one of these divisions, such as a native dance celebration, can be covered completely in one continuous flow of scenes. In this case, each scene must be an integral part of the whole. For example, the opening shot should be a general view, with a background which unmistakably establishes your locale and, at the same time, places the complete dance and spectator group in a commanding place in the foreground. All succeeding shots can then be made of the details of dancers, music and spectators, interspaced with angle shots of the whole group.

More often, you do not meet a single subject which so readily lends itself to movie treatment that you can use it alone as material for one section of the picture. You must film short sequences of several related subjects belonging in the classification you are covering and plan these sequences so that they can be combined smoothly.

The surest way to bring back a film story in sequences is to survey your subject quickly and to visualize the complete series of shots which will make up a sequence. Then start to make the sequence without delay. Too often, groups of persons doing things—ideal material for a unit of action—break up and move away while you are hesitating. Learn to think fast and to act faster. While research, advance arrangements and the preparation of an outline are advantageous, the safest rule to follow is to shoot when you know you have a scene in front of you.

When you have found a subject, some introduction of yourself and your purpose is necessary to insure smooth sailing before you start. Generally speaking, it is much

Photos by Charles W. Herbert

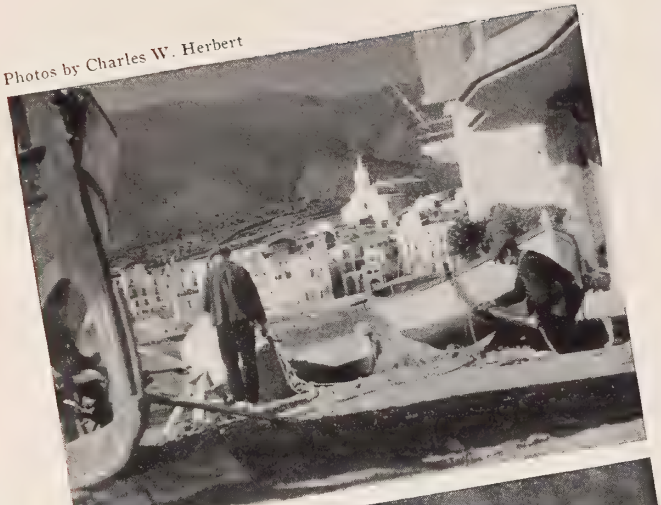


Fig. 1

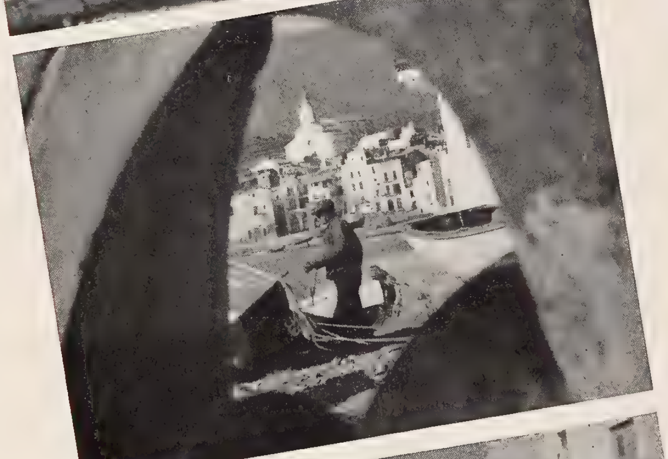


Fig. 2

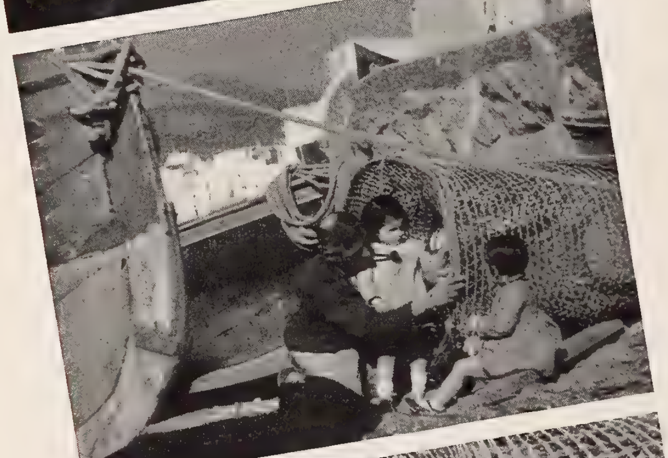


Fig. 3

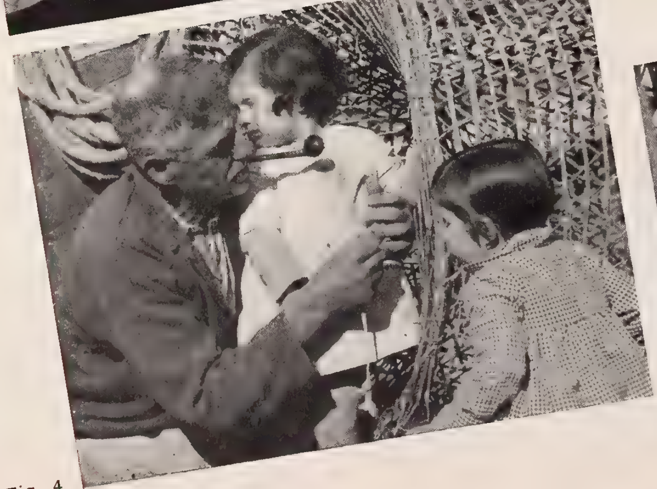


Fig. 4

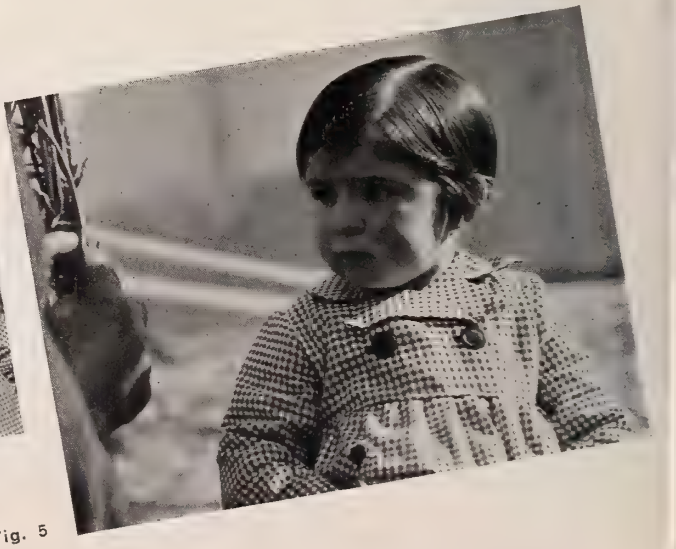


Fig. 5

THE SEQUENCE

Charles W. Herbert planning a shot in Athens for a travel picture

easier to make pictures of peasants and fishermen than of city folk. The freedom of operations enjoyed in the country, compared to the inevitable curious crowds that gather around in the city, is refreshing to a movie maker.

First, let us assume, you see two old women turning up some sod on their garden plot; they are wearing black bonnets and long, flowing dresses; at the side are some peach trees in blossom and beyond, in the distance, are mountains crested with a fringe of snow. Here is some material for your section of "workaday life."

Get that general view—the women in full view in the foreground, one closer than the other; peach trees form a setting directly behind and to one side of them and the snow capped mountains furnish the backdrop. Then move closer at one side and select an opening through the branches to frame your shot with peach blossoms. Centered in your picture area, the women continue to work as if unaware of the camera.

Next, try filling either your right or left foreground with one of the women, in clear cut focus, and balance the opposite side by including, in soft focus, the other woman in the distance. The backdrop for this would be trees and mountains. To make this shot most effective, it is best to use a wide angle lens, thereby keeping the background distinguishable, rather than to select a telephoto lens which would narrow the background.

Now, get a closeup of the head of one of the women. Be sure to have a fringe of blossoms in the background. Blue skies and pink blossoms lend themselves to filtered treatment, thus giving you a dark background. Be careful that you don't use too dark a filter and take care that the woman's black bonnet is not in shadow, for then it will melt into the background. The black bonnet, if highlighted, will stand out in pleasing tone against the dark sky. Close this sequence with a closeup of the spade turning up the sod and with a detailed closeup of the blossoms, and you are ready to move on down the road.

Perhaps it winds back down to the seacoast fishing village, where men are mending their nets and traps while children are watching. The setting is picturesque, the fishing gear is distinctive and the people are interesting types. Unlimber your camera and, while you are setting it up, cast your eye about for an ideal viewpoint. You know that the best view will be outside of the village itself, because, then, you will be able to get the buildings outlined against the sky in the background, and you can include the shoreline and the boats in the foreground.

So go down to the shore and film the men mending their traps and include the stern of a beached boat in the foreground of the picture. (See Fig. 1 on page opposite.) The inclusion of the stern of the boat serves two purposes; it creates a pattern of shadow across the immediate foreground, thus relieving the monotony of the bright sand, and the fact that the propeller frame of the boat can be seen establishes the atmosphere for the next shot—one taken through the propeller. (See Fig. 2.)

This second shot not only gives a pleasant composition, but also concentrates attention on the fisherman at work, while emphasizing the most dramatic portion of the background.

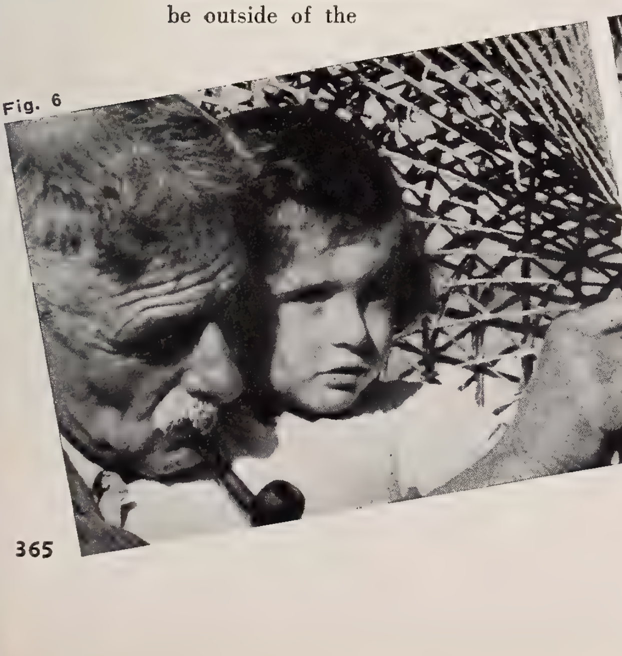
These two scenes will establish definitely the fact that the sequence deals with a fishing village. A third general shot will not be inappropriate if it is tied to the first two in some way. A portion of a boat will do the trick, and, with it in the foreground, you can show a fisherman mending a trap while two little girls watch him. (Fig. 3.)

This scene is made from sufficient distance to show most of the trap, a boat bow, some ropes hanging from the boat and a section of the town and mountains in the background. It should be arranged so that there are no conflicting elements and so that the fisherman and the two girls are definitely the center of interest.

Your next shot (Fig. 4), a closer view of the group, still carries some atmosphere of the sequence by including the trap and a coil of rope in the background, but, at the same time, it gives the audience an intimate view of the subjects. Follow with a closeup of the little girl on the right as she looks inquiringly to the left where the old man and the other girl are. (Fig. 5.) In reaction, answer this scene with a close study of the other two characters as they look toward the

[Continued on page 381]

Fig. 6



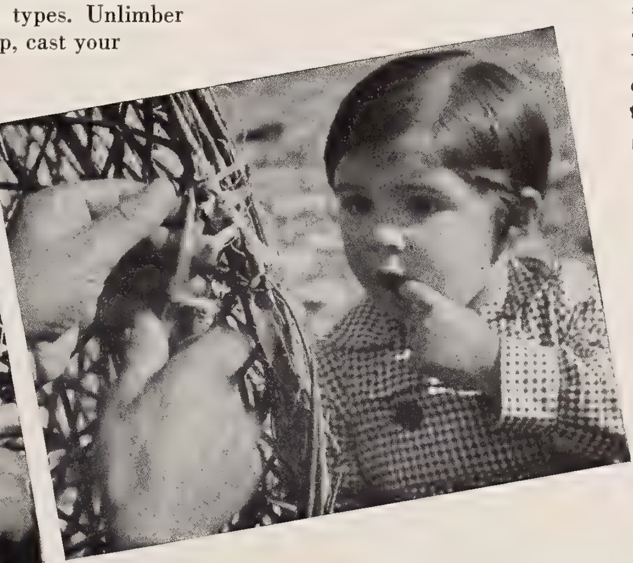


Fig. 7

Filmer of "Magic Carpet" series gives clear examples

THE WAY OF THE SEQUENCE

Filmer of "Magic Carpet" series gives clear examples

CHARLES W. HERBERT

Photo by Charles W. Herbert

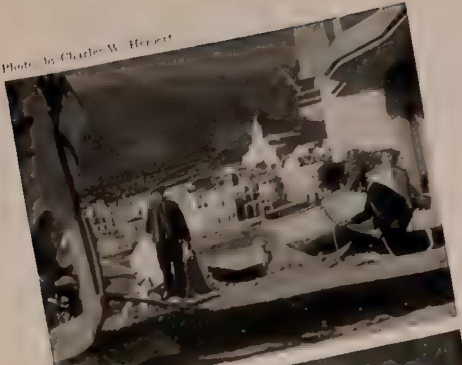


Fig. 1

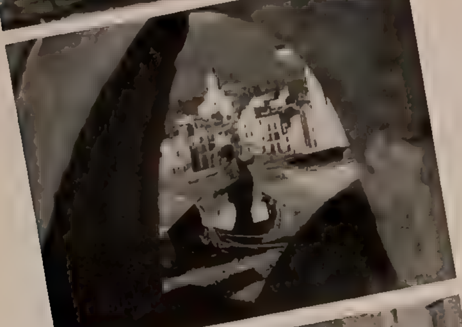


Fig. 2

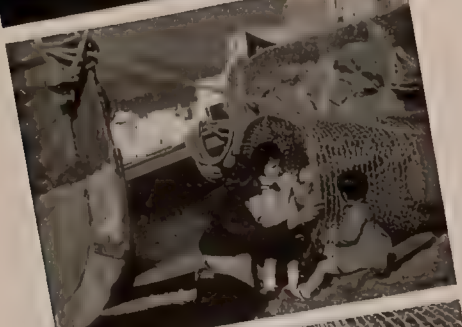


Fig. 3

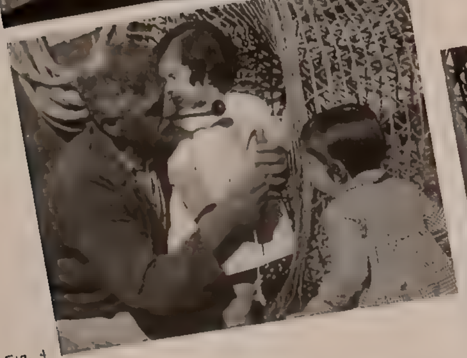


Fig. 4

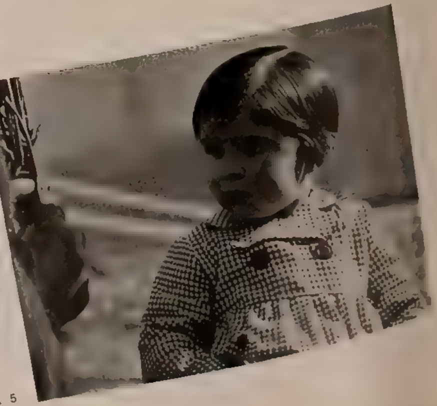


Fig. 5

WHEN you are making a travel movie or a cine study of any section of a country, nothing is more important than filming your story in sequences. This rule is inviolable; it holds true whether you are visiting for the first time the locale that you are filming or whether you may be counted among its oldest inhabitants. The secret of making a good travel film is the secret of making a good film of any place, any time.

Planning sequences of a given section of the world is simple, because obvious classifications of subject matter may serve as a guide. Here are those that I considered when filming the *Magic Carpet* series of travel shorts: General atmosphere, typical industries, customs and folklore, novelties, military features, religious celebrations and worship, educational endeavors, cultural aspects, workaday life.

Each of these classifications may be presented as a unit—a separate section of the picture. Sometimes one of these divisions, such as a native dance celebration, can be covered completely in one continuous flow of scenes. In this case, each scene must be an integral part of the whole. For example, the opening shot should be a general view, with a background which unmistakably establishes your locale and, at the same time, places the complete dance and spectator group in a commanding place in the foreground. All succeeding shots can then be made of the details of dancers, music and spectators, interspaced with angle shots of the whole group.

More often, you do not meet a single subject which so readily lends itself to movie treatment that you can use it alone as material for one section of the picture. You must film short sequences of several related subjects belonging in the classification you are covering and plan these sequences so that they can be combined smoothly.

The surest way to bring back a film story in sequences is to survey your subject quickly and to visualize the complete series of shots which will make up a sequence. Then start to make the sequence without delay. Too often, groups of persons doing things—ideal material for a unit of action—break up and move away while you are hesitating. Learn to think fast and to act faster. While research, advance arrangements and the preparation of an outline are advantageous, the safest rule to follow is to shoot when you know you have a scene in front of you.

When you have found a subject, some introduction of yourself and your purpose is necessary to insure smooth sailing before you start. Generally speaking, it is much easier to make pictures of peasants and fishermen than of city folk. The freedom of operations enjoyed in the country, compared to the inevitable curious crowds that gather around in the city, is refreshing to a movie maker.

First, let us assume, you see two old women turning up some sod on their garden plot: they are wearing black bonnets and long, flowing dresses; at the side are some peach trees in blossom and beyond, in the distance, are mountains crested with a fringe of snow. Here is some material for your section of "workaday life."

Get that general view—the women in full view in the foreground, one closer than the other; peach trees form a setting directly behind and to one side of them and the snow capped mountains furnish the backdrop. Then move closer at one side and select an opening through the branches to frame your shot with peach blossoms. Centered in your picture area, the women continue to work as if unaware of the camera.

Next, try filling either your right or left foreground with one of the women, in clear cut focus, and balance the opposite side by including, in soft focus, the other woman in the distance. The backdrop for this would be trees and mountains. To make this shot most effective, it is best to use a wide angle lens, thereby keeping the background distinguishable, rather than to select a telephoto lens which would narrow the background.

Now, get a closeup of the head of one of the women. Be sure to have a fringe of blossoms in the background. Blue skies and pink blossoms lend themselves to filtered treatment, thus giving you a dark background. Be careful that you don't use too dark a filter and take care that the woman's black bonnet is not in shadow, for then it will melt into the background. The black bonnet, if highlighted, will stand out in pleasing tone against the dark sky. Close this sequence with a closeup of the spade turning up the sod and with a detailed closeup of the blossoms, and you are ready to move on down the road.

Perhaps it winds back down to the seacoast fishing village, where men are mending their nets and traps while children are watching. The setting is picturesque, the fishing gear is distinctive and the people are interesting types. Unlimber your camera and, while you are setting it up, cast your eye about for an ideal viewpoint. You know that the best view will be outside of the village itself, because, then, you will be able to get the buildings outlined against the sky in the background, and you can include the shoreline and the boats in the foreground.

Charles W. Herbert planning a shot in Athens for a travel picture

So go down to the shore and film the men mending their traps and include the stern of a beached boat in the foreground of the picture. (See Fig. 1 on page opposite.) The inclusion of the stern of the boat serves two purposes; it creates a pattern of shadow across the immediate foreground, thus relieving the monotony of the bright sand, and the fact that the propeller frame of the boat can be seen establishes the atmosphere for the next shot—one taken through the propeller. (See Fig. 2.)

This second shot not only gives a pleasant composition, but also concentrates attention on the fisherman at work, while emphasizing the most dramatic portion of the background.

These two scenes will establish definitely the fact that the sequence deals with a fishing village. A third general shot will not be inappropriate if it is tied to the first two in some way. A portion of a boat will do the trick, and, with it in the foreground, you can show a fisherman mending a trap while two little girls watch him. (Fig. 3.)

This scene is made from sufficient distance to show most of the trap, a boat bow, some ropes hanging from the boat and a section of the town and mountains in the background. It should be arranged so that there are no conflicting elements and so that the fisherman and the two girls are definitely the center of interest.

Your next shot (Fig. 4), a closer view of the group, still carries some atmosphere of the sequence by including the trap and a coil of rope in the background, but, at the same time, it gives the audience an intimate view of the subjects. Follow with a closeup of the little girl on the right as she looks inquiringly to the left where the old man and the other girl are. (Fig. 5.) In reaction, answer this scene with a close study of the other two characters as they look toward the

[Continued on page 381]

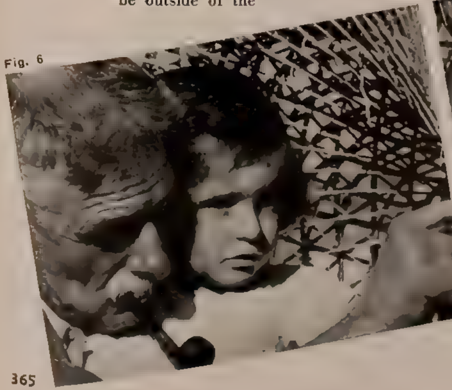


Fig. 6

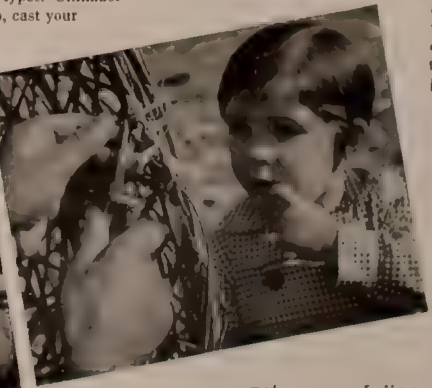


Fig. 7

Detailed report of movie maker at San Francisco

Frames in film of San Francisco Fair made by the author

16mm. scenes by Dr. Numa P. Dunne, ACL

HOW I FILMED TREASURE ISLAND

DR. NUMA P. DUNNE, ACL

IN TWO short words, Treasure Island is a photographer's paradise. On this island, more than a mile long and two thirds of a mile wide, the movie maker will find beauty in abundance—in the architecture of the Orient and of the West, in the ever changing flowers, in the shrubs and, most of all, in the background—the San Francisco sky line, the two bridges and the Berkeley hills. It is all intriguingly filmable.

That is the trouble in this particular paradise. There is almost too much to film. Any photographer visiting this fair can go around and around in circles, trying to make up his mind what to shoot and from what angle to shoot it. Unless he wants to go home weeping over wasted film footage, he had better have some sort of plan mapped out before he starts. I filmed Treasure Island and I know!

Don't hesitate to take color film with you to the fair. I can assure you that the high fogs and occasional hazy days in the San Francisco Bay area will not in any way spoil the beauty of color rendition. It is true that you will not be able to record the blue sky on this type of day, but, even so, the ground shots will be good and the sky shots can be left for the next visit.

For the most part, night color movies are out of the question—even with fast lenses and eight frames a second. A meter is useless at night. Experience has taught me that, to get good night Fair scenes with Type A Kodachrome, one has to expose each frame for no less than a full second, even with the fast *f*/1.5 lens. For a lens with a speed of *f*/3.5, an exposure of about four seconds for each frame is necessary. Obviously, this can be done only with cameras that allow single frame exposure. With 35mm. Type A Kodachrome and a still camera, by using time exposures, one can get pictures of unusual detail and beauty.

By now, millions of words have been printed about Treasure Island. You can't open a magazine or pick up a paper without seeing a picture of the statue Pacifica, photographed from a new angle. You will go to Treasure Island feeling, as I did, that every preceding visitor has photographed the Tower of the Sun, the Court of Reflections, the Arch of Triumph and, of course, the ubiquitous Pacifica. Forget that you are weary of seeing so many pictures of these standard subjects. Remember that these identifying statues and buildings symbolize the fair and that you will want scenes of them in years to come. So ignore the feeling that you are covering ground already well covered and set up your camera.

Treasure Island is western paradise for movie makers

The first day I went to the island, I was staggered by the immensity of it, compactly arranged though it is. To me, it was chaos and confusion. I didn't know which building was what, nor where the towers and pools were located. Somebody suggested that I take the Elephant Train sightseeing trip around the island to get my bearings. This trip was well worth the time (about an hour) and the cost (thirty five cents).

Riding along, listening to the guide, I jotted down the obvious points of vantage from which I could film on my next visit to the fair. By this preliminary visit, I learned the fair well enough to make a plan and to list special scenes that I didn't want to miss.

Roberts & Roberts

When I did unloosen my camera, I found that I constantly faced a temptation to "pan." This must be avoided, especially since the architectural designs favor the vertical plane. Panoramas made on Treasure Island are even more unpleasant on the screen than ordinarily. However, upward tilts are often advisable. You will have to use a tilt to get a complete view of the Sun Tower and of the Goddess Pacifica. A slow, steady tilt upward, starting at the base, will emphasize the height of these structures. Include a portion of the sky for background contrast and for color. Another effective tilt shot is of the south tower of the Mines building, taken from across the drive. Train the camera on the top of the tower and tilt downward just as one of the Elephant Trains is coming east, along the road from the ferry terminal. If the shot is timed right,

[Continued on page 390]

IT GREW WITH TITLES

"Ten Best" winner whose captions called for more

W. W. CHAMPION, ACL

OUR vacation in 1937 came almost without warning. We were not prepared for it and, in fact, until just a few days before leaving, did not have the least idea where we should land. This dilemma was not altogether new, for, on several occasions in past years, we had faced the same situation. The answer to the problem had always been the Monterey Peninsula, and 1937 proved no exception.

Having taken a goodly quantity of movie footage in this locality prior to 1937, I did not look forward to shooting more than just pictures of a vacation. On top of this, I had worn to a "frazzle" the usual technique of vacation filming, such as loading the car, getting in and starting, a spinning motor wheel, arriving, unloading, swimming, "hot dogs" on the beach.

Thus it was that I found myself in Monterey with two rolls of color film, two kids, a wife and the intention to shoot only enough footage to keep a clear conscience and peace in the family. The major interest was to be golf, golf and more golf.

Things went along about as planned for three or four days. Then, late one afternoon, while returning from a drive along the shore road, we noticed that the sky was partly cloudy and was beginning to show a great deal of color. Colorful sunsets are by no means a common occurrence during the summer months in Monterey, and the opportunity, thus presented, literally "put me on the spot." The persuasive talents of my wife came into vigorous action, and, before I realized what had happened, the sunset was on the takeup spool. Unknowingly, the first shot of *West Coast* had been recorded.

A day or so later, we noticed an announcement in a newspaper of a Mexican fiesta to be held in the courtyard of the Mission San Carlos. Spanish dancing was included on the program.

I was *not* included; but, as it happened, after elbowing my way through the crowd to a point of vantage, I was more conspicuous than the dancers themselves. Three shots were taken, the last with one of the Mission towers in the background. The thrill of "crashing the gate," and getting away with it, gave me the courage to obtain, from the keeper of the Mission, permission to enter the inner courtyard to take a few pictures.

A week of the vacation had gone, with no pictures of the kids. This was almost sacrilegious in our family, and my conscience began to smart. I must get busy, forget golf for at least one day, and go "hot dogging" on the beach with the family. We did, and the result was about four or five shots. By this time, however, I had a definite plan to make our film one of scenic and historic interest rather than a family record; the few pictures taken would be used as a human interest incident.

The remaining footage was to be taken leisurely, and at times when conditions were right. The major subjects were planned in advance—Monterey Harbor with fishing boats, fishermen, pier; the old Custom House; Hotel Del Monte and its grounds; typical streets, residences, gardens of Carmel; and a few scenics along the Seventeen Mile Drive.

The outline, as planned, was followed almost to a letter. Scenics along the Seventeen Mile Drive were taken with the idea of having each succeeding shot slightly deeper in tone, indicating the approach of evening, and I was fortunate in getting some very appropriate material to give this effect.

Carmel has so many large trees, which completely obscure the view for a long shot of the city itself, that I had to be satisfied with patios, dwellings and flowers. However, a long shot of the cypress lined beach, with its contrasting snow white sand and blue sea, filled the gap between these shots and those of the youngsters bathing and playing on the beach.

My filming spree finally came to an end after a long shot of Monterey and its harbor, taken from a point high in the surrounding hills; I felt that, after add-

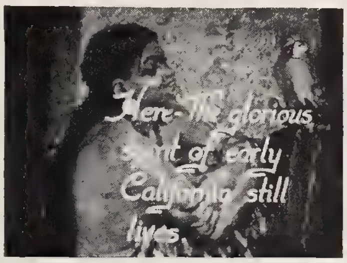
[Continued on page 392]

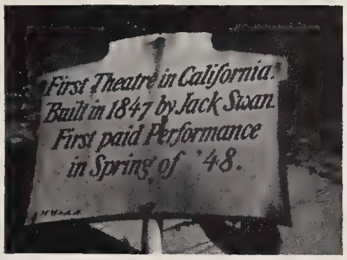
16mm. scenes by W. W. Champion, ACL

W. W. Champion, ACL

Above and below, frame enlargements from "West Coast"

Left, you can film fishing vessels in Monterey's harbor





AMERICAN INDUSTRY STEPS OUT

ALEXANDER M. KRONEN

A TALL Westerner, unabashed by his ten gallon hat, stood at the edge of the glass covered pit which contains the Westinghouse Time Capsule at the New York World's Fair.

Tucked under his arm was a motion picture camera. After a time, the Westerner turned away from the view of the metal pellet destined for the future.

"Shucks," he said, grinning at the crowd. "I ain't a bit impressed. . . ."

And he glanced at the camera under his arm and patted it affectionately. "I've got a time capsule right here myself. . . ."

And so he had. Years after the fair, his films will still unlock the colors, sunlight, passing crowds and movement.

Movement best of all. To catch the cascades and fountains, the steam trains and pageantry, that oil well at work—all the diversified movement of the fair—and to preserve it for an evening's entertainment in the real world of tomorrow are miraculous. Time has not been cheated; it has been thoroughly trounced.

Motion is a keynote of the New York World's Fair. You cannot stroll anywhere on the grounds without discovering, from one moment to another, some large remarkable object that moves.

It may be only a fountain. But fountains at the fair are never only fountains. Look, for instance, at the Fountain of the Atom, by Waylande Gregory, in the center of Bowling Green. You come upon it as you enter the fair. In the midst of the water are the atoms, and above the pool are ceramic figures of savages, with pale yellow skins drawn tightly over their ribs and with livid eyes — the strangest creatures imaginable. Try filming them through the water.

When you have finished, stroll over to the Medical building to another fountain, this one a cross between a miniature mountain and a corkscrew. Its water slushes and gurgles over stainless steel and a green sluiceway in a cheery manner.

Among the other brilliant water displays about the fair grounds are those at the Consolidated Edison building in the Plaza of Light. More than a score of fountains line the blue wall, making a curtain of feathery whiteness. With the sun shining on them, as it does in the mid morning and early afternoon, and with the visitors strolling by, and perhaps one of the caterpillar trains crawling past, they make a remarkable pattern shot. Try posing one of the wheel chair boys in the foreground, or catch the fountains at an angle for better composition. You can stand back on the Empire State bridge and shoot toward the whole plaza, including the high fountain in the center of this area, the pylons and the distant Theme Center. The center of the bridge roof is open, and, from this vantage point, you can catch the full length of the Trylon in the background.

The perspective of the bridge leading straight to the Theme Center makes an impressive composition. At night, when the two side rooftops of the bridge are illuminated, the center that is left open to the stars gives a curious appearance of being a roof of soft black.

While you are in the Plaza of Light, stop to film the oil well of the Petroleum Industry Exhibition, Inc., where men, wearing the blue denim uniforms and shellacked helmets of the oil fields, are at work drilling the soil of Flushing for petroleum.

Try a long shot of the work from the Plaza of Light, then a few scenes of the workmen and the revolving drill and the drums, and conclude, perhaps, with a medium closeup of the rusty yellow liquid being thrown off into an open tank.

The exhibits in the Electric Utilities building are some of the most charming at the fair. But this is the place to mention only the cascade and glass tunnel that form their climax. From the interior, you enter a room of glass port holes. On the outside of these port holes, water thunders down, and enough sunlight passes through, especially in the early afternoon, to make a striking motion picture shot. Stroll over to the glass tunnel that passes through the heart of the cas-

Electric Utilities cascade is always a good camera subject

New York World's Fair

Contrast farm at Firestone exhibit with architecture

Frederick G. Beach, ACL

Exterior Fair displays are camera field days

cade and photograph the buildings on the Plaza of Light through this circular frame.

Outside this exhibit, the scenes suggest themselves. Catch the people coming through the tunnel into the sunlight; try a pattern shot of the water for a closeup; and stand off at the edge of the pool and frame the whole scene beneath one of the birch trees.

This is motion in a spectacular sense. But, where certain of the outdoor exhibits are not in movement of themselves, the crowds that mill about them convey the same general continuity. Of these, the Time Capsule at the entrance to the Westinghouse exhibit is an example. Visitors to it parade past a small tablet with a glass top, like an inverted telescope, into which they peer.

The Time Capsule is visible at the bottom. Try one or two shots of the crowds from the nearby staircase; then, opening the lens to *f*/1.9 and using superspeed film, place the camera against the glass and, shielding the extraneous light with your hands, try a short shot of the capsule, illuminated in its nest.

After trying to cope with the future and using all his equipment to record the marvels of science, many amateur photographers probably will long to relax and make a few good, old, quiet pastoral shots. An indolent sheep in a pasture will seem a relief from man made chaos in terms of fire and water. The fair will be able to provide such relaxation for the weary photographer.

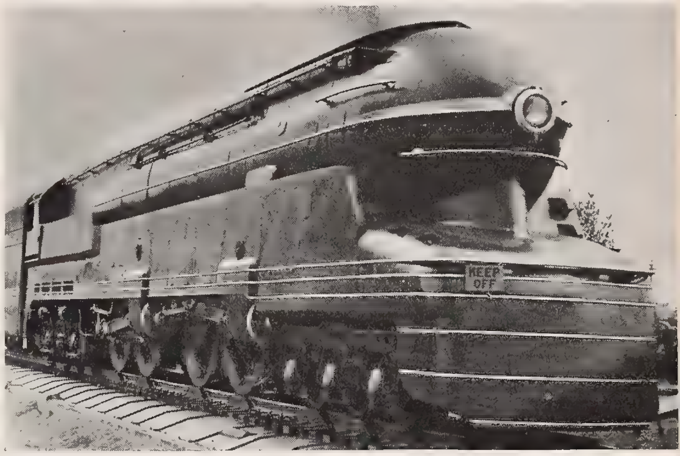
An outstanding feature of the Firestone Tire and Rubber Company exhibit is a thriving American farm. They've got a color fountain, too, but they have a good old farm. Geese and ducks waddle the greenswards; sheep, pigs, cattle and chickens are in their appropriate places. Instead of futuristic towers, there are silos and barns. Here will be the chance for the man with the camera who wearies of the world of tomorrow to make a few restful shots based on present day Americana.

The farmer, who lives there, says that he has been photographed a thousand times. He is quite willing to pose with some of the animals or with the farm implements. With this sequence, you could combine a few companion views of the Electrical Farm on the other side of the fair, where things are equally rural (with hogs almost as large as ponies) and where a farmer and his wife also dwell.

An elevated viewpoint of the Firestone Farm can be made from one of the Ford automobiles as it circles the ramp of the Ford building across the way. This automobile trip makes an interesting motion picture sequence. The cars, painted red, yellow and blue, leave from the north side of the building, where the passengers get aboard. You should sit back on the left hand side and ask the driver for permission to open the window.

The car goes from eight to ten miles an hour, and a faster than normal camera speed will smooth out any camera movement. Your machine ascends a spiral ramp and goes through a tunnel lined with illuminated murals of modern highway design, to return via the same route. The sunlight is fullest on the Transportation Zone during the early morning.

After you film the ride, you might get a few compositions from the garden in front of the building, **[Continued on page 386]**



Top: Sozio; bottom: F. G. Beach, ACL

At the railroads show, you may film trains of every era

America's greatest industries supply a camera holiday

New York World's Fair

New York World's Fair

WESTINGHOUSE - THE NAME THAT MEANS

West Indian cine ways

Equipment, film plans and notes for movie travelers

RUSSELL C. HOLSLAG, ACL

Shots in "Sunnymoon South," color travel opus by the author

A MOVIE camera is a delightful companion on a West Indian cruise. For the single traveler, it is a congenial aid that often makes new friends. And it is one addition to a party of two that does not make a crowd.

You will find your camera especially receptive to the prospect of a southern cruise. Here are fine cinematic material, both at sea and ashore, and plenty of light for brilliant exposures in black and white or in color.

With movie making now so far advanced, it seems needless to specify the use of a tripod. Nevertheless, in packing for the trip, there is always a temptation to leave behind what might be regarded as unnecessary. Positively, a tripod does *not* come under this category. If you have a telephoto, you will certainly find a use for it—and then where will you be without your tripod?

It might be a good idea to consider the use of a unipod, of which several are on the market. It, too, can be used with telephoto lenses of moderate magnification, and it has the extra advantage of being effective as a cane for you to take along when you go on shore trips.

Make sure you have enough film. You will be confronted with a wealth of movie material, almost invariably more than you have film to record. So don't fall too far short in your estimate. Three rolls for each week of the trip ought to be a minimum. You will always want more, unless you are exceptionally inactive.

By all means, take some color film, for color is the outstanding characteristic of the tropics. And, on shipboard, the bright sunlight, the colorful garb of the cruisers and the blue Gulf Stream, just over the rail—they fairly cry for it.

So now we are early aboard ship and are waiting to cast off. The decks are crowded, for it is an axiom that there are five visitors for each passenger. No anticipation of long partings here—everything is in a holiday mood.

The lines are cast off—a good shot to establish the start of the journey. Of course, the whistle will blow a tremendous blast; we shall leave it to your own discretion as to whether you want a closeup of it or not. Get a movie making friend on shore to film the vessel gliding away from the pier, and you will have a useful shot to insert in your film later. Paper streamers will stretch from ship to shore; film one of these, held in the hand of your friend, until it breaks. As the ship gets under way, the streamers, wound around the rail, will whip in the wind. Hold your camera low and shoot a shore shot through this frame. Somewhere down the harbor, film the pilot leaving the ship.

Once at sea, the ship becomes a community of its own. Colorful clothing is the rule, and the deck activities all are of a kind to make interesting movie shots. Shuffleboard is the most characteristic. Make a little sequence—the earnest tyro sighting along the deck; his determined grip on the stick; the desperate lunge; the disc sliding into the scuppers; and the point being chalked up on the blackboard.

There is the ever present motion of the ship, delightful to those whose sea legs are staunch. Shoot upward, through the rigging, on some sunny day when those white, fleecy clouds arch over the Gulf of Mexico. The relative motion between the mast and clouds will give a fine sensation of the ship's roll.

Here is where a polarizing filter will be valuable, especially if color is being used. This filter varies in factor according to the time of day and the direction in which you shoot. But don't worry. Simply observe the effect when you rotate the filter before your eye, and you can determine fairly exactly the factor to use. In any case, the factor should not be less than two times. When you film on panchromatic, take out your color filters—deep yellow, orange or red.

The ship's wake is a fascinating sight on the screen, so fill the frame with its constantly receding water pattern. Sometimes, when the ship has a slight roll, the shadows cast on the deck by the superstructure will move rhythmically to give a vivid indication of the ship's motion. Late in the day, the shadow of the ship is cast upon the moving water, and this may be filmed for an original effect. If you are lucky enough to be about when the porpoises leap around the bow, rush for your movie camera and set it for thirty two frame speed. If you have a two inch lens on your 16mm. camera, this will serve admirably to bring the finny clowns nearer. For general shots aboard ship, though, the wide angle lens is most valuable.

Soon enough, gulls will begin to circle above, and you will know that land is near. Try a shot of the birds with a filter, particularly if you have a telephoto lens in your bag of tricks.

Now, the land will come slowly up out of the sea, usually with a show of those strange, jagged, volcanic mountains which are unlike anything in the north. As the ship slackens speed to enter Port Royal, Havana or the lovely winding approach to Santiago, be on hand with the camera and tripod. Alternate long shots with telephoto closeups, if you can.

Don't begin shooting when the land is too far away; remember, the eye can center its attention on one spot, while the camera includes the whole horizon. A peep through the finder before shooting will confirm this.

As soon as the [Continued on page 394]

Victor De Palma

Relang from Three Lions

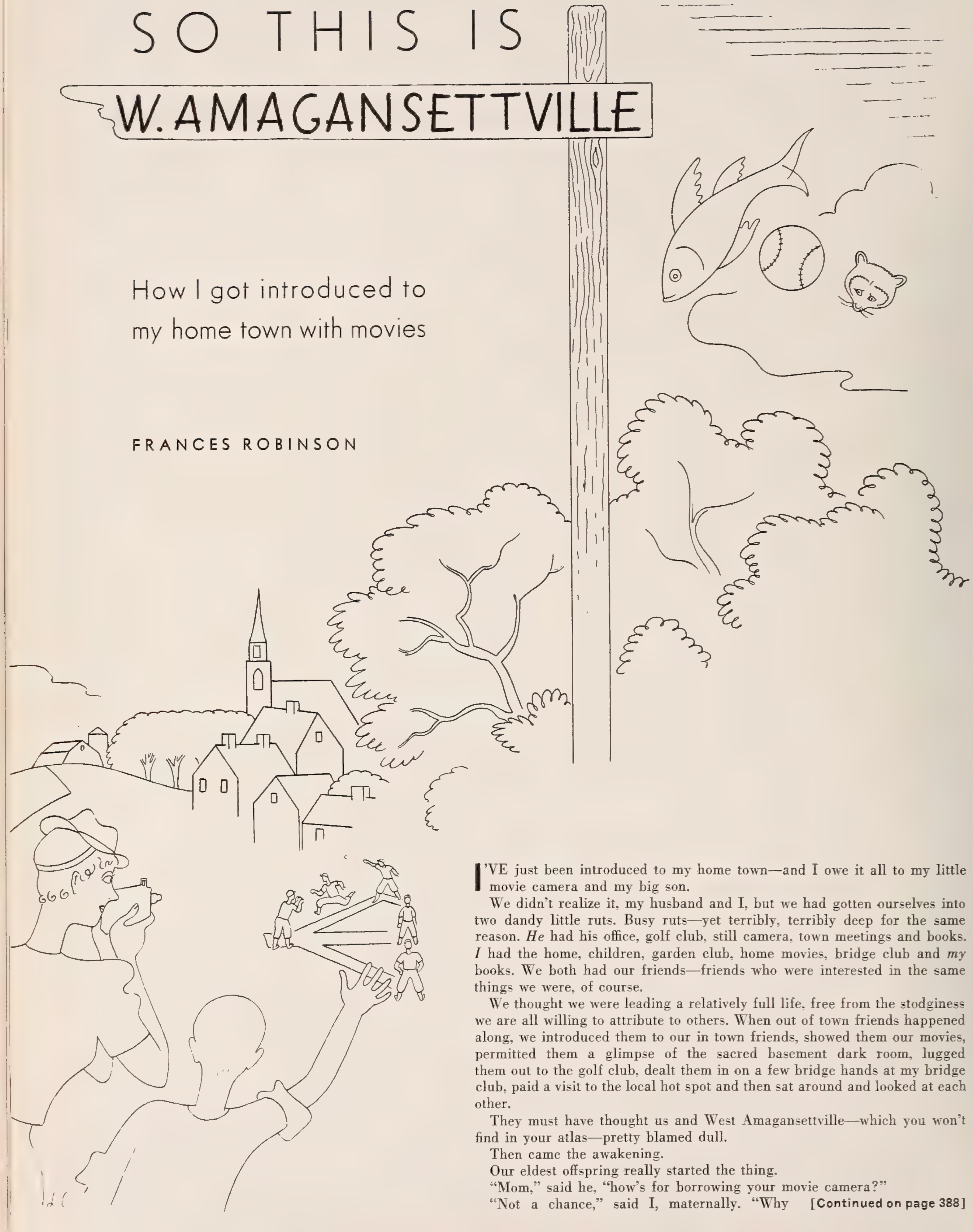
Meisel from Monkemeyer

R. I. Nesmith and Associates

BEACH BEAUTY

● Take your cine camera to the beach and shoot the water, the surf and sun bathers and the promenaders. Keep a filter on your lens (for black and white), get shots of surf with back lighting and look for patterns of water, foam and sand.

SO THIS IS W. AMAGANSETTVILLE



How I got introduced to my home town with movies

FRANCES ROBINSON

I'VE just been introduced to my home town—and I owe it all to my little movie camera and my big son.

We didn't realize it, my husband and I, but we had gotten ourselves into two dandy little ruts. Busy ruts—yet terribly, terribly deep for the same reason. *He* had his office, golf club, still camera, town meetings and books. *I* had the home, children, garden club, home movies, bridge club and *my* books. We both had our friends—friends who were interested in the same things we were, of course.

We thought we were leading a relatively full life, free from the stodginess we are all willing to attribute to others. When out of town friends happened along, we introduced them to our in town friends, showed them our movies, permitted them a glimpse of the sacred basement dark room, lugged them out to the golf club, dealt them in on a few bridge hands at my bridge club, paid a visit to the local hot spot and then sat around and looked at each other.

They must have thought us and West Amagansettville—which you won't find in your atlas—pretty blamed dull.

Then came the awakening.

Our eldest offspring really started the thing.

"Mom," said he, "how's for borrowing your movie camera?"

"Not a chance," said I, maternally. "Why

[Continued on page 388]

DEAR PROFESSOR X

A MESSAGE TO 6938 FROM TERRY RAMSAYE

GREETINGS, SIR—or, if so, Madam—from movieland of 1938, standing midway in recorded Time between the first years of Human record and your own Day. *(The Time Capsule was buried in the fall of 1938. Editor.)* We have had, as this is written, five thousand years of recorded yesterdays, while we address the tomorrow of five thousand years hence.

These words set down here on paper exemplify the form of expression for record most generally obtaining in our world through all of our recorded Time. However, prior to the more recent availability of paper, tablets of clay, wet and impressionable under the stylus, a pointed instrument, and subsequently made permanent by baking or firing, were commonly used and continue in our experience of five millennia the most enduring. Living words, or the casts of them, have been best preserved, like fossilized organisms, or this Time Capsule, in mud. You will bear with this scribe, he hopes, while he explains that this reference to fossils is intended in no sense as an indictment of the recordings of his predecessors, forbears and antecedents in the art of expression. We feel no superiority to the trilobite, or its kin. Most of us never heard of it.

This document accompanies and is intended to explain origin, nature and function, and to help make available to you specimens of our latest and most universal method and material of recording and expression, the rolled tapes of pellicular material bearing sequences of pictorial images, which, when successively presented to the eye at appropriate intervals, recreate the optical impressions of the event recorded.

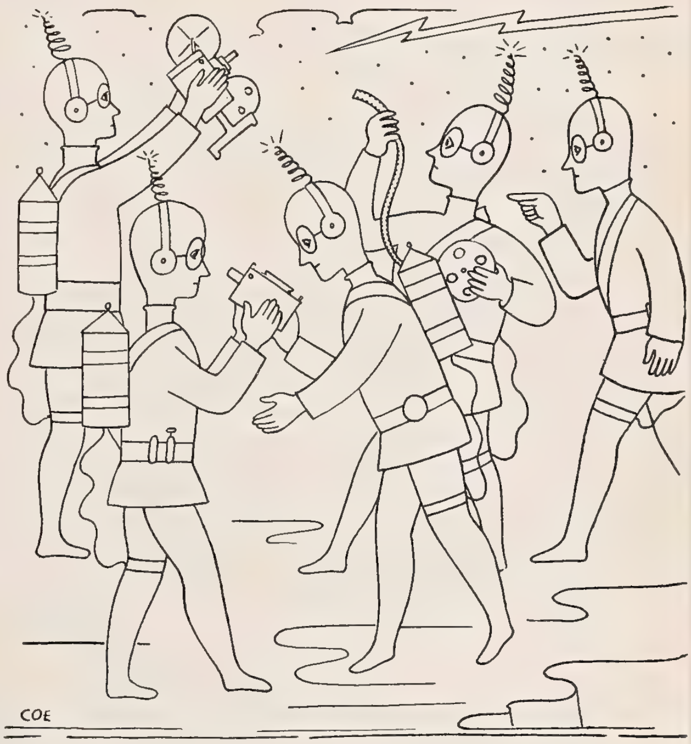
If, after removing the lid of the film can, or canister or container, you will be good enough to face East, or toward the rising Sun, or equivalent light source, taking the end of the pellicle between thumb and forefinger of the left hand, which is to say the hand toward the Pole Star, and draw from the reel or roll about a half meter, which is to say about as much as from wrist to shoulder of a man's arm, holding it to the light, it will appear that this tape bears not only a succession of images in successive phases of motion, a discontinuously continuous record, but also alongside and also to the left, assuming proper position, which is to say with the relatively rough or image side toward you, the smooth side away, a continuous black and wavy line within a stripe area or maybe a narrow ribbon strip of varying gray. That strip to the left is the sound record, a translation of noises, including the human voice, into terms of opacity or areas of black and white and the tones between.

The pictorial element of the record is the more readily and simply made available, and for the moment may be considered separately. For its translation into a visual reproduction of the event, it is necessary that it be put through a mechanism which will successively present the successive images, or frames, to the eye, preferably on a screen by projection enlargement. The degree of enlargement may, or may not, surprise you. That little image under your thumb, by projection enlargement before an adequate light source, will suffice to cover with conviction of reality, in a darkened room, a screen quite as large as the area to be defined in length by four men, or women, laid end to end, and three such figures high. In result, many figures and objects may be seen more than their natural size, resulting in emphasis and accent of a more than natural nature.

Elsewhere in the Capsule will be found a drawing, or diagrammatic representation, of the sort of mechanism which we now (1938) use for the presentation of these images. It will be seen to be a system consisting of a light source, in our day variously an electric arc or incandescent lamp (metallic filament vacuum) with means of concentration, a parabolic reflector behind and/or condensing lens in front, illuminating the area through which the successive images of the motion picture, on film, pass in the order of their taking and exhibition. The image, so illumined, is picked up by a projection lens which, gathering the rays of the light beam containing the gradations of the image, transmits them at widening angle to the screen, a plane surface of reflective character which, in turn, throws them back upon the retinas of the spectators, observers, or customers.

It may be of import to set down that the exposures of the images to the eye upon the screen have only an approximate relation to their periodicity of occurrence, which is a recording function of the camera to be dealt with separately. It suffices to the eye that it shall receive a certain minimum number of records of moments of phases of motion automatically to reconstruct in optical imagery the whole event. It chances that in the earlier art, which is to say the period ending a decade ago, when the function of the film was entirely optical, it was found that not more than sixteen cues to movement, or

[Continued on page 384]



- This epistle to the future on the cinema—which lies presently buried in the Westinghouse Time Capsule, visible through a periscope at the Westinghouse exhibit at the New York World's Fair—is here given its only complete presentation until it is unearthed in ages to come.

PRACTICAL FILMS

Photos from Business Films, Inc.

BENJAMIN F. FARBER, jr.

■ The Cinema Laboratory of Western Reserve University, in Cleveland, Ohio, sent five reels of 16mm. movies to the First South American Exposition of Educational Cinematography held in Buenos Aires at the end of May. This exposition, sponsored by the Argentine Social Museum, was divided into three sections, to depict types of educational films, methods of selecting and distributing them and equipment on the market to produce and project them. As typical of its work, the laboratory sent *Flip Flops*, a two reel film of gymnastic tumbling, *New Books for Old*, a two reel documentary about library binding methods, and *Moulage for Masks*, a single reel record of plastic material used in connection with dentistry.

■ *Home Town*, depicting Fresno, Calif., is a 1600 foot, black and white 16mm. picture recently completed by W. W. Champion, ACL, resident of that city. This initial civic venture, the first of a series of films, presents in detail the Public Works, what they are, how they operate and their value to the community. When he began the picture, Mr. Champion's principal objective was to find out if such a commonplace subject could be filmed in a way that would hold audience interest for a whole hour. City officials have been so impressed with the results that they now plan to make similar films of other departments and to distribute prints to schools and colleges.

■ The First Midwestern Forum on Visual Teaching Aids, held in May in Chicago, was designed to inform classroom supervisors about various methods of using educational motion pictures and equipment. Speakers included Fanning Hearon, Charles F. Hoban, jr., ACL, Ralph Jester, Edgar Dale and Ralph W. Tyler, all of whom are intimately connected with the production, distribution or use of school films. Three clinics, divided according to regular school stages—elementary, high school and college—featured discussions of specific types of films.

Shots from movie of National Park College by Business Films, Inc.

■ To keep up to date a publicity film about National Park College, at Forest Glen, Md., Business Films, Inc., of Washington, D. C., have shot a total of 4000 feet of 16mm. Kodachrome. This includes the original version of the picture which was completed in December, 1937. Style changes and changes in buildings have made it necessary to retake certain sequences. The continuity of the film was so planned at the beginning that it can incorporate new scenes, yet remain flexible enough so that the picture can be shown in one reel or two, the latter length being the present version, although it will be increased when scenes of this year's graduation are added. Six color duplicates of this film have been circulated throughout the country.

Other films recently produced by Business Films, Inc., headed by Marshall Faber, ACL, include two dental technique pictures and a one reel record of the activities of the Methodist Board of Temperance. All are done on 16mm. color stock.

■ *An Invitation to Panama* is the title of a 1200 foot, 16mm. color film made by J. C. Twomey, ACL, [Continued on page 396]

The non theatrical movie as used for various purposes

McCarthy from F. P. G.

Use a filter, film with slow motion and follow the dive

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

New wipe off The ingenuity of some 8mm. workers is illustrated by the idea sent to us by Harold S. Clough, ACL, of Greenwood, Mass., who has developed a method of "wiping" from one title to another or from a title to a scene. He places two title cards in the titler easel, one in front of the other. The top title card is filmed for the proper length of time, then the camera is stopped. The top card is removed from the easel, and a short strip is cut from one side. It is returned to the easel in exactly the same position as it previously occupied, and a single frame is exposed. Again, it is removed, and another short strip is cut off. The process continues until the top title card is entirely gone. Of course, the effect on the screen is that the top card disappears and the one underneath appears. The secret lies in replacing the title card accurately in its former position each time.

If it is desired to wipe into a scene, he simply sets up his titler so that, as the card is cut away, it will reveal the view through the titler behind it. The scene must be a static one, since the stop motion would produce a very queer effect if the subject were moving in any way. After the last bit of title card is removed, it is necessary to change the focus so that the scene in the distance will be sharp.

Technical analysis Suppose that we were to ask an experienced movie maker what technical procedure he would employ in making a diving scene, such as the picture on this page. First of all, he would agree that a filter would be required for panchromatic or orthochromatic film and that, if the movie were to be made in Kodachrome, a polarizing filter would be indicated. He would advise a camera speed of at least twenty four frames a second and possibly one of sixty four frames a second, if it were desired to analyze diving form. The higher shutter speed would produce smoother and sharper results because the rapid action of the dive occurs quite close to the camera. A low upward angle, such as the one used here, would be suggested, because it would provide the best viewpoint from which to picture the sweep of the movement and because it would enable one to eliminate distracting background. The expert would counsel you to follow the diver until she disappeared beneath the surface of the water and would also caution you to keep her centered in the finder throughout the whole action.

Animation One of the most common faults observed in shots of animated maps is that the details of the map and names of the towns are much too small to be legible. Even though one uses an ordinary map selected from a folder or book, it is possible to letter on it, and one can use characters large enough to be legible on the screen. The printing on most maps available is too small, and important legends must be replaced. If the addition of lettering would add to the confusion, you can paste a small strip of white paper at the appropriate spot and letter on that.

Club film If you want something new for your next movie club meeting, in company with one or two others, work out a short film designed to incorporate a number of filming errors. Without saying anything to club members outside of your committee, prepare the film for showing and screen it at a club meeting. Then tell the members just how many errors there are and see who can spot all of them. This idea could be worked out with numerous variations, and it is a sure fire stunt to enliven a club meeting.

Lightens The point is often made that a red filter will darken the blue sky, but it is seldom noted that the same filter will lighten the reds. When you use a red filter, it makes red objects look light gray or white, and, in some cases, this may be highly desirable, while, in others, it may detract from an important part of the scene. A handy test for these effects is to look at the subject through the red filter. In so far as the red subjects are concerned, it will show you, in some measure, just how it will appear on the screen.

Practical filming Those who plan to make, for serious use, an extensive film of a profession or business should consider care-

[Continued on page 382]

William M. Rittase

A polarizing filter darkens the sky without affecting colors

CONTROLLING REFLECTIONS

Why and how polarized light can improve films

RUDOLPH PFEIFFER

THE polarization of light is nothing new. It has existed since the beginning of time, but its true effects were not correctly analyzed until the dawn of modern science. The phenomenon of polarized light would hold only an academic interest for the photographer, were it not for the fact that its presence under many photographic conditions may drastically affect his results.

Fortunately, polarized light may be controlled completely by means of a special screen, or filter. This screen acts upon polarized light in a very mysterious way, and the photographic results it can produce are worth a little investigation of the subject of polarized light in general.

What is the polarization of light?

A graphic approximation of the way in which polarized light is produced may be had by imagining that the light from a source passes through a grating which consists of vanes, all parallel and placed very close together. After the light has been made to pass through this grating, all vibrations are suppressed except those which move in the same direction as that of the bars in the grating.

The polarization filter acts upon the light in much the same way as this mythical grating would be expected to act. It contains microscopic crystals of a substance which affects light in this way. By a special process, all these crystals are arranged to lie in the same direction, so that their *planes of polarization* are said to be parallel.

In 1669, a Dutch physicist, Huygens, while experimenting with some natural crystals of calcite, or Iceland spar, found that such crystals contained the mysterious ability to polarize light. When two crystals of Iceland spar were placed together and slowly rotated in opposite directions, it was found that a point would occur at which the combined effect of the two crystals was to block the light completely. Referring to the comparison to the grating, it is easily understood why, when two gratings are placed together with the bars at right angles to each other, the vibrations in both directions would be suppressed, and no light at all could come through. Then, if the gratings are slowly rotated in opposite directions until the bars again become parallel, more and more light would pass through until the point of highest transmission is reached.

The ability of the calcite crystal to polarize light thus became well known. Sometime around 1810, an observer named Malus discovered that, by looking through a crystal of Iceland spar, and rotating it slowly, reflections from glass and from other polished objects could be suppressed at certain points in the cycle of rotation.

Bearing in mind the effect caused by the rotation of two superimposed crystals, which suppresses the light at a certain point, it is reasonable to suppose that, if the rotation of a single crystal causes a certain kind of light reflection to become less or to disappear, the light which makes up that reflection is itself polarized.

This was an important discovery, and could have been put to immediate use as soon as photography appeared, but for one drawback. The natural crystals of Iceland spar are relatively small in size and of a rather awkward shape to cut and polish. No way was discovered of producing large crystals artificially; hence, experimenters with polarized light had to be content with very small areas of crystal surface, which found most of their use in conjunction with the small diameter objectives of microscopes. Many scientific workers, in recognition of this limitation, labored to find a means of producing large polarizing crystals.

It is only in comparatively recent years that a new approach to the problem was developed. Instead of attempting to "grow" one large crystal which could be cut and polished for optical purposes, scientists found a means to create a surface made up of extremely small polarizing crystals, with their planes of polarization all in one direction. This coating, when applied to the surface of glass or other transparent substance, produced a polarization filter of any desired dimension.

The use of such filters in photographing many subjects is extremely effective and valuable.

It is surprising how much light, reflected from familiar objects all about us, is polarized. Just a few minutes spent in looking through a polarizing filter will demonstrate this. The reflection of light from almost any polished surface will exhibit polarization in a greater or less degree.

By rotating the polarizing screen slowly in front of the eye, it will be seen that these reflections can be minimized, or eliminated entirely. Naturally, when the screen is placed before the lens, it will do the same

[Continued on page 381]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Ottawa organizes New in Canada is the Movie Makers Club of Ottawa, recently organized in the Dominion capital with twenty five charter members. First officers include Lt. Col. W. Arthur Steel, ACL, president; M. J. Sucee, ACL; Norman W. Campbell, jr., ACL, secretary; W. K. Bauer, ACL, treasurer. Serving with them on the board of directors are C. Brathwaite, J. A. Lamb, ACL, and R. Garlick, ACL. This new group has been meeting on the second and last Fridays of each month, in Trafalgar House, but is now recessed for the summer. Members will be busy during this holiday on summer films for a contest to be called early in the fall season.

First in Fort Wayne Members of the newly formed Fort Wayne (Ind.) Movie Club have affiliated themselves with the local Chamber of Commerce and are holding their monthly meetings in that building. Temporary officers, to be replaced soon by a general election, include Jack Edwards, president; B. J. Olender, secretary and treasurer; Al Krueper, program chairman; Ralph Schwartz, ACL, public relations.

Ormal I. Sprungman, ACL

Shooting titles for film for Second Annual Movie Party of the Minneapolis Cine Club

Second for Minneapolis More than six hundred members and guests of the Minneapolis Cine Club gathered lately in the Woman's Club Assembly for the cinema group's Second Annual Movie Party. On the two part program, running just less than two hours, there were presented *Newsettes of Other Years*, a composite of thirteen brief subjects; *Feature, Fact and Fancy*, a pictorial review of six subjects; *Vanishing Cream*, a short comedy drama; *Travelore*, featuring the work of Leslie Olsen, ACL, Falconer Thomas, Dan Billman, jr., ACL, and Arthur Schwartz; *Hellroarin' Heaven*, by Ormal I. Sprungman, ACL. Dr. Leonard J. Martin, ACL, George Culbertson, ACL, and Ray Rieschl were in charge of sound accompaniment via the double turntable. Chiefs of committees for the party were Harold L. Bronson, general chairman; W. R. Everett, ACL, tickets; Ray Kullberg, ushers; Edward L. Johnson, stage; Carroll Michener, publicity; Mr. Sprungman, projection; W. A. Weber, ACL, finance.

New in Mexico Eighteen members have signed the charter roll of Cinema Club Potosí, recently organized in the Mexican district capital of San Luis Potosí. First officers include A. L. Gonthier, president; O. V. Caballero, ACL, and Francisco Sandoval, vicepresidents; G. M. Carter, ACL, treasurer; R. J. Aguilar, secretary. A screening of members' films, by the Messrs. Carter and Caballero, followed the elections.

Eights in Madison Organized early this year, with a charter membership of thirty four, the Madison (Wisc.) Cine 8 Club already has grown to a paid up membership of forty five. Among the current officers are O. H. Plenzke, ACL, president; Karl Morgan, vicepresident; Robert Hyland, treasurer; Adelaide Wilke, secretary; Mary Eber, corresponding secretary. On a late program, F. H. Brown, of the Bureau of Visual Instruction, University of Wisconsin, led a discussion on *The Editing and Care of Films*, with

[Continued on page 393]

• Left, a meeting of the Walla Walla (Wash.) Cinema Club. Below, Cinema Club de México attends screening of "Mexican Fiestas" in Harry Wright's elaborate home theatre.

Ma

Dark or in Deep Shade
Very Dull or in Shade
Dull or in Open Shade
Slightly Cloudy
Direct Sunlight
Intensely Bright

Slip a film magazine into place, and the camera is loaded

Accessories include a wide-angle and six long-focus lenses

The accessory Focusing Finder for precision focus with all lenses

EASTMAN KODAK COMPANY, ROC

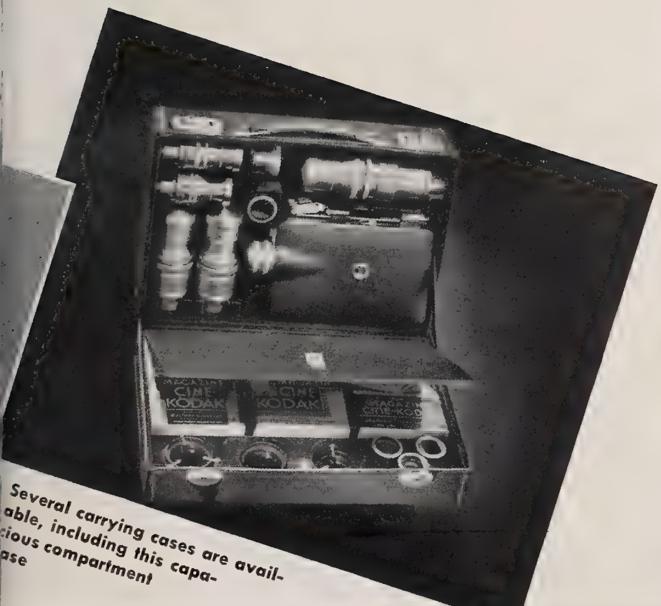
azine CINÉ-KODAK

THE SUAVE ARISTOCRAT OF THE HOME MOVIE WORLD

MAGAZINE CINÉ-KODAK, like the aristocrat it is, takes every movie-making opportunity in its stride. Need to load or change film at a critical moment? With Magazine Ciné-Kodak, it's merely a matter of seconds. Need to change to a long-focus or a wide-angle lens? It's done quickly and neatly. Need to focus critically for a precise study? With the accessory Focusing Finder all guesswork is eliminated.

In basic quality, in finish, in balance and "feel," in every detail Magazine Ciné-Kodak is a truly fine 16 mm. camera. And its compactness makes it ideal for travelers at home or abroad.

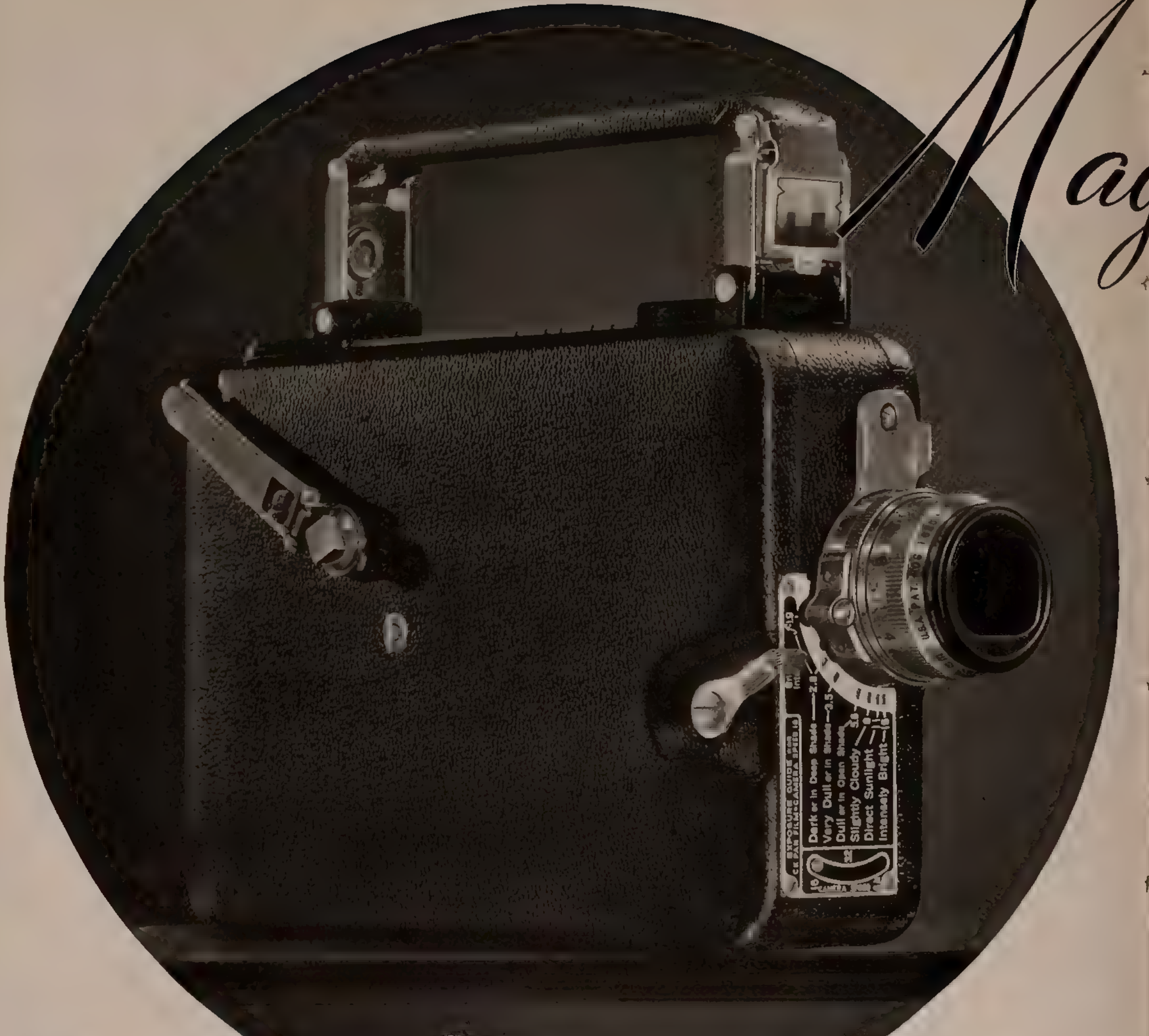
As regularly equipped with the famous Kodak Anastigmat f.1.9 lens, Magazine Ciné-Kodak is priced at $117.50. Magazine loadings of Ciné-Kodak Super-X, Super-XX, and Kodachrome Film are available wherever 16 mm. film is sold.



Several carrying cases are available, including this capacious compartment ase

ESTER, N. Y. •

GOING TO THE NEW YORK WORLD'S FAIR? Be sure to take your Ciné-Kodak. Stop at the Kodak Building, where Eastman experts will advise you what to take and how to take it. And there you'll see the unique and gorgeous Cavalcade of Color—the Greatest Photographic Show on Earth. Nothing like it has ever been seen before. Don't miss it.



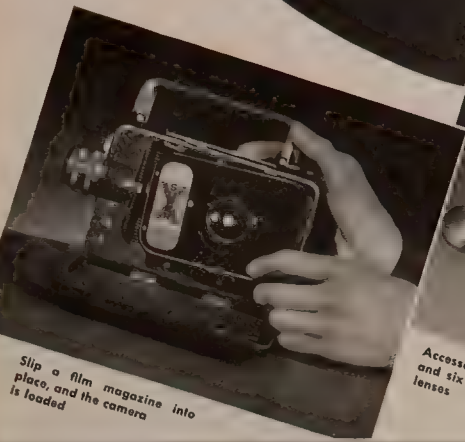
Magazine CINÉ-KODAK

THE SUAVE ARISTOCRAT OF THE HOME MOVIE WORLD

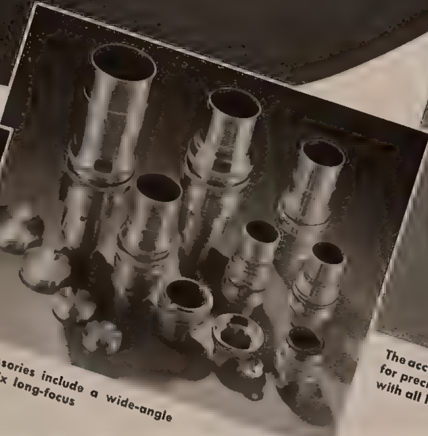
MAGAZINE CINÉ-KODAK, like the aristocrat it is, takes every movie-making opportunity in its stride. Need to load or change film at a critical moment? With Magazine Ciné-Kodak, it's merely a matter of seconds. Need to change to a long-focus or a wide-angle lens? It's done quickly and neatly. Need to focus critically for a precise study? With the accessory Focusing Finder all guesswork is eliminated.

In basic quality, in finish, in balance and "feel," in every detail Magazine Ciné-Kodak is a truly fine 16 mm. camera. And its compactness makes it ideal for travelers at home or abroad.

As regularly equipped with the famous Kodak Anastigmat f.1.9 lens, Magazine Ciné-Kodak is priced at $117.50. Magazine loadings of Ciné-Kodak Super-X, Super-XX, and Kodachrome Film are available wherever 16 mm. film is sold.

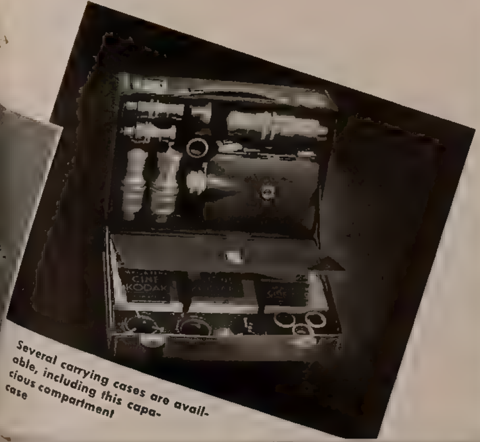


Slip a film magazine into place, and the camera is loaded



Accessories include a wide-angle and six long-focus lenses

The accessory Focusing Finder for precision focus with all lenses



Several carrying cases are available, including this capacious compartment case

GOING TO THE NEW YORK WORLD'S FAIR? Be sure to take your Ciné-Kodak. Stop at the Kodak Building, where Eastman experts will advise you what to take and how to take it. And there you'll see the unique and gorgeous Cavalcade of Color—the Greatest Photographic Show on Earth. Nothing like it has ever been seen before. Don't miss it.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y. •

• At left. Amprosound Model UB has a blimp case. At right, Kodaslide Projector Model 1 mounted on Projecto case.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Weston Master A new, universal model of the Weston exposure meter makes its appearance this month. Known as the Weston Master, it is said to have a greatly extended flexibility and accuracy of response under varying light conditions. This response is produced by the following factors, incorporated in the new instrument: (1) extreme sensitivity for accurate readings in low light; (2) increased light range, from one tenth candle a square foot, up to 1600 candles a square foot; (3) increased accuracy in reading, produced by separate, automatically changing "High Light" and "Low Light" scales; (4) a sharply directional viewing angle, for use with bright subjects and for cine and color work; (5) wider range of exposure values.

The outstanding feature in the meter is a double scale, which enables users to observe an extended movement of the indicator with either High Light or Low Light settings. A hinged louver is provided, which may be snapped in one of two positions to match the prevailing light conditions, and this operation automatically brings the proper scale into position for reading. The calculator dial is of new design, with bold, extended figures, and may be turned readily by depressing a button. Finish is in black with chromium trim. Complete information may be obtained from the Weston Electrical Instrument Corporation, Newark, N. J.

Cartoon methods A complete, graphic explanation of each of the interesting steps involved in making a theatrical animated cartoon is offered in the new 16mm. sound film, *Cartoonland Mysteries*, available on rental from Bell & Howell's Filmosound library. This film explains making an Oswald Rabbit cartoon, *Soft Ball Game*, while the finished cartoon, itself, is offered by the same library as a separate reel. Further details may be secured from the Films Division, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

New Kodaslide A recent addition to Kodak's line of still projectors is the Kodaslide Projector, Model 1, for use with two by two inch Kodachrome or monochrome glass slides, as well as Kodaslide Ready Mounts. The new instrument, low in price, incorporates a 100 watt, line voltage lamp, efficient optical system and a special heat absorbing glass to prevent the slide from being damaged during projection. The lens has a focal length of four inches and will provide a brilliant, well defined image in sizes most suitable for home screens. An unusual new feature of the Model 1 is the tripod socket in the base, which makes it possible to attach the projector to any flat top tripod. If a movie tripod is used, its tilt top will enable the picture to be centered easily on the screen.

Available as an accessory is a well finished Projecto case. A tripod screw is mounted in the cover of this case so that the projector may be attached to the [Continued on page 396]

Quick-set Junior Tripod offered by Whitehall Specialty Co.

Arex

The way of the sequence

[Continued from page 365]

right; a section of the trap builds up a dramatic effect as its lines converge in the direction in which they are looking. (Fig. 6.)

A final shot for this sequence (Fig. 7) can be a very striking closeup of the little girl on the right as she watches the hands of the old fisherman. Here is your best chance to get that human expression, since her attention is centered on his hands, and she is unmindful of the camera. A telephoto lens is most valuable for such a shot, as it allows you to stay far back and thus not set up a counter attraction for the girl's attention. This last shot is a logical closing for the sequence, for it will leave the audience smiling in friendly sympathy with the actors.

You may wander inland again in search of material. Perhaps you will find a house around a bend, and you see a woman going from the house to the well to draw some water. A little girl tags along with her own bucket. The ideal arrangement here would be to start the sequence with a scene that places the well in the foreground and includes the woman and girl as they come toward it. Probably it will be necessary to ask them to repeat this action for you, as you will not have time to get your camera set before they reach the well.

Following this, place your camera at one side of the well and start filming just as the woman and the little girl come up to it. A full view of the well and of the woman is desired here, and you should depend upon lighting or filtered effects to create pictorial value. Watch for clouds and, if one is hanging temptingly in the sky, move your camera until you can place it in the upper part of your frame on the side opposite the well structure. If mountains or characteristic landscape trees are in the distance, include them when possible. Close this scene as the woman starts to pull up the bucket. Be sure that the little girl stands on the side next to the camera so that she will not be hidden by her mother's body.

The logical next scene is a closeup of the woman as she raises the bucket of water. To suggest the hard work, get a low angle shot. The feeling can be emphasized further by a closeup of her toil worn hands as they tug on the rope.

It is now time for a bucket of water to arrive, so move your camera to catch the woman, the child and the top of the well hole. An interesting angle on this scene would be from an elevated position which looks down across the top of the well; as the bucket is grasped by the woman, the face of the child can be featured as she watches intently. A closeup of the child's face here would add interest. Still another camera position would be at the side of the well, so that you could show both the woman and the child in profile. Start action here as the bucket is lifted from the well and the water is poured into the pails which were brought from the house.

Switch to a closeup featuring the woman and the child as the water flows into their pails. The little girl can be holding her own bucket or merely watching her mother pour water into the larger vessel. Another closeup of the stream of water, as it is poured, will not be amiss.

Remember that, after a closeup, you can always make a still closer shot of some detail if the subject is interesting. The safest rule to follow is to move forward to film close shots as soon as you have made general views and establishing shots.

The story is told now, unless you want to show the woman going back into the house. An advantageous camera position for this shot would be the same as that for the introductory view—only, this time, the woman and girl would be carrying heavy buckets and would be walking away from the camera. Another possible final scene would be a very low shot, with the house in the distance; the buckets swing into view directly in front of the camera, and, as they move away, the bodies of the woman and the girl would come into full view.

This same technique of sequencing could be employed to show a man harnessing a team of horses, milking cows, chopping wood, building a fence, feeding the geese or performing any other rural work. A few smooth sequences which include sufficient footage to cover a classification will be far more interesting than a hodge podge of jerky, disconnected scenes.

These sequences might complete the "workaday life" section of your film. You then would turn to another general topic and search for subjects to illustrate it. Perhaps you will find material to interpret "customs and folklore" next, or it may be "educational endeavors." But, whichever the topic you tackle, seek subjects that illustrate it and make a sequence of each subject.

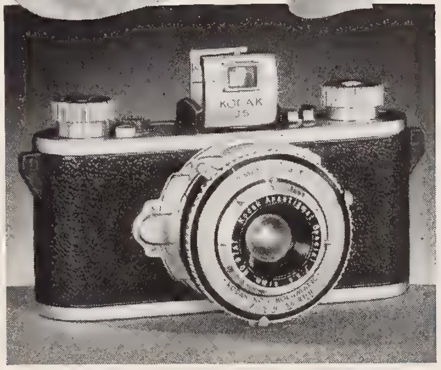
Controlling reflections

[Continued from page 376]

thing for the picture that it does for the eye. The polarization seems most pronounced when the light is reflected from a polished surface at a certain angle. In practice, it is not necessary to estimate this angle beforehand; all one needs to do is to make an observation through the polarizing plate, itself, to note the extent of the effect.

The light of the sky is caused by reflected light from the myriad suspended droplets of moisture. When the sunlight strikes these at a certain angle, the light

A Fine New Camera for Movie "Stills"



HERE'S a miniature "still" camera to team up with your movie camera at the Fair, on a sea voyage, at the country or the shore —in fact, wherever the picture taking's good.

Choosing any one of the three modestly priced models, you're equipped for splendid snapshots; Kodak 35's have fast lenses, precision shutters, up-to-date picture-taking features. You get up to three dozen little 35 mm. pictures on a single loading. (35 mm. pictures, you know, can be made into stunning enlargements.)

And in addition to black-and-white pictures, you can make gorgeous Kodachrome (full-color) transparencies. At your dealer's . . . Eastman Kodak Company, Rochester, N. Y.

DETAILS—All three models have Kodak Anastigmat lens and precision Kodak shutter, eye-level finder, finger-tip focusing, automatic exposure counter, film-centering and locking device. *F*.3.5 and *f*.4.5 models have double-exposure prevention; clip for Kodak Pocket Range Finder. Standard, low-cost enlargement size: 2¾ x 4 inches.

KODAK 35
f.5.6. model $14.50
f.4.5. model $24.50
f.3.5. model $33.50
NEW LOW PRICES

Only Eastman Makes the Kodak

from the sky is very strongly polarized, and a rotation of the polarizing filter before the eye of the observer, looking at the sky under these conditions, may cut down the light from a bright sky appreciably, at the same time having relatively small effect upon foreground objects. The value of this aid to photography will be obvious.

Conditions of this nature, in fact, form one of the important problems of photography which the polarizing filter can help to solve. In a given scene, the bright portions may call for a small aperture, while important details in the shadow portions call for a much wider diaphragm opening. If the shadow details are important, it is generally the custom to expose for these and to "let the highlights take care of themselves." If these highlights are reflections from the sky or from some bright object, as is very often the case, in many instances, the polarization plate will be found valuable in cutting down these bright reflections without affecting the shadow portions at all.

An example of this occurs when shooting downward at an angle on a body of water. The surface light reflected from the water may be so great as to obscure the details beneath. But the polarizing screen, set at the proper position, may eliminate the surface reflection and cause objects below the surface to be seen clearly.

Of course, the use of color filters for cutting down a highlight that is preponderantly of one color is a practice well established. The absorption of blue by an amber filter, for example, cuts down the intensity of a brilliant blue sky. However, as soon as we introduce color filters in picture making, we cannot help but alter the color interpretation of the film emulsion we are using. This may cause unnatural contrasts and false color rendition. The polarizing filter, however, will cut down reflected light without altering the color characteristics of the scene at all.

In many colored objects with shiny surfaces, such as green leaves, certain flowers and other natural and artificial subjects, there is likely to be present a surface glare which will cause color dilution. Here is where the polarizing filter is extremely valuable in producing a brilliant color rendition.

In juxtaposed color objects, also, there may be cross reflections of one color on another which will change the true color value of individual surfaces. Often, such reflections can be suppressed or eliminated by the polarizing plate. In fact, when color photography is considered, a polarizing screen is an aid of the utmost value. It furnishes the only possible method of darkening the sky when this film is used.

In conclusion, it may be said that the user need not be so greatly concerned as to what polarized light actually is, since his work is affected only by the improved results that may be had when polarized light is controlled.

It is certain that the dependable control or removal of polarized light is highly desirable under many conditions, and a polarizing plate is the only simple method which will give this control. It is easy to use, as it produces the same effect on the picture when applied to the camera lens as one sees, himself, when looking through it.

The clinic

[Continued from page 375]

fully the method of preparing the script. It is important to make a shooting script in which scenes to be filmed at the same time or on the same location are grouped together, so that there will be no loss of time or duplication of effort during shooting. One of the best systems is to prepare a small filing card for every scene. Then the cameraman can sort the cards and pick out the scenes which can be filmed at one time. As the shot is completed, appropriate data can be recorded on the cards, which will be helpful later when they are assembled for editing purposes.

Fair hints Charles R. McLendon, ACL, author of *World's Fair Nights* in the June number of MOVIE MAKERS, offers suggestions for night shots of the New York World's Fair.

Should you visit the fair at night, startle yourself by photographing the following:

The beetling twin steel hairpins, which adorn the Apparels building. At night, they are outlined by serpentine fluorescent tubes in blue and red. From below, they can be made to assume an artistic, pyramidal form.

Two depth of field tables for your cine technical file

DEPTH OF FIELD TABLE FOR USE WITH THE f.4.5 6 INCH LENS

Distance Focused Upon	*f*.4.5				*f*.5.6				*f*.8				*f*.11				*f*.16				*f*.22			
	From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	245		Inf.		229		Inf.		194		Inf.		162		Inf.		128		Inf.		101		Inf.	
200 ft.	152		293		145		320		130		430		115		Inf.		97		Inf.		81		Inf.	
150 "	121		197		117		208		107		250		97		333		84		Inf.		71		Inf.	
100 "	86		119		84		123		79		136		73		158		65		214		58		378	
75 "	67		85		66		87		63		94		59		104		54		125		48		167	
60 "	55		66		54		68		52		72		49		77		46		88		42		107	
50 "	46		54		46		55		44		58		42		61		40		68		36		79	

DEPTH OF FIELD TABLE FOR USE WITH THE f.3.5 (20.43 mm.) FOCUSING LENS

Distance Focused Upon	*f*.3.5				*f*.4				*f*.5.6				*f*.8				*f*.11				*f*.16			
	From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	15	5	Inf.		13	6	Inf.		9	8	Inf.		6	9	Inf.		4	11	Inf.		3	4	Inf.	
25 ft.	9	6	Inf.		8	9	Inf.		6	11	Inf.		5	4	Inf.		4	1	Inf.		3	0	Inf.	
15 "	7	8	Inf.		7	1	Inf.		5	10	Inf.		4	8	Inf.		3	8	Inf.		2	9	Inf.	
10 "	6	1	28	6	5	9	38	7	4	11	Inf.		4	0	Inf.		3	3	Inf.		2	6	Inf.	
6 "	4	4	9	9	4	2	10	8	3	8	15	7	3	2	50	6	2	9	Inf.		2	2	Inf.	
4 "	3	2	5	5	3	1	5	8	2	10	6	9	2	6	9	8	2	3	20	2	1	10	Inf.	
3 "	2	6	3	8	2	6	3	10	2	3	4	4	2	1	5	4	1	11	7	6	1	7	23	0
2 "		21		27		21		28		20		30		19		34		17		40		15	4	8

The high triangular fins at the 111th Street gate, which are outlined in gay red lights.

The light blue and gray Durenceau murals on the Metals building. Fluorescent tubes which seem white, but in fact are rich in blue and green values, illuminate the murals from below and retain the soft charm of the coloring.

The Vulcan and Prometheus sculptures on the Metals building, which the illumination turns into sharply defined silhouettes.

Waylande Gregory's Fountain of the Atom, on Bowling Green, with its illuminated shaft of red and gold.

The 5500 square foot Savage mural on the Communications building, which is illuminated by a new flood lighting method, involving use of Fresnel lenses. The light is distributed smoothly and without glare. The mural can be framed for picture purposes by the two, 160 foot, red light pylons in the Court of Communications.

Bourdelle's enormous fresco semi relief mural on Food Building North, which is lighted by a series of reflectors equipped with alternate red and clear roundels, or color screens, concealed by parapets, emphasizing the interesting tones of red. Try this at half normal camera speed, *f*/1.9 on Type A Kodachrome.

Story possibilities A popular feature of many magazines is the short, short story. Often, in these brief stories, you will find the germ of an idea for a simple, short, dramatic movie. The stories usually have a "punch" finish and would require very few sets.

Reverse motion "bug" If you make a reverse motion shot and should find, when you have spliced it in the reel after turning it end for end, that the frame shows on the screen, examine the film carefully. See if the frame line is exactly in the center of the perforations. If it is off center, the camera should be sent to the manufacturer for examination.

This trouble might not make itself

Frank S. Coffin

If you have shots like this of the Chicago Fair, you can make a "composite" Fair reel

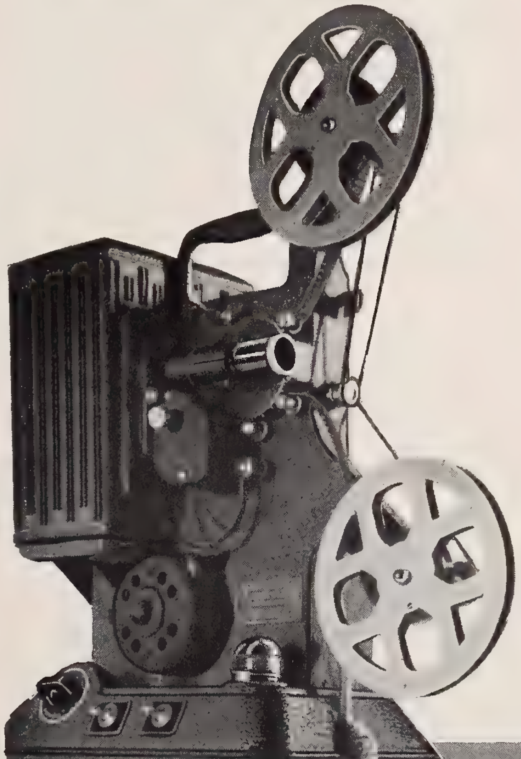
See the interesting
Keystone Exhibit
at the
NEW YORK WORLD'S FAIR
Communications Building

500 WATT 8mm

Brilliant Light! Cool Ventilation!

Silent Operation!

Perfect for Color Pictures • Fully Achromatic f/1.85 Projection Lens, 1" focus • Cast Frame with heavy base • 400 Foot Reel Capacity • Strong draft directly on lamp • Pilot Light • Electric Rewind • Framer • Fixed Roller Guides • Polished Reflector • Speed Control • Universal Motor.



Keystone R-8 Projector is a grand buy!

•

Write today for literature on other models and cameras.

$55

KEYSTONE MFG. CO.
288 A Street, Boston
New York World's Fair
Communications Building
Manufacturers of
16MM and 8MM
Cameras and
Projectors.

KEYSTONE

GOERZ

KINO-HYPAR LENSES
F. 2.7 and F3

Take Glamorous Color Movies of Vacation, Sport and Travel Scenes

on Kodachrome, Dufaycolor and other color films.

The high chromatic correction of these lenses will yield results which will be a revelation to you and your friends.

Clear-cut images, undistorted, of microscopic definition and wonderful, crisp brilliance.

Focal lengths 15 mm. to 100 mm—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ REFLEX FOCUSER
— Patented —

A BOON to 16 mm. Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size ground-glass image magnified 10 times.

Adaptable to Lenses 3" and up

Also useful as Extension Tube for shorter focus lenses for close-ups

Extensively used in shooting surgical operations, small animal life, etc.

Address Dept. MM-7

C.P.GOERZ AMERICAN OPTICAL Co.
317 EAST 34TH ST. NEW YORK CITY

American Lens Makers Since 1899

Kodachrome TITLES
8mm. 16mm.

We offer the best in backgrounds and titles at prices you can afford to pay.

Write for our New Free Booklet and Chromart "Handy-chart" of Film Samples.

CHROMART
Producers of 16mm Colored Motion Pictures
88 Pleasant Street Pawtucket, R. I.

8MM FIBERBILT 16MM

SHIPPING & STORAGE CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery.

CARRYING and SHIPPING CASES
FOR 16x20 SALON MOUNTS

Made of VULCANIZED and NON-VULCANIZED FIBRE. Sturdily built to withstand rough abuse while in transit.

If your Dealer or Jobber cannot supply you, write us direct. Circular upon request.

Fiberbilt Sample Case Co.
40 W. 17TH ST. NEW YORK

known in the course of ordinary filming, because of the tolerance of the projector aperture. But, when a strip of film is turned end for end, as is necessary in reverse motion tricks, the variation occurs on the side of the frame line opposite that where it normally would occur. This doubles the effect of the camera's lack of correct adjustment, and the result is greater than the tolerance of the projector aperture allows, which means that it will be apparent on the screen. Making a reverse motion shot is an easy way of determining if your camera's frame line is exactly accurate. Slight variation ordinarily causes no difficulty.

Customs Movie makers who travel abroad, and take film manufactured in America with them, may ship the film back to the manufacturer in the United States for processing without customs difficulty. Instructions to the manufacturer for forwarding the film to an address where it may be held after processing should be included. Generally, it is best to arrange with a friend or member of the family to receive the film from the processing station and to hold it for the traveler's return. In the case of extended trips, it is well to request the processing station or the friend to inspect the film and to report any trouble which might be caused by a faulty camera or lens.

Travel note Processing of any kind of Kodachrome film in Japan has been temporarily discontinued, although it has been impossible to remove the listing of the Japanese Kodachrome processing station from current literature of the Eastman Kodak Company. It is understood that no film can be removed legally from Japan without official inspection, which prevents the user of Kodachrome film from sending or taking it out of the country for processing elsewhere.

Dear Professor X

[Continued from page 373]

frames a second, were necessary to an illusion of motion. In practice, more were used, for reasons that would be little more than a nuisance to you to know now. The record you have in hand was made at the rate of twenty four frames, images or instants of motion a second. The period of record in the camera which produced the record you have in hand is of no real relevancy. Only the factor of record, achieved in whatever fraction of the units of 24ths of a second, is of optical importance.

It is necessary only that they be equally spaced in time that your eye may give your seeing center enough cues to reconstruct the event on the same terms that observation of the reality would give. The perhaps painful discovery will be that the human eye never saw very much, anyway. The electronic microscope may have done a lot for you since this was written, and again maybe not.

So much for the optical or picture element of the film you have in hand.

We now pass to the slightly more complex matter of the sound record, contained in the ribbon of darkened areas or tones, aforementioned, on the left of the picture strip.

This, Sir, from our viewpoint of 1938, is quite something. It is a translation of sounds in terms of varying opacity or light volume. A light beam falling upon this strip, the same being in continuous movement—empirically and accurately for the specimen in hand, continuously—at a rate equivalent to the intermittent exposure of twenty four frames of the picture record a second, or ninety feet a minute for film thirty five millimeters in width, in action upon a photoelectric cell will produce fluctuations in photoelectric potentials (E.M.F.) which are translations in terms of electricity of the sounds uttered in the presence of the recording mechanism. (See diagrammatic representation of sound picture mechanism, also see radio and radio amplification. See also contents this capsule on photoelectric cells and photosensitivity of metals.)

By amplification of the sound recordings, accompanying cinematographic optical recording, through the electronic induction devices, descendants of the incandescent lamp, known as amplifying tubes, electrical impulses are delivered to loud speakers, equivalents of the telephone transmitter (which see), converting the electrical impulses into vibrations of a diaphragm setting up air waves identical in their periodicity and other characteristics with those which acted

"First you press this button and something will say 'nix' if the picture isn't worth taking!"

upon the recorder, hence making available to the ear the original sounds.

Personally, this sounds like a lot of trouble for perpetuating noises of which we currently (1938) have too many.

Both sight and sound recordings are photographic in nature, and you will be finding in this same pill of ancestry (The Time Capsule) ample and annoying descriptions and prescriptions for photography. Just in case my chemical engineering confrères and co contributors to this suppository of information should overlook the fundamental details, it would be appropriate to say that the photosensitive material is roughly to be described as an emulsion of gelatine impregnated with salts of silver, commonly bromates or bromides, which take impress of light impulse, producing a state of stress resulting in susceptibility to reduction to metallic silver, in colloidal proportions, after exposure, then subjected to solutions of chemicals known as "developers" which are, in fact, reducing agents liberating the bromine. The emulsion of silver bromate or bromide, and gelatine, is spread on a strip of "film" consisting of nitrated, or acetated, cellulose, in a device closely resembling the machines used for making what we call paper (which see). If you would be making some of same, consider especially controls of temperature in the process.

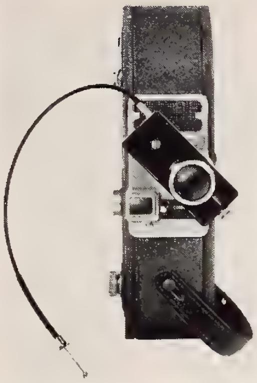
Incidentally, certain traces of sulphur in the silver reaction are necessary. This was discovered through examination of the sources of gelatine coming from the bones of cows. If the cows eat mustard containing the sulphur, their gelatine will react for photography. This, one must warn you, has no bearing on the prevelancy of the popular dance number of the first fox trot period of 1913, when *Très Moutarde* was played by all orchestras.

You will, my dear Professor, realize that it has been necessary to discuss the motion picture film or record, in reverse of its origin, a handicap of all history, since we are able to transmit to you only the end product, not the product in the course of the making. Since you are intelligent enough to have located and brought to light the Time Capsule, one must assume that you will be competent to realize and actuate the processes of recording which are in precise reversal of the processes of reproduction.

This is, to be sure, unlikely to be a problem to you, since the survival of the science of surveying, necessary to locate the Capsule, presumes the survival of much more. If you chance to be, like so many of our own people of this day, merely a curious savage hacking at this container with a sharp flint, I am sure the whole damned thing doesn't matter.

On the other hand, you may, by turn of fate, not have a successor art to our motion picture and yet an interest in what it was. As was indicated in the be-

Willoughbys
MOVIE CAMERA HEADQUARTERS
110 WEST 32ND ST. N.Y.



THE COMPACT WESCO
FADETTE
for 8MM or 16MM Cameras

A new, low cost, fool proof fade-out to produce a rectangular fade-in or fade-out at any speed.

Ruggedly constructed of durable bakelite with no metal shutters to rust or corrode. Answers the purpose of a Vignetter, sunshade and filter holder.

Produces an oblong shaped fade, fading out at the center of the frame.

Available in 4 models to fit almost all cameras. For cameras with odd size lens collars special adapters are available.

MODEL "A" fits all 8 and 16mm. cameras with 5/8" lens collar and with view finder above the lens, such as Bell & Howell. Also fits Univex F3.5, F2.7, F1.9.

MODEL "B" fits all 8 and 16mm. cameras with 5/8" lens collar and view finder below the lens, such as Keystone.

MODEL "C" fits all cameras with 15/16" lens collars and with special adapter all Eastman cameras.

MODEL "D" fits all cameras with 1-1/16" lens collars.

$5.95 Complete with cable release, filter holder and case.

WILLO MINIATURE POCKET TITLER for 8mm. and 16mm. CAMERAS

A neat simple device for making titles. Small enough so that it can be carried in pocket. Titles can be made when each scene is filmed, thereby saving much time in editing your films later. Can also be used to record each scene by number.

Titles are written or lettered by hand. Snapshots and small objects, such as stamps or coins and medals are easily copied with the Willo Miniature Pocket Titler. Simply attach to camera by slipping over camera lens and lock screw to hold securely.

Made entirely of metal; attractively finished in black crystalized lacquer.

No. 131 fits:
16mm. Cine-Kodak Model E, F3.5 lens
8mm. Cine-Kodak Model 20, F3.5 lens
8mm. Cine-Kodak Model 25, F2.7 lens
8mm. Keystone F3.5 lens
8mm. Keystone F2.7 lens
8mm. Keystone F1.9 lens

No. 132 fits:
16mm. Bell & Howell Filmo Camera Models 70A, 70D, 70DA, 70E, 75, 121, 141, with F2.7 lenses.

No. 133 fits:
16mm. Keystone Model A3, F3.5 lens
16mm. Keystone Model A7, F2.7 lens

$2.75

Mail Orders Filled

Get "Big Studio" Results in Your Home Movies
USE *Wesco*
FADETTE
for professional
FADE IN & FADE OUT!

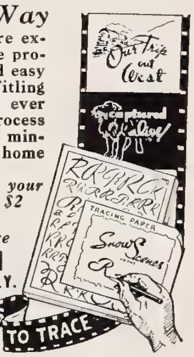
Complete with case . . . only $5.95

Produces a rectangular fade at ANY desired speed—manual control. No metal shutters to rust. Light weight . . rugged construction . . 5 moving parts. Fits all cameras, 8 or 16 mm., 5/8" to 1 1/16" lens collars. No interference with view finder. Comes with a Wesco filter holder accommodating 25 mm. round filters.

Eastman Lenses need a special Fadette Adapter 75c
When ordering, give outside diameter of lens and specify make & model of camera.

Ask Your Dealer For a Demonstration
WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET SAN FRANCISCO

MOVIE TITLING IS FUN
The Easy "A to Z" Way
Titles make your movies more exciting, more interesting, more professional. It's loads of fun and easy with the new "A to Z" Titling Outfit, the only script titler ever produced. A simple tracing process that you can work in a few minutes. Especially designed for home movie titling. $2 complete.
Order "A to Z" Outfit at your dealers or send $2 direct.
FREE Literature
JACOB STEIN
175 5th Av., Dept. M3, N.Y.



FADES, WIPES. CAN BE ADDED TO YOUR REELS
WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. CINETINTS for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.
DYE RESEARCH LABORATORIES
318 Jackson Street Los Angeles, Calif.

Kodachrome
MAPS · *Charts* · FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

"Lady Life Guards"
1 REEL 16 mm S. O. F.
An auxiliary life saving Corps, made up entirely of young women. Swimming-rowing, proper methods of breaking strangle-holds of a drowning victim—artificial respiration—use of inhaler.
INSTRUCTIVE—EDUCATIONAL
NU-ART FILMS, INC.
145 W. 45th St.
New York, N. Y.
UNUSUAL Nu-Art Films INC. QUALITY EXCLUSIVE DISTINCTIVE

ginning, it is but a way of telling stories, and mostly always the human race has until this time (1938) had the same story to tell, which is the pursuit of He for She, or vice versa. You cannot stop me if I am wrong, but I have to assume that you still have and know about Sex. At this writing, it is very highly thought of, especially in the motion picture in behalf of its patrons. You may discover the fact through other archives or the survival elsewhere on Earth of a list of film titles. It seems fair, though, to seek to explain that this preponderance of interest has more roots in commercialism than in erotic or even romantic considerations. It just so happened that the motion picture has grown into such a universal medium of entertainment that it has been forced to concern itself so considerably with the only thing that all of the people in the world have in common, which brings us right back to Sex. It is our regret as we write that it is not practical to enclose any specimens. We have, however, no evidence at this time that there has been any improvement in Sex in the last five thousand years, and if you have in the next five thousand it will be a pleasure to hear from you.

It is however significant that, up to this time, the greatest circulation and fame to come to personalities of the screen have been to a player named Charles Chaplin, a philosophic comedian of concealed pessimism, who won the appreciation of the millions by portraying the eternal triumph of the boob. The rôles of the downtrodden made him so rich he presently became inactive. Kindred and almost equal in extent was the fame of a fictional, cartoon figure known as Mickey Mouse, a hand drawn representation of the rodent, which had about the same philosophy and dexterity as Mr. Chaplin, to whom Mickey was in a considerable sense a successor. Where we get next in this succession is dubious, maybe to a philosophic amoeba.

One can recommend to you that this motion picture has in it the capacity of being a great business, and perhaps you will find that you have something here. In fact, in forty nine years, it has come to be so big a business that our leaders are being taken to task by the Government about their methods, and there are those who would put the whole output of the pictures under regulation as a public utility and with supervisions like those applied to foods and drugs, the water supply and the milk business. The traffic in these motion pictures, the very product you have in mind, is now the subject of international trade treaties and all manner of nationalistic controls. In many nations, the screen has been taken over by the governments as an instrument of propaganda.

The basic mechanism of the motion picture was invented by a former telegraph operator by the name of Thomas Alva Edison, and the film, or vehicle, was evolved by a former bank clerk by the name of George Eastman. They both made marks in the history of our period, and to both of them the screen was but incidental.

Within a few years of this writing, the motion picture began to become a servant of record and exposition in a wide range of human activities and all industry. It also widened the dissemination of all applications of photography and had a share in leading up to the microphotographic recording device utilized to put into such compression the contents of the Time Capsule.

Hoping this finds you as well as it leaves us at present, I am yours very truly,

Terry Ramsaye
Editor of Motion Picture Herald
in Rockefeller Center, New York City

American industry steps out

[Continued from page 369]

to show the cars moving along the elevated ramp. Later, these could be alternated with the other shots to make a complete movie sequence. The garden, with its grass lawn and sky blue pool and heavy, somber firs, is also most attractive.

Not far distant from the Ford building, past the Diesel locomotive that juts out picturesquely into the Avenue of Transportation, is the Goodrich exhibit. In the outdoor proving ground, Jimmie Lynch and his helpers make automobile accidents to order six times every day. It is a wild place. The arena is surrounded by a walk for spectators, so the cameraman, looking for a shot of disaster, may choose a near viewpoint for the smashups. When shooting movies, try getting, with a telephoto lens, some reaction scenes of the crowd and at least one shot of an automobile crash.

But the climax in action awaits you.

Dominating all outdoor exhibits in motion at the fair is the tremendous display of the Eastern Railroad Presidents Conference, an organization made up of twenty seven of the leading railroads of the East. Here, on seventeen acres of yard, have been assembled locomotives of almost every variety, from the grandfather of steam engines to the latest streamlined giant.

With them are cars, including all the modern types—the humble box car, the caboose, the mail car, the diner and sleeper and flat car, all freshly painted and lettered and waiting to be filmed in this holiday costume.

In company with these American trains are examples of foreign transportation achievements. Among the most outstanding of the latter is the mighty *Coronation Scot*, assembled complete, from its continental type buffers to its club observation car. Rivaling it is the streamlined electric train from Italy, capable of sustaining a running speed of 120 miles an hour. Finished in red and white, like most of the newer Italian trains, it makes a fine color subject against the blue of the New York sky. These trains, incidentally, are separated from each other by fairly wide aisles and, from mid morning to mid afternoon, are amply sunlit.

Wandering in the vicinity of the yard, you come upon an immense steam locomotive. A hundred and thirty feet in length, it has a dull black, streamlined finish and drive rods of burnished steel. Its fires are up; its wheels are turning; it pounds majestically along the rails; at any moment, you think that it will crash through the crowd into the World of Tomorrow. There's no danger, for the engine is mounted stationary on roller tracks and remains a captive.

To film it, stand back by the trees in the Court of Railways and use a filter or a polarizing screen to subdue the glare of the sky. Then walk forward to get close shots of the magnificently futile action of the drive rods and the wheels, racing to nowhere at all. The shutter speed, to stop the action with still cameras, is about 1/250 second. And the drive rods should be caught down.

This remarkable engine is so placed as to form the climax of the pageantry in the nearby amphitheatre, called Railroads on Parade. But the pageantry, itself, is the real climax.

Starting with the original horse drawn rail car, the elaborately costumed cast portrays the coming of the iron horse, the trek to the West, the last of the stage coaches and, finally, the locomotives of the present day. It's all there in life size on a stage of rails. For motion picture and still work, the best position is in the center of the reserved seat section, where the stage is comparatively unobstructed by the guy ropes of the overhead canopy.

The first show in the afternoon begins at three fifteen. At that time, the sun shines fully into the amphitheatre. The later performances, at five and seven fifteen, are less adequately illuminated, but, at nine, when the sky has grown dark, the artificial lighting is turned on, and then the stage is ablaze.

Edward Hungerford, general director and author of Railroads on Parade, is a movie maker and still photographer, himself. He has given assurance that everything possible will be done to enable movie makers to get good shots of the action.

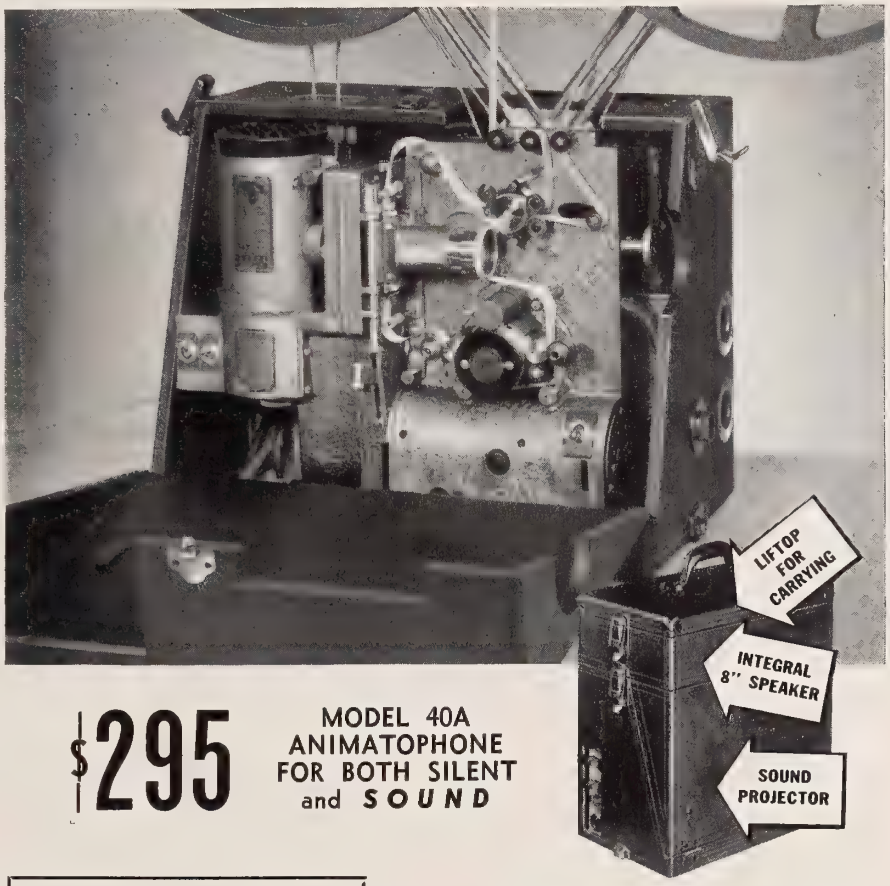
It is a grand spectacle. It lasts an hour and ten minutes. In particular, film Scene Two of Act III, in which Lincoln rides the old *William Crooks* and is greeted at the station of the Hudson River Railroad by an exuberant crowd. Catch the revolving stage wings. And

A new

VICTOR PROJECTOR

TO SHOW YOUR WORLD'S FAIR FILMS

Brilliantly *Economically* *Professionally*



$295 MODEL 40A ANIMATOPHONE FOR BOTH SILENT and **SOUND**

MODEL 40A ALSO HAS ADD A UNIT FEATURES

PLUG IN P.A. SYSTEM
PLUG IN PHONO RECORD PLAYER
PLUG IN AMPLIFIER FOR AUDITORIUM VOLUME
PLUG IN CENTRAL RADIO SYSTEM

VICTOR ANIMATOPHONE THE WORLD'S FAIR FAVORITE

In both New York and San Francisco Fairs you will find exhibitors recognizing these superior VICTOR features by the great preponderance of VICTOR Projectors used.

COMPACT—ALL IN ONE SILENT or *SOUND*

Whether your World's Fair Films are your own or augmented with purchased film—whether they are silent or *sound*, or black and white, or colored—or whether your film is 50 ft. or the big 1600 ft. reels—the New VICTOR 40A Projector alone gives you everything you require for that professional sparkle in your films. All, at the unequalled low price of $295.00.

Features that make VICTOR the outstanding 16mm. equipment—regardless of price—are, ingenious design for compactness, light weight, superior performance—as well as many patented mechanical features that include VICTOR'S Famous Film Protection against all types of damage or mutilation.

Your VICTOR Dealer will gladly demonstrate, or write direct.

VICTOR ANIMATOGRAPH CORP.
DAVENPORT, IOWA
Chicago . . . . . Los Angeles . . . . . New York

Experts Never Trust to Luck!

ELECTROPHOT

GETS THE RESULTS YOU WANT!

$10

New performance, new value! A new Electrophot with greater sensitivity, with TWO wide-range comparative film speed readings; with instant dial readings for black and white stills; instant finger-tip conversions for ANY movie, color and shutter speeds 1/1000 to 2 secs. Zero-screw dial needle adjustment. Pays for itself in film saved! In fine Brown Bakelite case—yet only $10 at your dealer—see it NOW!

J. THOS. RHAMSTINE★ 303 BEAUBIEN ST. DETROIT, MICH.

CAMERAS ON CREDIT

HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.

CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

MOVIE MAKERS *offers*

An attractive, black fabrikoid, gold lettered binder for your copies of the magazine.

Price $1.50

(30c additional for Canadian and foreign postage)

MOVIE MAKERS

420 Lexington Ave. New York, N. Y.

If it's **TITLES-**

- ANIMATED CARTOON
- HAND LETTERING
- CARTOONETTE
- BACKGROUND
- KODACHROME
- PRINTED
- TINTED

write to - **MOVIE SERVICE**

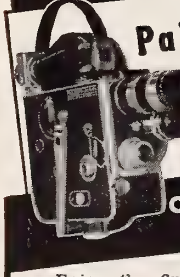
555 Southern Boulevard
New York City

Now! CAMERAS ON CREDIT

- Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.

Financed through Commercial Credit Co.

KLEIN & GOODMAN
18 S. 10th Street, Phila., Pa.



Paillard-BOLEX on CREDIT

World's Finest 16mm and 8mm Motion Picture Cameras

ONLY $64.50 DOWN
12 Months to Pay

Enjoy the finest advantages of "professional" cameras—fades, superimposition, lap dissolves, animation, slow motion, etc. Get terms to suit you, as little as $21.41 a month. BOLEX cameras are complete, there are no costly "extras" to buy. F/1.5 lens and carrying case. With Leitz Hektor Rapid F/1.4 lens, $20.00 additional. Write for details to Dept. MM-7.

Trade In Your Old Camera—Liberal Allowance

FORDHAM ELECTRIC CO., INC.
2563 Webster Ave. New York City
(One-Half Block No. of Fordham Road)

film the scene at Promontory Point, in the same act, when the Golden Spike is driven, joining the rails that first spanned the continent. As the preacher raises his hands, the two locomotives close in upon each other, and this, too, makes an excellent shot.

With a telephoto lens, film the diverting tableaux of fist fights, young couples and gossipers in one of the early Pullman Cars. Have your camera running as the train starts, to catch the violent lurch that throws the passengers off their feet. Last of all, try to capture the magnificent epilog, called The Railroad Triumphant, in which everything in the vicinity of the stage triumphs superbly, including the show itself.

The New York World's Fair is a fair in movement. The fountains, pageants, industries at work, railroads—all contribute to the overwhelming total effect.

It is not the accidental coincidence of innumerable exhibitors, but the realization of a plan made long in advance.

"The experience of other expositions at various times in the past," said Stephen F. Voorhees, ACL, vicepresident of the Fair corporation and President of the Amateur Cinema League, "has demonstrated that motion not only attracts the attention of you and me, but that it holds attention more powerfully than any other medium. Knowing this, we have developed the technique of moving exhibits at the New York World's Fair to a point far in advance of anything yet accomplished. The majority of the exhibits throughout the fair—as you will discover for yourself—are in striking motion."

So this is W. Amagansettville

[Continued from page 372]

don't you ask your father for his new electric razor?"

"'Cause it won't take pictures," was the not illogical reply. "And I want to get some movies of Buzzer White."

"And who is Buzzer White?"

"Aw now, Mom—Buzzer White is Buzzer White. *Bill* White. You know—the big shot from the University, who lives up the hill on Pine Terrace."

"Oh—William," I replied. "Yes, of course. But why do you want to make movies of the White boy?"

"Because he's going to pin back the ears of the Pawtucket Peaches this after' . . . and he's the sweetest southpaw this side of the Yankee Stadium . . . and it's the biggest gosh darn game of the summer . . . and can't I, Mom?"

"Gracious," I exclaimed. "Who are the Pawtucket Peaches?"

"For Pete's sake, Mom, don't you know *anything?* They're the Yale crowd playing under a phony name. They've mowed down everything on the shore this season except our team, and we're going to spring Buzzer on 'em this afternoon. When he gets through with them, they're going to look like a row of rusty gates . . . an' you an' pop have been trying to get me to take pictures . . . an' name me a better time to start than this after'."

"But I planned to use the camera for the mixed foursome at the Club," I objected.

"Mom, lissen," said our eldest. "Lissen to me like a son. Man and boy, I've seen you dragged out to that golf course. You don't like the game, and, after seeing you play, I can understand that. You don't like walking around for three hours in a hot sun. You never look at the movies you've made out there, and, after seeing them, I can understand that, too. Here I've got a chance to make some movies that mean something, and what do I get?"

"Not the camera," I replied, "because I'm going with you."

You can keep your World Series. I saw a ball game! And not only did I and my young hopeful see it, but we saw most of our best people to boot. There were the Paddocks, the nicest service station proprietors in our town, the whole staff of our local Choice Meats, Groceries and Vegetables emporium, all my favorite policemen, the entire youth quota in our vicinity and just about everybody in our town whom you see every day but never see at the Club weekends. The heavy hitter on our team was our very nice plumber, the catcher was the obliging delivery boy from the store, the outfield, according to our youngest, was the same one who "busted fences for the University last season," and Buzzer White was as advertised.

You should have seen the bloom come off those Pawtucket Peaches! But the best shots of the day developed when one member of our home team got caught in what my eldest described as a "hot box" between third base and home plate, finding himself surrounded by the entire peach crop of Pawtucket and finally diving right into the opposing catcher so enthusiastically that he dropped the ball.

I got it all—from the umpire dusting off the plate to the hysterical back pounding the surprising young Mr. White received after the hectic ninth, with stops at way stations for peanuts and pop hawkers, frenzied onlookers and a couple of grand double plays. At six o'clock, we drove home, hot and happy, with three hundred feet of local color that was both Local and Colorful in capital letters.

My next "see your home town first" effort came about through that same catcher delivery boy. Unloading a weekend's food supply on our kitchen table, he plunked down a luscious looking fish, the name of which I've forgotten. The ever witty Robinson said she supposed he caught it himself. "No," he replied, "I didn't. My brother did. You know the dock down at the end of Front Street where you get the boats—Kenyon's Boat Livery. That's the one."

"Come now," I interjected. "I was only fooling. I've seen young boys and old men fishing off that dock, and the size fish they catch should be left on for bait. *That* fish," I declared, pointing at our Friday's dinner, "was never caught within fifty miles of Kenyon's Boat Livery."

"Yes Ma'am, it was," said our star backstop. "It was caught about forty miles away. You see, my brother has a couple of real fishing boats and a string of nets down south on Potter's Banks. That's where this one came from, and he gets 'em a lot bigger. You ought to go along sometime with your camera and get some real pictures."

"Swell," stated my ubiquitous eldest, who had just parked his bicycle against the back steps and wandered in. "We'll be glad to."

And we did. We had to get up at some ungodly hour because of the tide, and we were back before eleven. I never saw—or smelled, for that matter—so many fish in all my life. Brother Kenyon let me steer the boat, of which he was very proud, for a while, and it was more fun than piloting the family's first Winton up the Boston Post Road. And what I didn't learn about fish the *National Geographic* will never publish.

Then came the Firemen's Carnival. *That* was a shindig! The engines, shined up within an inch of their lives, came from all the nearby towns, together with their departments, who also had quite a glow on.The parade was a feast for Kodachrome, and so was the Carnival. I not only reaped a harvest of grand human interest shots, but took home quite a bit of loot from the concessions. Far be it from me even to hint that those honest firemen could fix the wheels and Bingo games, but them as has movies gits prizes in our neck of the woods.

But perhaps the most surprising of the unsuspected local doings was the coon chase to which I was introduced last fall.

A coon is a raccoon. The chasing is done by dogs of all sizes and colors—hounds, they call them. The coon is never even in danger. In the chase I saw, Mr. Coon was driven to the event in a "flivver" convertible and a swanky little box. Coaxed from the box by a young man, who stated that his charge was a family pet, he was put on a leash, whereupon the two ambled out of sight over a hill. In the meanwhile, the dogs were plunked on top of a table, one at a time, and daubed with crude numbers. Having filmed this, I went to the top of the hill to look for the amiable coon and his keeper. They were just coming into view

DU PONT
REGULAR PAN
16 MM

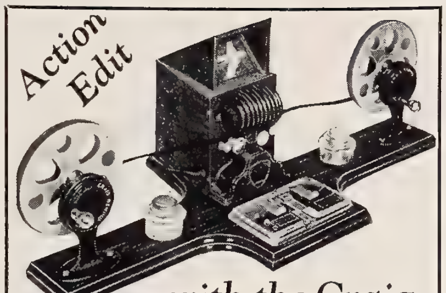
ALBERT GREENFIELD

For Better Black and White Movies
Try a roll of DU PONT REGULAR PAN

Here is a 16 mm film the quality of which will delight you. It is fully panchromatic, has wide latitude and, of course, is non-halation. Its outdoor speed is adjusted to fit the range of your lens. A bright scene requires your minimum opening, f:16. When you project a roll on your screen, you get a sparkling black and white picture that for quality rivals that of professional film. This added brilliance is produced by a special dye in the base. Next time ask your dealer for a roll of this Du Pont Regular Pan. Its list price, $4.50 per 100 feet, includes reversal processing without additional charge.

DU PONT FILM MANUFACTURING CORP., INC. 9 ROCKEFELLER PLAZA, NEW YORK, N. Y.

Puts the Sunshine in Your Movies
DU PONT FILM



with the Craig
PROJECTO-EDITOR

. . . . Its BLURLESS, SMOOTHLY ANIMATED ACTION makes editing a pleasure. The new 8mm. model, as illustrated, complete with Junior Splicer and Rewind Combination, and Film Cement—all ready for Action Editing—is only $27.50
8mm. PROJECTO-EDITOR alone . . $22.50

16mm. PROJECTO - EDITOR $35.00
16mm. PROJECTO - EDITOR, complete with Senior Splicer and Rewinds . . . $49.50

CRAIG 16mm. SENIOR SPLICER—operates in the professional manner . . . . only four easy operations needed to make perfect, straight splices . . . . quickly, accurately, and without wetting the film. For Sound or Silent $10.00

CRAIG MOVIE SUPPLY CO.
1053 SOUTH OLIVE STREET LOS ANGELES, CALIFORNIA • 149 NEW MONTGOMERY STREET SAN FRANCISCO, CALIFORNIA

Introducing
FOR 16MM. RELEASE
in sound on film

FRED SCOTT
Silvery Voiced Buckaroo

The Most Popular STAR
in
MUSICAL WESTERNS
TODAY

Spectrum Pictures
Presents
FRED SCOTT
in
Romance Rides the Range
Melody of the Plains
Moonlight on the Range
Fighting Deputy
Roamin' Cowboy
Ranger's Round-Up

Thrilling Action Westerns

Distributed Exclusively
by
CINE CLASSIC LIBRARY
1041 Jefferson Ave.,
BROOKLYN, N. Y.

What a World of Good Shots You Will Get at the

WORLD'S FAIR

Surely, they'll merit professional

MOVIE TITLES *and* EDITING

Let us give them the artistic touch with tinted, black and white and genuine Kodachrome titles. We'll edit them, too, if you wish, on a reasonable, hourly cost basis. Our skill and personal interest assure you professional results that will make us both proud of their exhibition.

Come in and see us when you come to the fair.

HORNE
MOVIE SERVICE
342 Madison Ave., at 43rd St., N. Y. C.

(Advertisement)

BETTER PROJECTION AND LONGER FILM LIFE BY VACUUM PROCESSING—Vapors in a vacuum pass freely between the coils of your film. On your own reel without unwinding, all of the emulsion is safely, uniformly and permanently adapted to resist the effect of time, the rigor of climate, the wear of projection and the stains of oil, dirt and fingermarks.

In a vacuum, vaporized protection against heat and loss of pliability penetrates every part of the emulsion and the troublesome water-content easily and safely passes off. In a vacuum, a vapor permanently toughens all the gelatin solids for protection against scratches and abrasion, without disturbing the pliability reserve or the delicate grain pattern. In a vacuum, lubrication is vaporized so completely that it covers the entire surface uniformly but invisibly, easing projection and relieving perforation strain.

Costly installations of patented machinery, which treat over 500 million feet of film annually for hundreds of professional producers of entertainment, industrial and educational film (including RKO, 20th Century Fox, Columbia, United Artists, Gaumont British, Grand National and Educational) make possible Vaporate treatment of your own personal movies for a fraction-of-a-cent-per-foot . . . make possible the convenience of 24 hour service through nation-wide facilities at VAPORATE COMPANY, INC., 130 West 46th St., New York, and at BELL & HOWELL, 1801 Larchmont Ave., Chicago, and 716 No. LaBrea, Hollywood . . . make possible, finally, your obtaining safe, sure, permanent protection, with no change in color fastness, density, transparency or appearance of black and white or color films.

Take your irreplaceable black and white or color movies to your dealer NOW . . . arrange for permanent vacuum-processed protection against the constant threats of climate, wear, abrasion and defacement which endanger your pleasure in your best "shots" on those "to-morrows" when time has made them priceless reminders of the personalities, places and events of your "yesterdays."

PROTECT YESTERDAY FOR TO-MORROW—TO-DAY

- - FLASH - -

A new remote control for your Bell & Howell 8mm Movie Camera.

Write to the—

Deseret Book Company
44 East South Temple Salt Lake City, Utah

DON'T WAIT!

NOW is the time to plan for your Summer Movies! Our Form A-1 tells you how you can get outfits, cameras, films at good prices NOW.

JAMES A. PETERS
COMMERCIAL MOTION PICTURE SERVICE
456 Turner St., Allentown, Pa.

A Scoop for the 16mm Field!

TIM McCOY

In a New Series of Eight 6-Reel Sound

WESTERNS

All Brand New Subjects

To Be Released—One Each
Month, Beginning July 1st

16mm Rights Controlled by

POST PICTURES CORP.
723 7th Ave. New York City

through an orchard, having covered, I was told, about two miles in the interim. They shortly approached and passed my grounded camera and made for a big apple tree about two hundred yards from where the starting line was to be. Whereupon the young man climbed the tree and unleashed the cute little coon, who promptly hoisted himself to the uppermost crotch and apparently lost all interest in the proceedings. Then his friend and protector fished two poles, with flags attached, out of his car and, retracing his steps from the tree about a hundred yards or so, stabbed them into the ground a few paces to either side of the line he and his pet had followed.

At this point the dogs, who had been baying incessantly down by the farmhouse out of sight of all the preparations, were led by their handlers to the starting line and introduced to the scent of the coon who, all unnoticed, regarded them somewhat sardonically from the safety of his apple tree. Then the gun—and the dogs were off like so many arrows. That is, all but one old white fellow who apparently distrusted his speeding companions and returned to the starting line for an extra check on the scent, then shuffled over the hill after the pack.

The handlers and judges lighted pipes and cigarettes. I reloaded my camera. Two of the officials took their positions by those two poles I told you about. The others shoved back all the crowd except me and ambled over by the apple tree. The coon went to sleep.

Soon a brown dog appeared in the orchard, ranging slightly back and forth over the trail, came out into the open, wheezed by the two pole officials, *but not between them*, galloped up to the tree, placed one paw against it and bayed.

"The tree dog—number 27," bellowed the judges. And more quietly to me, "The tree dog, Ma'am, is the first dog to reach the tree, whether or not he stays on the line between those poles. The first dog that does that is the line dog. Both win a prize. Jiggers—here comes the pack."

And there they were, spread over a width of about a hundred feet, casting back and forth for the elusive coon scent. Past the two pole men they straggled—and not a darn one went between them! Soon they were trying to climb the tree. Two succeeded and clawed their way up to within a foot or two of the coon, who promptly awoke and said something highly uncomplimentary — whereupon they fell out of the tree and were grabbed by their handlers.

"No line dog," groaned the judges.

"Nuts," observed a plump farmer. "That little old white hound of mine ain't in yet."

And sure enough, out of the orchard came the antique which had made a second start, nose glued to the ground, directly along the trail, right past the pole men and up to the tree. He looked at the coon, uttered a yip and sat down.

"The line dog," the plump farmer calmly stated.

And what does friend husband think of all these doings?

He's sold completely. We go to all the affairs together nowadays. He takes what he calls candid shots with that postage size gadget he calls a camera. By now, to hear him tell it, he thought up the whole plan.

How I filmed Treasure Island

[Continued from page 366]

the train will pass into the scene and stop as this view reaches the base of the tower. There you would hold the camera steady for a few seconds.

While sightseeing cars are halted and the guide discourses about the Sun Tower, the alert movie maker will take a picture of the Court of the Moon, nicely framed through the Elephant Train. If you don't want this, take the Treasure Garden and fountains from the other side, still using the Elephant Train as a frame.

With the establishing shots completed, now is the time to consider the theme. This will vary with the movie maker. Themes are legion. One may want to make a detailed study of flowers and shrubs and their frequent changes; another will take people; a third will film camera addicts or pretty girls. Still others will turn toward the lighter theme, such as a day at the fair from a small boy's viewpoint.

To me, the most interesting subjects are the colorful decorations and peoples of foreign lands. For my theme, I chose *A Trip Around The World*. Participating in the fair are twenty one different nations, and almost all of these have exhibits symbolizing to the last detail the architecture and costumes of their country. The French Indo-China Pavilion, the New Zealand Maori House and the Hawaiian Village are typical of the countries they represent.

Norway has a ski lodge, built of logs and without nails, constructed by two carpenters who came all the way from their mother country. Following Norwegian custom, the roof is covered with salt on which grass is grown to insure perfect insulation. Beautiful blonde girls in gay Norse costumes make picture taking here a pleasure.

One of the best places of all, photographically speaking, is Japan's Samurai House and Temple on Medial Lake. This offers the filmer all the charms that one could find in distant Nippon. Terraced Oriental gardens and dwarfed shrubs set amid lagoons aid the cameraman in catching the spirit of the Far East. A reproduction of the famed bridge of Kyoto spans the lagoon and gives the movie maker a good shooting position.

At the Japanese building, I found two dainty, kimono clad Japanese maidens who assisted me by appearing on what might have been the veranda of the Miyako Hotel in Kyoto. They posed pleasantly, pouring tea and talking with a friend who had accompanied me.

Completing this scene, I gathered up my equipment and thanked them, apologizing for taking up so much of their time.

They smiled and bowed. "That is all right," replied one, "we are just here for picture takers."

It's as easy as that!

Across the Inland Sea from Japan lies China. At Treasure Island, we find Cathay in the Chinese Village at the edge of the Gay Way. It will cost you a quarter to get in here, for this is a Gay Way concession and not a government exhibit as is Japan's, but the Chinese concessionaires are cooperative, too.

Outside the main entrance gate of the village, I encountered a most engaging and gracious old man who might have been a fortune teller outside some Buddhist temple. He really was only the barker's "shill," but a couple of closeups of him added good human interest to my film.

Wandering through the village, I photographed a Cantonese acrobat and his dancer sweetheart; a Chinese maiden selling sweets from a shop that might well have been one of the many lining Nanking Road; a persuasive fortune teller in a joss house; my wife inspecting a sedan chair; a street puppet show and a young man and a girl in modern Chinese dress watching it. The Willow Tea House furnished the background for all of these scenes.

Hurrying from the Chinese Village to the Indo-China and the Philippines buildings, I crossed the courtyard of the Latin American countries and found the Guatemala marimba band playing. I might have been in the market square in Chichicastenango or in the patio of the Palace Hotel in Guatemala City. The good natured Guatemalans in their vivid native dress invited me to come right into the bandstand with them. I did and shot their hands, rhythmically skipping over the instrument, then their faces — all smiles! From this vantage point, I turned and caught the crowd, singling out one jolly gentleman who was going through all the antics of a drum major.

By combining the foreign architecture and the native costumes, it is possible to capture the illusion of distant lands, and, except for the distinctive shots of Pacifica, the Sun Tower and the bridges, you can produce what easily could be considered an authentic *Around the World Travelog*. Picture the colors of the Brazilian orchestra, the girls in Italian peasant dress, the bagpipers in the

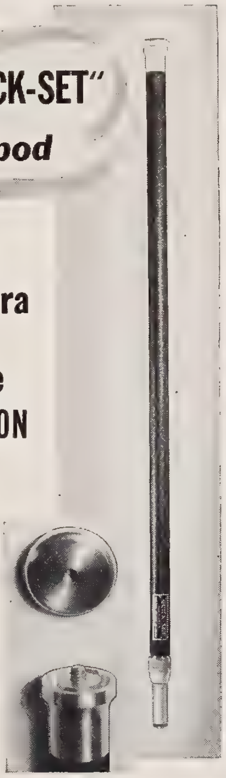
16 mm. *9.5 mm.* *Double 8 mm.*

Gevaert

There is no limit to your movie making when you use Gevaert Reversal Films. 3 types — PANCHROMOSA, PANCHROMOSA MICROGRAN and ORTHO REVERSAL are designed for specific uses; and the 3 sizes of these films fit any camera you use. Shoot better than usual movies — theatre quality movies — with Gevaert Reversal Films.

If your dealer does not supply you, write to

The GEVAERT COMPANY of AMERICA, Inc.
423 West 55th Street, New York
Philadelphia Boston Chicago Los Angeles San Francisco
In Canada GEVAERT (CANADA) LIMITED
Toronto Montreal Winnipeg



GO WALKING WITH

The "QUICK-SET" Sportpod

Steady Your Camera

●

Eliminate HAND MOTION

●

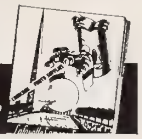
An ideal picture taking aid for small cameras, minicams and movie makers. Lightweight— handy as a walking stick when not in use.

$5.75

FREE! Illustrated booklet "For Better Picture Making."

Write for it.

WHITEHALL SPECIALTY Co.
1248 Fullerton Ave.,
CHICAGO, ILLINOIS



Take your bargains where you find 'em!

FREE BOOK OF BUYS

No home-movie taker ought to be without this new FREE book. Contains everything you need for taking and projecting "theatre-quality" films. Nationally advertised movie cameras, 8 and 16 mm. films, all latest type equipment. Real bargain prices. Every item guaranteed. Mail coupon for your FREE copy of Catalog 77 at once!

HUMIDORS & REELS

— now you can protect and preserve those precious films for years to come. The fun you had on vacation, they way your home and children looked —save such shots as these with humidors and reels of heavy-weight aluminum. Patented sprocket feature for use on all type reel arms. Capacity of 8 mm. reels 200 ft.; 16 mm reels 400 ft.

CA2463—8 mm. Reel
CA2465—8 mm. Humidor } 29c ea.
CA2464—16 mm. Reel
CA2466—16 mm. Humidor } 39c ea.

SALES OFFICES IN
NEW YORK
100 Sixth Avenue
ATLANTA
265 Peachtree Street
CHICAGO
901 W. Jackson Blvd.
BOSTON NEWARK
BRONX JAMAICA

LAFAYETTE CAMERA CORPORATION

Rush **FREE** 1939 Camera Catalog No. 77

NAME .... PLEASE PRINT
ADDRESS ....
CITY .... STATE ....

LAFAYETTE CAMERA CORPORATION
Dept. 64G9 — 100 Sixth Ave., New York, N. Y.
PASTE COUPON ON PENNY POSTCARD

Scottish Village, and you've been places!

It isn't necessary to film more than four or five of the foreign pavilions in detail. I found it advantageous to make sequences of the more artistic ones and to shoot short montage series of the less important. But I took closeups of people everywhere. They all complied with smiles, asking only a "thank you" in return. It would take at least a year of travel to film the foreign scenes I gathered at Treasure Island in six Saturday afternoons and a night or two. True, I may not use all my closeups, but I'm storing them away to be used in future years as "fill ins" or atmosphere shots in some other film.

My final advice is—leave your camera at home the first day you visit Treasure Island and go just to look around. Then go back the next day and shoot the works!

It grew with titles

[Continued from page 367]

ing two or three titles to identify place and date, we should have a good vacation record picture. At any rate, my conscience was clear when it came time to pack the bags for our trip home.

We all have read about people whose lives have been changed completely by some trivial incident—perhaps by an idea, a suggestion, or just the process of one thing leading to another. Into the life of my innocent little vacation film there came such an experience, and it came so quietly that we were all unaware of its presence until it was too late. Here is the story.

The films were returned from the processing plant about a week after we arrived home. Upon seeing them the first time, I was both elated and disappointed. Most of the shots were excellent, but there were about half a dozen that had to be discarded. This left enough good film to run about seven minutes.

Then, whatever got into me I probably shall never know! But, instead of following my first plan to make three or four simple, short titles, my imagination wandered far beyond the bounds of reason. Words seemed to be floating through my head like a montage of lap dissolves; first, two of them stuck; I wrote them down; then a few more and a few more, until the result was something like this:

"West Coast — California, land of beauty and romance, the land of dreams is calling us—Let us answer the call and drink with rapture the charm of this land of sunset—Almost at the center of a thousand mile coastline lies the Monterey Peninsula, cradle of California history."

Imagine, if you can, an introductory title running like this, then a few subtitles, and the whole mess being used to identify scarcely 175 feet of pictures. Evidently I did not recognize the inconsistency at the time; if I had, the chances are that *West Coast* would never have come into being.

At any rate, the titles were designed, painted and photographed. Such factors as mood, color, tone and lettering were given careful consideration. The four lead titles were lap dissolved one into the other for smooth transition, and, the first time I saw them projected, my expectations were in every sense fulfilled. Splicing was a simple job, and it was not long before *West Coast* was ready for the first look.

What a shock! The "buildup" of that title run was colossal; it heralded a super travelog. Yet I have never seen even a short movie seem so short; it was through the projector before you could bat an eye. My wife was the first to find the courage to speak, "Are you sure they sent all the film back from the processing station?"

Of course I knew that she knew that they did. She was just trying to tell me tactfully what was wrong.

And so we had a film which was in some ways unusually good, in others flatly disappointing; it must be changed, and the remedy was obvious—more pictures in and around Monterey. When? We had no idea, but it must be done.

Summer, 1938.

Your guess is right. We were back in Monterey for more golf and pictures, but, this time, I was filled with enthusiasm over the prospects of finishing *West Coast* and making a worth while job of it. I knew about what I needed and went to work accordingly.

Two pictures of a lighthouse were taken from the same position—one in bright sunlight and lap dissolved into waves breaking over a rocky point; the other, at dusk, with the light in the lighthouse revolving. The one taken in sunlight was used as the opening scene of the film and served as a lead to coastline shots which followed. The dusk shot was used as the closing scene, and was very deep in tone, giving the impression of night.

About twelve or fifteen shots of historic buildings were taken with a half stop of underexposure in order to emphasize age. In photographing the buildings, care was taken to avoid similarities and to eliminate as much automobile traffic as possible.

The California State Amateur Golf Championship was the subject of four scenes, all at different distances, the last with Carmel Bay in the background. In order to add a touch of human interest to this subject, a small boy was shown driving from a tee, lugging a large bag of golf clubs down the fairway, hitting the ball to the green, sinking a put and, at last, grinning a big toothless grin of satisfaction.

Astor PICTURES 16 MM

SOUND FILMS OF DISTINCTION FOR ALL 16MM USERS

These Big Road Show Pictures Now Ready

"RAIN" - - Joan Crawford-W. Huston
"STREET SCENE" - - - Sylvia Sydney
"HEART OF N. Y." - Al Jolson-F. Morgan
"Bat Whispers" - - - Chester Morris

"EVERYTHING IS RHYTHM"—THE GREAT MUSICAL FEATURE

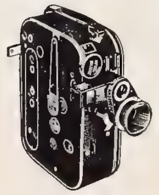
COMING SOON

10 FEATURE PICTURES
8 KEN MAYNARDS
6 BOB STEELES
4 JACK PERRINS
6 GREAT ROADSHOWS

Inquiries Invited from Established Libraries

ASTOR PRODUCTIONS, INC.
1270 6TH AVENUE
NEW YORK

ZEISS 16MM. MOVIKON 16



With Sonnar F:1.4 lens and coupled optical range finder.

Choice of 7 lenses—15mm. to 7⅛" . . . 26 available controls . . . the ultimate in refinements. Free literature on request. Big trade-in allowance on present camera. With fine case. U.S.A. **$385**

Sound Movies—book written by one of our boys on 16mm. Sound recording for the amateur. Tells all in simple language. Postpaid. **$1.50**

Bass CAMERA CO.
179 W. MADISON ST.
CHICAGO, ILL.
DEPT. C.

5000 CASES

for all makes of Cameras and Projectors at sensationally slashed prices. Also Screens, Cameras . . . in fact, all Photographic accessories now being sold at wholesale prices. If it's a case, specify make and type of your Camera. Buy direct and save.

Send TODAY for FREE Bargain List

WHOLESALE CAMERA SUPPLY CO.
41 Union Sq., Box D, New York City

REDUCTIONS
ENLARGEMENTS
DUPLICATES

GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

USE METAL LETTERS FOR MAKING TITLES

Ask for samples of the most beautiful Capital and Lower Case Letters Made

....our CRUISE
through—
The Caribbean

Assortment 222 pieces in wood case, $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.

Specify white or black letters

YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.

H. W. Knight & Son, Inc., Seneca Falls, N.Y

Walking four miles through Monterey sand, to get two shots, sounds like one form of insanity, especially if the shots were nothing to brag about. But I needed sand dunes with cypress trees bending their backs to the wind, and that was the price paid for them. These two pictures, incidentally, placed with the first introductory run of coastline shots, were of great importance in showing one unique characteristic of the scenery on the Monterey Peninsula.

The 1937 sequence on Carmel was not so bad and could have been used as it was, but a chance shot of a sailboat on Carmel Bay, with the city in the background, led to the idea of showing a girl in a bathing suit climbing to the top of a rock and looking through a pair of binoculars, apparently at the boat.

A well known artist graciously said "Certainly" when I asked permission to photograph him at his work. The shot was made with a background of cypress trees and sea and, with an appropriate title, served as an introduction to the last run of scenic views along the coast.

Finally, two "effect" shots were taken through a deep blue filter, giving the illusion of moonlight. They were of fishing boats at anchor in the harbor, with nets racked after the day's haul, and a view across a bay toward Cypress Point, with highlights dancing on the water.

It took two years, but *West Coast* did grow up!

Amateur clubs

[Continued from page 377]

Dr. H. J. Hoffman projecting his 8mm. reels of Mexico as a supplement to the lecture.

Fifth in Orange Several hundred members and guests of the Cinema Club of the Oranges gathered recently in the Art Center of that New Jersey community for the Movie Club's Fifth Annual Guest Night. Featured on the program were *Hell and High Water*, by Robert Brooks and Emmons Merrill; *$5,000 Reward*, by Vernon Lewis; *Wanderlust*, by William T. Vanderlipp, ACL; *Sound-on-Film Demonstration*, by Allen W. Hawkins; *Caribbean Adventure*, by Walter Pemberton; *The Volunteer*, a club production. Arrangements for the Guest Night program were in charge of Mr. Brooks, Herbert Smith and Raymond Schultz.

New York elects At their last meeting before the summer recess, members of the Metropolitan Motion Picture Club, in New York City, elected a board of directors to serve the club for the coming season. At a later gathering, the directors elected from among their number the following officers: Sidney Moritz, ACL, president; Charles Coles, first vicepresident; Charles A. Ferrie, jr., ACL, second vicepresident; Robert M. Coles, ACL, secretary; Annette C. Decker, ACL, treasurer. Serving with them on the board are Edith J. Schroeder, ACL, Charles J. Carbonaro, ACL, Joseph F. Hollywood, ACL, David Hull, ACL, Dr. Nelson W. Lockwood, ACL, and Ralph Lundry. Charles Coles will serve the club as program chairman, with Mr. Ferrie carrying on as editor of *Closeups*, the club's news bulletin.

Club in Connecticut New in Bridgeport is the Cine Camera Club, now meeting weekly on Mondays at the club's rooms at 22 Harrison Street. First officers, who invite queries from interested amateurs in the community, include Harold Pursell, president; J. S. Harterre, vicepresident; John Zelle, treasurer; E. T. Dorsey, ACL, secretary.

New for Newburgh *Continuity and Sequencing* was the subject of a discussion by William R. Hutchinson, ACL, at a late meeting of the Newburgh (N. Y.) Amateur Cinema Club, illustrated by screenings of his own film, *Rich and Poor* and *Plus 10*. Mr. Hutchinson took office at the meeting as the club's new president, assisted by William Hill, vicepresident; Earl Maharay, secretary, and Edwin Henderson, treasurer. The Newburgh group is meeting on second Thursdays in the Highland Engine House.

In Michigan Members of the Flint Amateur Movie Club, meeting in the Elks Temple for their first anniversary gathering, elected officers for the current year as follows: Joseph M. Sparrow, ACL, president; Walter R. Karlberg, vicepresident; Lynn J. DePree, secretary and treasurer. H. O. Self heads the new program committee, with Edward Hart in charge of membership. Highlighted on the club's screen at the anniversary meeting were *Helping Hands*, produced by the group for the Flint Community Fund, and *Entitled to Success*, the Besbee Products Corporation picture produced by Charles J. Carbonaro, ACL.

Indianapolis entertains More than 150 members and guests of the Indianapolis Amateur Movie Club gathered recently for the group's second annual Open House, held in the auditorium of the Indiana War Memorial. Featured on the projection program were *Still Waters*, by Fred C. Ells, ACL, and *Riches From The Sea*, by T. J. Courtney, ACL, both from the League's Club Library; *Beyond Manila*, by W. G. Hahn, ACL, an award winner in the late *Ameri-*

EXCLUSIVE!

OFFICIAL
HOME MOVIES
NEW YORK WORLD'S FAIR
16 m.m.—8 m.m.
PRODUCED BY THE OFFICIAL MOTION PICTURE PHOTOGRAPHERS, NEW YORK WORLD'S FAIR

OPENING DAY CEREMONIES AND A TOUR OF THE N. Y. WORLD'S FAIR
A "must" for every library; a glorious film of the most magnificent spectacle of all time, the memorable premiere of The World of Tomorrow, including:
Dedication by President Roosevelt.
Presentation of Flags by 62 nations.
First Glamorous Lighting of the Fair.
A Spectacle of Fire, Water and Brilliance from the Lagoon of Nations and many other once-in-a-lifetime scenes and views of the World's Fair.

King George VI & Queen Elizabeth at the New York World's Fair
A History making film, recording the first visit of reigning British Sovereigns to America . . . photographed against a background of national and international splendor. It includes:
The reception to Their Majesties.
The Ceremonies attending their historic visit.
Inspiring Day and Night scenes of important Highlights of the Fair.

SPECIAL!
De Luxe Edition
THE FAIR IN NATURAL COLOR
Breathtaking Day and Night Scenes.
Fully Titled in Color

There is no duplication of scenes; each film presents different aspects, views, and events. You will want them both in your collection . . . to enjoy today, to treasure for tomorrow.

Every reel **Vaporated** for prolonged life!

Order your copies in 16 m.m. or 8 m.m. sizes now, from your dealers or direct from us.

OFFICIAL MOTION PICTURE PHOTOGRAPHERS
NEW YORK WORLD'S FAIR
Communications Building, Flushing, N. Y.

Send me, postage prepaid, the following films as checked.
☐ Opening Day Ceremonies, New York World's Fair
☐ King George and Queen Elizabeth at the Fair

16 m.m. Size		8 m.m. Size	
100 ft. $3.50	☐	50 ft. $1.75	☐
400 ft. $10.00	☐	200 ft. $6.00	☐
350 ft. Sound $20.00	☐		

De Luxe Edition in Natural Color - 16 m.m. Size only
100 ft. $17.50 ☐ 400 ft. $70.00 ☐

Name__________
Address__________
City__________State__________

F:1.3 for S-P-E-E-D

SPEED TO SPARE

Good pictures in poor light are easy with this Laack F:1.3 super speed objective. It cuts critically sharp image at any stop. Lets you speed up the camera for slow motion. In micrometer focusing mount.

½" for 8mm. For Keystone and Stewart - Warner cameras. Focuses 1 foot to infinity. $60.00

1" for 16mm. For Keyston, Bolex, Victor, Filmo 70, etc. Focuses 2 feet to infinity. $65.00

F:1.3-½" for Filmo 8......$75.00

Send for FREE Catalog MM-639

Burke & James, Inc. 225 W. Madison St. CHICAGO, ILL.

OPTIAX VIEWER

For centering and framing close-ups, titles, inserts, etc. No title board required. Shows actual image 10X magnified, direct along the optical axis of the camera lens. For 16mm. cameras.

NOW only $10.50 postpaid

Illustrated folder on request.

ART. WOLFF

1423 E. 53 Street Chicago, Ill.

Print Your Own Film Titles

Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules furnished. Junior Outfits $8.25 up. Senior $17 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for free catalog and all details. **Kelsey Presses, W-48, Meriden, Conn.**

EXCELSIOR

SERVICE & REPAIR

On All Movie

CAMERAS—PROJECTORS

SOUND SILENT

Call Circle 6-0445

World Film Enterprises 630 Ninth Avenue New York, N. Y.

MOVIE CAMERAS AND EQUIPMENT

RabSons EST. 1905

STILL CAMERAS AND EQUIPMENT

AGENT FOR ALL STANDARD MAKES

TIME PAYMENTS

1373 SIXTH AVE. (AT 56TH ST.) NEW YORK CITY

TRADES ACCEPTED

WORLD OF TOMORROW

THE WORLD of to-morrow will think more of the films you take today if you use TITLES BY PARK CINE

NEW 1939 CATALOG is now ready. Write for your free copy.

PARK CINE LABORATORY

120 West 41st St. New York

can Cinematographer contest; *Vacation in Michigan*, by Stanley and Manley Brown, first place winner in the club's own contest, and *Around the Clock with Muriel*.

Eights amazed Members of the Los Angeles 8mm. Club witnessed with amazement and delight what is believed to be the first fully synchronized 8mm. film with sound, as Randolph B. Clardy, ACL, presented, at a late meeting, a fifty foot scenario picture accurately synchronized with music and dialog. This unusual achievement was made possible through the use of a geared camera and recorder and a geared projector and turntable. Claude W. A. Cadarette has been appointed editor of *Through The Filter*, the club's bulletin, following the resignation of Robert Teorey. C. M. Drury, contest chairman, has announced to the members the four contests planned for the coming year, to climax on the group's annual competition in December.

Films on filming Members of the Amateur Motion Picture Club of St. Louis, ACL, gathered recently in the Downtown Y. M. C. A. to witness two outstanding films on varied aspects of filming. They were *Entitled to Success*, the demonstration picture of advanced titling technique produced by Besbee Products Corporation, and *How Motion Pictures Move and Talk*, produced and distributed by the Bell & Howell Company. Completing this program was a demonstration of trick camera work, in which all members were invited to participate with their cameras.

Staten Island produces With its film of the local Ukranian Church nearing completion, the Staten Island Cinema Club, in New York, already is busy planning a new production, this one to be of Sailors' Snug Harbor, the Island's famous last port for retired seamen. Dr. Frederick Brock, ACL, is chairman of production for the latter film, with the cooperation of Helen Batz, ACL, Helen Loeffler, James Carren, ACL, Charles E. Ferrie, jr., ACL, Paul Runyon, ACL, and Harry Wilson. The picture is planned for one reel of 16mm. monochrome.

Films from Philly Seven films, four in 16mm. and three in 8mm., were entered in a late monthly contest conducted by the Philadelphia Cinema Club, with awards going to first and second place winners in each group. In the 16mm. class, these prizes went to John Bessor, ACL, and James MacLane, for *Dance Date*, and to George Pittman, ACL, for *Our Southern Highlands*. In the 8mm. class, the Reverend Ernest Vandenborch took first with *Toby, The Pup*, while second honors went to Arthur Hurth, ACL, for *Odds and Ends*. Mr. Pittman recently has accepted the election as secretary treasurer, following the resignation of Horace Wilson. A. L. O. Rasch, president, and Robert W. Crowther, ACL, vicepresident, are other newly elected officers.

Photo Art Company

George W. Guthrie, ACL, of Trenton Movie Makers, gives award to C. R. Dobbins, ACL

In Nova Scotia *Filters and Their Uses* was the title of a discussion by J. P. Messervey, ACL, given at a late meeting of the Halifax Cinema Club, ACL, in Nova Scotia. Important points were illustrated with slides. On the same program, the club screened *Mother Earth*, by Charles A. Ferrie, jr., ACL, of the Staten Island Cinema Club, and *Wheels Across Africa*, a 16mm. sound on film production. The Halifax club has appointed a corresponding committee of four members, whose duty it will be to write their reactions and those of the club to the producers of all visiting pictures.

Club in Larchmont? Amateur movie makers in the vicinity of Larchmont, N. Y., interested in aiding in the formation of an amateur movie club, are invited to get in touch with Peter Lindemann, Manor Garage, in Larchmont.

West Indian cine ways

[Continued from page 370]

ship reaches quiet waters, you can film the inevitable native boys in disreputable boats, who specialize in diving for dimes and who will even consider nickels. A telephoto shot from the deck will bring their antics near.

Next come the shore trips. The passengers usually are taken to points of interest in automobiles, but it often happens that there is free time in which they may, if they like, wander about the port at will. The latter, by far, is productive of the most interesting atmospheric shots, although it is likely to be more tiring in the hot tropical sun. But no

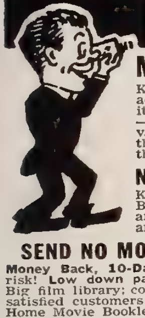
LOS ANGELES
California

KODACHROME MAIN TITLES

AND SUB-TITLES—8MM OR 16MM
Information on Request—YEARS of EXPERIENCE in HOLLYWOOD'S MAJOR STUDIOS INSURE PROFESSIONAL RESULTS.

Titles by

FRANCIS S. NELSON
737 Micheltorena St. Los Angeles, Cal.



SHOOT THE WHOLE FAMILY FOR 10¢ A DAY!

MAKE YOUR OWN MOVIES

Know the thrill of seeing yourself flashed across a movie screen. Take theatre quality movies of yourself, family and friends —scenes you wish to keep forever. Relive vacations, trips, sporting events. Capture the children in action from the cradle through childhood.

Nationally Known Movie Equipment

Keystone, Eastman, Bolex, Victor, Ampro, Bell & Howell—precision built, fully guaranteed, 8MM and 16MM movie cameras and projectors. Buy known quality!

SEND NO MONEY—A FREE 10 DAY TRIAL

Money Back, 10-Day Free Trial. Convince yourself at no risk! **Low down payments**; balance as low as 10c a day. Big film library; complete line of accessories. Thousands of satisfied customers throughout the world. Write for FREE Home Movie Booklet today! **DON ELDER'S HOME MOVIES, Dept. E7 739 Boylston, Boston, Massachusetts.**

SIMPLEX FADING GLASS

Make fade-in, fade-out, dissolve **effects.** Complete with carrying case **$2.00**

SIMPLEX FILM CLEANING KIT

Economical way of insuring **clean films** **$3.50**

Scenes in a Busy Harbor, 300 ft.

16mm. Sound film **$18.50**

ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

MOUNT VERNON
HOME OF GENERAL WASHINGTON

An interesting professional picture of this beautiful, historic spot. Also available in Kodachrome.
50 ft. 8mm. **$2.25** 100 ft. 16mm. **$3.95**
100 ft. 16mm. Kodachrome Dupe **$15.00**
Send for FREE catalog to
BAILEY FILM SERVICE
1651 Cosmo St. Hollywood

***Become an* Expert PHOTOGRAPHER**

Train at Home or in our completely equipped studios. For pleasure or career. **Commercial, News, Portrait, Advertising, Natural Color** and **Motion Picture** photography. 29th year. Free booklet.
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

• FOR PRICE • QUALITY
• SERVICE
BRITELITE
Truvision
SCREENS & ACCESSORIES

MOTION PICTURE
Screen & Accessories Co., Inc.
351 WEST 52nd ST. • NEW YORK, N. Y.
Write for Complete Catalogue

good cameraman ever balked at such a small obstacle as this. However, be sure to wear a hat and to keep the camera in the shade as much as possible. The art of getting good shots of natives in their characteristic pursuits is largely one of diplomacy, aided and abetted by a judicious disposal of coin of the realm. If the language is an obstacle, you won't have to look far for an interpreter in any city of reasonable size.

Subjects are many and interesting in a Central or South American city. The sleepy, patient burros, rubbing shoulders with the shiny, new cars give a contrast worthy of a cinematic commentary. Sometimes you will see these little animals plodding along beneath some long limbed countryman, whose mount might walk right out from under him if he should lower his feet an inch or two.

The cathedral, in its sun baked square, is always fascinating. Generally, by scouting around, you can find one or two exceptional viewpoints from which to secure fine angle shots of Spanish architecture against the sky or in a frame of palm trees.

One of the most interesting aspects of the cities and towns of the West Indies is the market. This is not the more expensive section of shops to which tourists are directed, but is a partly covered, partly open space in which everything under the sun is spread out and offered for sale—colorful pottery and *serapes*, cloths and fabrics woven in the country and brought to town on burro back or cart, native vegetables and fruits and a thousand and one other things. Here is colorful and animated material for the camera. The purchase of some small article of the vender's stock will get you full cooperation.

In the tropics, nature offers everything from the wild riot of vegetation in the jungle to the beautiful and orderly arrangement of tropical flora in the Hope Botanical Gardens outside of Kingston, Jamaica. Perhaps the best transition from the city to the country in the tropics is that delightful southern institution, the patio.

Here is a cool fountain, or a shallow pool, in which brilliant fish are swimming. Here are flowers in profusion and shade. In making color pictures of such scenes, remember that unusual contrast is presented. In fact, photographers newly come to the tropics always marvel that, while the sunlight is so brilliant, the shadows seem so deep. This is particularly true when taking pictures in natural settings. The tropic sun is direct and strong, but the vegetation overhead is so dense as often to present an opaque screen to the top light.

Under these conditions, it is well to lean toward the wider stop openings. A typical example occurs in the beautiful Fern Gully in Jamaica, where giant ferns arch over the road completely. We secured successful Kodachrome shots in

try
OTHER FILMS, THEN
try
KIN-O-LUX
16MM REVERSAL FILM

Kin-O-Lux makes 3 films, each one designed to do certain things **well.** Try them and test them against other well known makes.

Kin-O-Lux No. 1. Excellent for outdoor shooting. Possesses fine grain, brilliance, gradation and wide exposure latitude. Very economical.

Kin-O-Lux No. 2. Also for outdoor work. Similar to No. 1, but faster.

Kin-O-Lux No. 3. An extremely fast, fine grain panchromatic film. Produces unequaled results indoors or out, under the most difficult conditions.

Write for booklet M-71

KIN-O-LUX 16MM REVERSAL FILM

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft. ...	$3.00	$3.50	$6.00
50 ft. ...	2.00	2.50	3.50

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

SPEEDS	Scheiner		Weston	
	Day	Mazda	Day	Mazda
No. 1......	16°	....	6	....
No. 2......	18°	....	12	....
No. 3......	26°	24°	50	40

KIN-O-LUX, Inc. 105 West 40th St. NEW YORK

A Way To Better Color Photography With A

Marks Polarization Plate

Reflected surface light dilutes and washes out color, but with a Marks Polarization Plate on your camera lens you can capture the true, brilliant colors of the object itself. *Ask your dealer* to show you the Marks Polarization Plate, the plate with

1. **2X factor on non-polarized light, with cut off ratio of 40 to 1 or more throughout the visible polarized spectrum.**
2. **Ability to polarize in ultra violet and infra red.**
3. **Absolute color neutrality.**
4. **Equal polarizing efficiency throughout the spectrum.**
5. **The only plate with a continuous crystal structure, which can be used without a sunshade.**
6. **The only plate with crystal structure in optical contact with the glass.**

Write today for booklet M-72 describing the almost magical ability of Marks Polarization Plates to eliminate unwanted glare and reflection in photography.

	Plate Unmounted	Polarator Alone	Combined Plate and Polarator
15mm	——	——	$5.00
19mm	$3.75	$3.00	6.75
25mm	4.75	3.25	8.00
31mm	5.50	3.50	9.00
39mm	5.75	4.00	9.75
51mm	6.25	6.00	12.25

KIN-O-LUX, INC.
105 West 40th Street New York

Keep up to date with amateur movie making by reading

MOVIE MAKERS

each month . . .

Here are a few of the features of the

August Number

that you don't want to miss . . .

A discussion of filming trains by Hamilton Jones, ACL. This Maxim Award winner tells how he shoots trains, and sequences reproduced from his films make his points clear.

Travel titles, by Alice I. Wright, ACL, a new discussion of title wordings presented in a new way. You will find it easier to write titles after you have read this article.

Filming California's park. Dr. Numa P. Dunne, ACL, offers a complete travel filming guide for Yosemite National Park. It's a specific discussion that is practically a film outline.

Niagara sequences, by J. F. Hollywood, ACL, who tells how an 8mm. movie maker produced one of the most interesting and beautiful reels of the great falls yet to be filmed.

Let's see the pictures. Fred H. Scherff has reviewed the movies that may be seen free of charge at the New York World's Fair, and he presents a guide to the outstanding films.

Don't miss August MOVIE MAKERS at your cine dealers on August 1st.

A subscription to MOVIE MAKERS is $3.00 a year.

MOVIE MAKERS

420 Lexington Avenue
New York, N. Y.

"Great for Titles"

That's what movie makers say after using Cine-Graphic Titling Letters—Three ideal types—"Tem-Hesive," removable, re-usable letters. Neat, die-cut—stick anywhere. 212 letters & characters, alignment gauge, background & directions—$4.29. Cork and felt letters in eight brilliant colors to fit the color mood of your films—8 styles. 200 felt letters and characters—$4.50. 100 ¼ inch thick cork letters and characters—$5.50. Send 15c for "THE END" and complete details.

CINE-GRAPHIC STUDIOS
538 So. Wells St. Chicago, Ill.

this location, at midday, by running the camera at normal speed with a stop of *f*/2.8. Our complete experience in tropical shooting indicates that there is a tendency to overestimate the brilliance of the light. In the tropics, just as elsewhere, if the sun shines on broad, light reflecting surfaces, such as the sides of buildings, white, dusty roads or on the sea, a lot of light will be reflected into the camera, and one must guard against overexposure and halation. But, in shots containing the average assembly of light and dark objects, and particularly in the case of landscapes, exposure in the tropics is not vastly different from exposure in temperate zones.

If you are going on a cruise of two to four weeks' duration, it is not necessary to purchase color or other films in tropical packing. Naturally, you will keep your stock of films in a place which has as even a temperature as possible and which is as cool as possible.

Try not to keep color films in the camera too long in tropical climate, and, on the return trip, ask your steward to put your exposed color film in the moderately cold refrigerator that is used for vegetables.

Practical films

[Continued from page 374]

of Ancon, Canal Zone. The picture is shown currently in the Republic of Panama exhibit at the Golden Gate International Exposition. The movie concerns coastal cities and inland rural sections of Panama and is designed to attract tourists by presenting striking scenic beauty.

■ A two reel, 16mm. record of the Reserve Officers Training Corps at the University of Cincinnati was produced recently by C. H. Schott, ACL, of Cincinnati, Ohio. Entitled *The R.O.T.C. Cadet, Citizen and Soldier*, the pictorial document is intended to interest local high school students in undertaking this extra curricular activity when they enter college or come of age. Some of the scenes included were filmed at Fort Sheridan, Ill. Mr. Schott next intends to consider the work of the Evening College of the University of Cincinnati and to film its activities in detail.

News of the industry

[Continued from page 380]

cover, which then will function as a tilting platform through the agency of an elevating screw.

Another new device, to accomplish for miniature still transparencies what the Kodak Frame Enlarger already does for movie frames, is the Kodak Transparency Enlarger, which will make enlarged black and white negatives from either 35mm. or No. 828 originals. This device incorporates a film gate, which will take a glass slide, a Ready Mount or unmounted strip film. The negative material used is regular panchromatic roll film, upon which negatives about two and one eighth by three and one eighth inches may be made, just as in a regular folding camera. A frame is supplied for filters, which may be used in the same way that one employs them in photographing original subjects in monochrome. Complete instructions accompany the new enlarger, and full information may be had from the Eastman Kodak Company, Rochester, N. Y.

Quick-set book An attractively illustrated catalog, offered by Whitehall Specialty Company, 1250 Fullerton Avenue, Chicago, lists the Quick-set still and movie photographic accessories. Copies of the new catalog will be sent on request to the company.

New recording disc The development of a special base, on which is coated material suitable for instantaneous sound recording, has enabled the Presto Recording Corporation, 242 West 55th Street, New York, to produce a new Presto Monogram disc which will retail at prices twenty five percent lower than any discs previously offered. In conjunction with the various models of the Presto Disc Recorder, these new, lower priced discs offer the amateur a wider latitude in experimenting with his own recorded sound effects for film accompaniment. Four Presto Recorders have been installed at a booth in Macy's Toyland at the New York World's Fair to make souvenir recordings for visitors.

Kelco guide Issued primarily as an aid to dealers in locating exactly the right type of lamp for each make and model of motion picture or still projector, the *Kelco Lamp Guide* is a new publication offered by the Kelco Electric Lamp Company, Arlington, N. J. The brochure is priced at ten cents and contains tabulations covering wattage, type of base and other characteristics of each lamp used in 8mm., 16mm. and 35mm. movie projectors and in still projectors. Photocell exciter lamps for sound projectors are also listed.

Pocket companion A new Zeiss Ikon item, that will be of particular interest to movie makers, is the Pocket Tenax, a precision made still camera that occupies very small space and makes fifty shots, an inch square, on 35mm. Contax daylight loading spools. When this camera is held in picture taking position, a convenient lever under the left forefinger enables the operator both to wind the film and to set the shutter in one movement. A touch of the right forefinger snaps the picture. One easily may shoot a frame a second with this arrangement, if a series of sequence "stills" is desired. The lens is a Zeiss Novar *f*/3.5, with a focal length of 3.5 cm. The shutter is a Compur and has speeds from one second to 1/300, as well as bulb and time. The dimensions of the new Pocket Tenax are one and three quarters by two and one quarter by four and one quarter inches; the weight is twelve ounces.

Rolleiflex filters Users of Rolleiflex cameras will be interested in four new filters which are available in either bayonet or push on mounts to fit this popular instrument. These filters, made of homogeneously dyed optical glass, are characterized as (1) a light yellow filter for general, all around use; (2) light green, for use with landscapes and sky scenes; (3) orange, for more pronounced filter effects; (4) light blue, for use with artificial light on supersensitive panchromatic emulsions. Importers are Burleigh Brooks, Inc., 127 West 42nd Street, New York.

Da-Lite Fair Trade To regulate the sale of its product, in agreement with the Federal and various State Fair Trade laws, the Da-Lite Screen Company, Inc., 2723 North Crawford Avenue, Chicago, Ill., has recently issued a manufacturer retailer Fair Trade agreement.

Lafayette Catalog A new booklet, nicely printed and illustrated, which contains a comprehensive listing of movie and still photographic merchandise, may be had from the Lafayette Camera Corporation, 100 Sixth Avenue, New York City. Included are special accessories manufactured by the firm itself.

Optical Science demonstrated
The Hall of Optical Science, sponsored by Bausch & Lomb Optical Company, Rochester, N. Y., was opened recently. The exhibit, located in the New York Museum of Science and Industry, R.C.A. Building, Rockefeller Center, New York City, is designed to acquaint the visitor with the important part played by optical instruments in modern civilization. Interesting demonstrations cover optical theory, manufacture and actual application of the instruments. Those wishing to visit the Hall of Optical Science should register at the Bausch & Lomb New York office, which is on the 35th floor of the same building.

Goerz cautions Some time ago, an announcement was made in these columns regarding the unscrupulous practice of engraving low grade lenses with well known names. Recently, a report has been made by the C. P. Goerz American Optical Company, 317 East 34th Street, New York City, that new examples of this reprehensible practice have appeared. Old and inferior lenses were remounted in new barrels and reengraved with a trade mark to resemble Goerz products of recent manufacture. Naturally, no reputable dealer will offer such lenses for sale, but, in buying new or second hand lenses from any source, the purchaser is particularly cautioned to make sure that such objectives will perform satisfactorily. The Goerz Company offers its full cooperation in identifying lenses of its own make, if the prospective purchaser will send full data as to type, size, engraving, serial number and place of purchase.

Agfa Minipan A special emulsion, designed for the express purpose of copying documents on 35mm. size still film, has been made available by the Agfa Ansco Corporation, Binghamton, N. Y. The new film has the exceptionally high resolving power of 3400 lines an inch, if precision photographic equipment is used, and is said to provide a favorable balance of speed, contrast, color sensitivity and halation protection.

G. E. flash bulbs Three new flash bulbs for still photography, which are small in size, yet give excellent covering power, have recently been offered by the General Electric Company, Cleveland, Ohio. These are the new Nos. 16, 7 and 11, selling for twenty, eighteen and fifteen cents respectively. Even the largest of these flash bulbs is not much bigger than a package of cigarettes, while the smallest is of such a size that several can be carried in the pocket without creating noticeable bulk. The new bulbs are said to have a wider flash peak and excellent uniformity of flash timing. A special feature is the "double safety" protection against bulb breakage provided in the No. 16 and the No. 7 lamps. A protective, film like jacket inside and outside of these glass bulbs provides a non shattering effect, should the bulb break from accidental causes. The new bulbs have both aluminum wire and foil filling. Complete information is given in an interesting folder isued by the manufacturer.

B. & H. reduce prices New models and sweeping price reductions are announced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. Former 8mm. camera models 134-G, 134-F and 134-J are now designated as the Filmo "Companion," "Sportster" and "Aristocrat" models respectively. Prices of these have been reduced by five, six and ten dollars. Mechanical improvements are said to include greater

16 different ways to frame your movies

with the

NEW BESBEE EFFECTOGRAPH

➔ . . . *including the Trylon and Perisphere effect for filming the World's Fair.*

Hearts, diamonds, binoculars, window, oval are only a few of the framing effects obtainable with the Effectograph. In use, this new device is extremely simple . . . merely attach it to any 8mm or 16mm camera . . . may be held in the hand or placed on a tripod. Lightweight, easily centered, always in correct position. Also acts as a sunshade.

Here's What You Get for only $12.50

- ★ *9 Different Masks*
- ★ *10 Different Shutters*
- ★ *5-Inch Camera Hood*
- ★ *Automatic Slide*
- ★ *Tripod Platform*
- ★ *Handle*
- ★ *Connecting Braces*

In Small, Handy Carrying Box

SPECIAL BESBEE COMBINATION OUTFIT

. . . *for the movie amateur who wants "everything in one."*

Regular $58.25 Value
NOW $49.50
Including Black Fibre Carrying Case at No Extra Charge

- 1 Universal Title Maker, with 12 Accessories
- 1 Title Illuminator, with 2 Reflectors
- 1 Pro-Trik Title Frame, with 14 Accessories
- 1 Title Letter Set (150 letters and numerals)
- 1 Set of Summer Title Backgrounds
- 1 Set of Winter Title Backgrounds

See the Effectograph and Combination Case at your dealer, or write for details. Besbee Products are made in America by

BESBEE PRODUCTS CORPORATION
TRENTON NEW JERSEY

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: Powell Radio & Camera Shop, 430 Hull St.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Kemp Camera Shop, 127 W. Main St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Photo Art Shop, 222 N. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Culver City: Rex Film Co., 9357 W. Washington Blvd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Grass Valley: Maurice Photographer & Camera Shop, 107 Mill St.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Lane's Photographic Supplies, 167 N. La Brea Ave.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2509 W. Seventh St.
Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Vert Camera Store, 5331 Foothill Blvd.
Pasadena: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Pomona: Frashers, Inc., 151 E. Second St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: J & A Camera Supply, 411 N. Main St.
Murane's, 323 N. Broadway .
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Yale Camera Exchange, 1528 Stout St.
Grand Junction: Dean's Camera Shop, 639 Main St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Miller Ross, 909 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Harrison Harries, 256½ Farmington Ave.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Cine Photo Shop, 922 Shipley St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds Photo Supplies, 919 - 15th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Hecht Co., Camera Dept., F St. at Seventh, N. W.
Ritz Camera Centers, 1112 G St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Charles Schwartz & Son, 708 Seventh St., N. W.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Wholesale Radio Service Co., Inc., 265 Peachtree St.
Rome: Brock's, Inc., 231 Broad St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Nampa: Vic Stolle Drug Co.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Shop, 2440 Catalpa Ave.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans, Photo Finisher, 1953 E. 71st St.
Union News Co., 37 W. Monroe St.
Wholesale Radio Service Co., Inc., 901 W. Jackson Blvd.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6019 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Jacobs & Jensen, Inc., 1724 Sherman Ave.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Rex Studio, 329 S. Adams St.
C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.
Waterloo: Mack's Photo Shop, 615 Commercial St.

KANSAS

Hays: Jeffs Camera Shop.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Karl's, 3105 Huntoon St.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Lewis Film Service, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 29 W. 6th St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.

(Continued on page 400)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

quietness, "wear plating," increased spring motor power and other features. Filmo 16mm. cameras have been reduced in similar proportion, and three 70-D models have been discontinued. Since these models may yet be had on special order, they are still subject to retailer fair trade agreement rules. Camera lenses and projectors, both silent and sound, have been similarly restyled and reduced in price.

Gutlohn educationals

A list of sound on film subjects, which provide cinematic art instruction, is found in a recent catalog issued by Walter O. Gutlohn, Inc., 35 West 45th Street, New York. Included are such titles as *Creative Design in Painting* and *Creative Painting of Landscape.* A new supplementary list of 16mm. educational films is also available from this library.

Filter slide improved

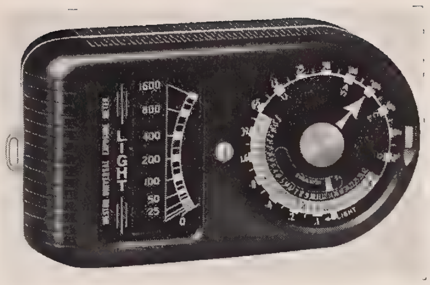
A handy device for making a number of filters quickly accessible was introduced some time ago in the form of a filter slide which could be simply attached to the lens barrels of most Bell & Howell and Keystone 8mm. and 16mm. cameras and the Univex camera. This convenient device has now been improved in various details and is known as the Cine Filter Slide. It consists of a sliding member, containing ortho yellow, panchro green, medium and light red and Kodachrome haze filters. These filters are made in uniformly colored optical glass. The slide may be quickly moved so that any given filter may be automatically centered with the lens, or may be removed entirely, if desired. The slide holder serves also as a sunshade for the lens and may be left permanently attached to the camera. The device is offered by Photographic Specialties, Inc., Elmhurst, N. Y. This firm is already noted for the development of the well known Photo-Flood-Spot, the Flex-A-Lite flood lighting unit and the Flex-A-Pod, a table top tripod.

Camera House moves

Camera House, Inc., in New York City, has moved to 728 Lexington Avenue, between 58th and 59th Streets. All photographic services offered will be continued at the new address. A special feature of the new store is the complete illumination with fluorescent concealed lighting.

Reference guide

Both substandard and theatrical movie makers will welcome the third edition of the *American Cinematographer Hand Book,* recently issued. Besides the important and valuable material contained in previous editions, the new book has been brought up to date by the inclusion of data covering the new fast emulsions, color filming, miniature camera work and other important topics. Neatly bound in leather, the new book has over two hundred pages. Further information may be obtained from the author, Jackson J. Rose, 1782 North Orange Drive, Hollywood, Calif.



New Weston Master meter has scales for high and low light

Besbee combination

A complete outfit for all kinds of movie titling, which is contained in a compact carrying case, is now offered by the Besbee Products Corporation, of Trenton, N. J. The outfit includes one Besbee Universal Title Maker, with accessories; one Pro-Trik title frame, with accessories; a "stick on title" letter set; two sets of seasonal title backgrounds (for winter and summer). The entire outfit comes packed in a sturdy fiber case and will be available at a special price for six weeks.

Typewriter film

A silent, 16mm. subject, *Know Your Typewriter,* has been released by the Harmon Foundation, Inc., 140 Nassau Street, New York. This movie is designed to give an understanding of the mechanics of the typewriter and the correct technique in using the machine. Many interesting phases of the work are shown, including the use of the typewriter by children. Information as to the rental or purchase of this and similar subjects may be had from the Harmon Foundation.

Nu-Art subject

The Voice of Experience of the radio has been brought to the screen in 16mm. sound on film through a series of ten dramas, one reel each, released exclusively by Nu-Art Films, Inc., 145 West 45th Street, New York.

Fluorescent flood

A new color illuminating unit, which, however, is not made for photographic but for display purposes, is offered by the General Electric Company, of Schenectady, N. Y. The new lamps are tubular in construction and are approximately eighteen inches long. They are used with trough type reflectors and supply a uniform light of any color desired at high efficiency and low power consumption.

Why I Chose the Rolleiflex

by
Victor de Palma
Ace Free-Lance Photographer and a Frequent Contributor to
LIFE

His classic human interest and odd-angle shots have been featured in LIFE often, as full pages, in double spreads and on the cover. De Palma is one of the most able young cameramen of his time. Read what he says about the camera he works with every day:

"THE Rolleiflex in my opinion is the best all 'round camera for the amateur or professional. All adjustments are made so easily and quickly that one can concentrate on focusing and composing the picture on the ground glass, instead of fussing with gadgets. It makes twelve pictures in the practical 2¼ x 2¼" size on standard 120 or B2 roll film. And its fast film transport permits the taking of sequence shots in rapid succession."

ROLLEIFLEX

The Automatic Rolleiflex, with Zeiss Tessar f/3.5 lens in Compur Rapid delayed-action shutter (speeds to 1/500) complete with case. **$15250**

4 x 4 cm. Rolleiflex, Zeiss Tessar f/2.8 lens, Compur Rapid shutter, complete with case. **$125.00**

Rolleicord II, Zeiss Triotar f/3.5 lens in Compur Shutter. **$77.50**

Rolleicord Ia, Zeiss Triotar f/4.5 lens in Compur Shutter. **$57.50**

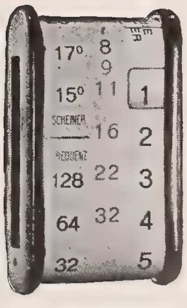
Ask your dealer to show you these Rollei cameras, or write Dept. L6

BURLEIGH BROOKS
INCORPORATED
127 WEST 42nd STREET NEW YORK

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

PROFESSIONAL
16MM. PRINTERS
Developing Machines Lite Testers
Laboratories Write for Details
FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

Take Better Pictures With The LEUDI CINE METER.



- QUICK, ACCURATE
- EASY TO USE
- SIMPLE, DEPENDABLE
- FEATHER LIGHT
- CAN BE USED WITH ANY MOVIE CAMERA

Complete with durable case $2.15

Also available: Leudi meter for still cameras at same price.

MIMOSA AMERICAN CORPORATION
485 Fifth Avenue New York City

(Continued from page 398)

Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
Stroube Drug Co., 105 Third St.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Livermore Falls: Harry N. Allen.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Philip K. Frye Studio, 76 Portland St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films. 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams; Smith Studio, 32 Park St.
Boston: Atlantic Film Library, 108 Massachusetts Ave.
Catholic Film Service, 234 Clarendon St.
Cinema, Inc., 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Reed Cameras, Inc., 53 Bromfield St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: Buffington's, Inc., 8 Sudbury St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Cosmopolitan Film Libraries, Inc., 3248 Gratiot Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop, 11862 Grand River Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, Inc., 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Litchfield: Victor Film Service, 113 E. 2nd St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.
Waseca: Didra Drug Co., 100 S. State St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.

MISSOURI

Hannibal: Sperry Camera Shop, 310 Broadway St.
Kansas City: Audio Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Lebanon: Kenneth L. Spring, 17 Flynn St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Nichols' Photo Supply Service, 350 Ave. C.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House, Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
Lightning Photo Supplies, 917 Broad St.
J. C. Reiss, 10 Hill St.
Wholesale Radio Service Co., Inc., 219 Central Ave.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Brooklyn Camera Exchange, 1469 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Film-Mart, Inc., 210-A Parkside Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., Inc., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 1265 Broadway.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 728 Lexington Ave.
Cine Film Mart, 110 W. 34th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
Goldsmith Bros., 77 Nassau St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Harris Home Movie Library, 322 W. 42nd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores, Inc., 128 E. 44th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.

Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
Wholesale Radio Service Co., Inc., 100 Sixth Ave.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Valley Stream: Vincent Photo Shop, 180 Rockaway Ave.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
World's Fair: Underwood & Underwood, Communications Bldg.
Constitution Mall.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
England Drug Co., 70 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Van Wert: Van Wert Book Store, 120 W. Main St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Chiloquin: Pioneer Drug Co.
Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Medford: Hal's Camera Shop, 29 N. Central.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
JAMES A. PETERS, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Clearfield: Williams Auto Sales Co., 208 N. Third St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Erie Dry Goods Co., Camera Dept.
Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker). Camera Shop.
Ralph E. DeWitt, 18 N. Franklin St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Burkburnett: Cine Film Shop, 302 Main St.
Corpus Christi: Taylor Bros., Mesquite & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Popular Dry Goods Co., Dept. 26.
Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: ***DESERET BOOK CO.,*** 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Burlington: G. W. La Pierre's, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. Rhodesia: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.

Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 383.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.
Playfair's News Agency, 373 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Wm. F. McCutcheon Co., 46 Carlton St. (Maple Leaf Gardens).
Roher's Bookshop, 9 Bloor St., W.
1429 Yonge St.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O., Biskupsky dvur 8.
Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Coventry: Messrs. Green's (Hertford St.) Ltd., 49 Hertford St.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159.
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Get that 66 page Bass Cine Bargaingram No. 240. It's good! It's complete! It's free! Send for your copy. Used guaranteed camera bargains: Cine-Kodak Model B, *f*/6.5 lens, $15.00; 16mm. 50 foot capacity Bolex camera, precision made, Hermagis *f*/3.5 lens, $25.00; 16mm. Simplex Pockette, *f*/3.5 lens, $32.50; 16mm. Cine Magazine, *f*/1.9 lens, $85.00; Filmo 70D, 15mm. Wollensak *f*/2.7 lens, 15mm. Wollensak *f*/1.5 and 3″ Wollensak *f*/4 lens, Mayfair case, $177.50; Filmo 70-DA, brown finish, like new, with 1″ Cooke *f*/1.8, 15mm. Wollensak *f*/2.7 and 3″ Wollensak *f*/4, $215.00. 16mm. used silent projectors: Kodascope Model A, 400 ft. capacity, motor driven, $22.50; Standard precision, 750 watt, 16mm., like new, $46.50; Ampro Model A, 400 watt, reconditioned, with case, $57.50; Ampro Model K, 750 watt, with case, like new, $87.50. Bell & Howell Modifier for 1″ *f*/3.5 lens, special, $3.00 each. 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; American Cinematographer Handbook and Reference Guide, 202 pages of tables, by Jackson J. Rose, ASC, former edition, $3.00 value, for $1.39; 16mm. Sound Recording for the Amateur, by Golow and Nye, just out, $1.50; Home Processing by Harris, $2.00. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FULL list price allowed for your Model 20 Eastman Cine-Kodak toward a new Bell & Howell with *f*/2.5 lens. Full list price for your Eastman Model E or EE toward Eastman Model G or Bell & Howell Filmaster. List price allowed for your 8mm. Bell & Howell toward new turret Bell & Howell. $12.00 and your Model 40 will buy a new Model 50 Kodascope. Full allowance for your Model 50 Kodascope or your Keystone L-8 or R-8 on a new 8mm. Bell & Howell projector. Write for other liberal allowances and catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

■ Sound projector, 16mm., cannot be told from new; Bell & Howell No. 138; sacrifice $195.00; case in perfect condition, used about four hours. C. L. GATES, 1315 S. Plaza Rd., Fair Lawn, N. J.

■ USED. Cameras: Filmo 70A *f*/3.5 lens, $35.00; with *f*/1.5, $55.00; Victor No. 3 turret, 3 lenses, $115.00; Victor No. 5, 3 lenses, $160.00; Bolex, Leitz *f*/1.4, case, $215.00. Standard De Luxe projector, 500 watt, $49.50; Victor projector, Model 22, like new, $112.50. Screens, splicers, titlers, lenses, finders, filters; we buy, trade, time payments. CAMERA MART, INC., 70 WEST 45TH STREET, NEW YORK.

■ USED BARGAINS: Filmo 70D, *f*/3.5 lens, $110.00; Irwin Moderne, $7.50; Univex, *f*/5.6, $5.50; Wollensak *f*/1.5 lens, $19.50. Free 16mm., 8mm. lists. HOME MOVIE SERVICE, Box 216, Easton, Pa.

■ KODASCOPE SPECIAL: Cost $800.00; used but a few times; will sacrifice for $550.00. McLARTY BUSINESS FILMS, Certain Teed Building, Buffalo, N. Y.

Dispose of unneeded films and equipment—10 cents a word

Membership

in the

Amateur Cinema League

will bring you—

★ **MOVIE MAKERS** . . . Membership includes a subscription to Movie Makers monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ **Technical consulting service** . . . Any league member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ **Continuity and film planning service** . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ **Club Service** . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ **Film review service** . . . You may send films to the League for criticism and review.

★ **MAKING BETTER MOVIES** . . . This is a 241 page illustrated handbook on the basic principles of movie making. Written in clear, non technical language, it gives directions for every step in filming.

★ **Booklets and service sheets** . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming—27 pages, *illustrated*

Titling technique — 32 pages

Featuring the family—34 pages

Lighting personal movies—37 pages, *illustrated*

★ **Equipment service** . . . The League aids members in locating new equipment.

★ **Film Exchange** . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ **Special services** . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

$5 a Year

Amateur Cinema League, Inc.
420 Lexington Ave., New York, N. Y.

■ USED: Amprosound projector, as new, large model, $150.00; Bell & Howell Model 130 sound projector, list $875.00, $550.00; Victor Model 5 with *f*/1.5 Wollensak lens, $125.00, as new; Eastman self-threading Model B projector, late bronze finish, 400 watt lamp, $49.50; 35mm. DeVry with *f*/1.5 lens, $75.00; 35mm. Eyemo with Cooke *f*/2.5 lens and case, bronze finish, as new, $95.00; Model IIIb Leica, *f*/2 lens, as good as new, $140.00; Eastman Cine Special with *f*/1.9 lens, 3″ telephoto lens and wide angle lens and tripod, in excellent condition, $375.00; Contax Model I, *f*/1.5 lens, $125.00; Rhamstine photo electric meters, brand new, with case, old models, $7.50, for movies and stills. Write for bargain list. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

■ SOUND camera: RCA 16mm., 400 ft. magazine, motor attached, Veeder counter, used only few hours, like new; list $940.00, sell for half price cash, $470.00. C. L. GATES, 1315 S. Plaza Rd., Fair Lawn, N. J.

■ VICTOR Model 11, 750 watt projector and case, like new, $125.00 value, $60.00. ELDON IMHOFF, Box 2, Dubuque, Iowa.

■ USED BARGAINS: 1 Filmo 70D with 1″ *f*/1.5 Velostigmat, 1″ *f*/3.5 fixed focus Cooke, 3″ *f*/4 Cooke telephoto & case, $225.00; 1 Filmo 70A, *f*/3.5 Cooke & case, $35.00; 1 Filmo 75, *f*/3.5 Cooke lens & case, $39.50; 1 Ensign Autokine, *f*/2.6 Cooke & case, $45.00; 1 Victor 3 with 1″ *f*/2.9 Dallmeyer & case, $35.00; 1 Zeiss Kinamo S 10 with *f*/1.4 Biotar, $75.00; 1 Zeiss Kinamo S 10 with *f*/2.7 Tessar, $22.50; 1 Cine-Kodak B, *f*/1.9 & case, $47.50; 1 Cine-Kodak K, *f*/1.9 & case, $57.50; 1 Filmo Double 8, *f*/3.5 & case, $35.00; 1 Cine-Kodak 8-60, *f*/1.9 & case, $50.00; 1 Keystone 8, *f*/3.5, $17.50; 1 Keystone A7, *f*/2.7, $24.50; 1 Stewart-Warner, *f*/3.5, $22.50; 1 Magazine Kodak, *f*/1.9 & case, $85.00; 1 Cine-Kodak 8-20, *f*/3.5, $19.50; 1 Filmo Projector LL, 500 watt, 110 volt, $115.00; 1 Filmo Projector 57C, 250 watt, 50 volt, $52.50; 1 Filmo Projector 57, 400 watt, 110 volt, $59.50; 1 Filmo Projector S, 500 watt, 110 volt, $89.50; 1 Filmo Projector 57, 200 watt, 50 volt, $35.00; Ampro A, 200 watt, 110 volt & case, $50.00; Ampro JD, 500 watt, 110 volt & case, $87.50; Ampro JS, 500 watt, 110 volt & case, $85.00; Ampro K, 750 watt, 110 volt & case, $82.50; Kodascope B, 250 watt, 50 volt & case, $45.00; Kodascope L, 750 watt, 110 volt & case, $125.00; Kodascope EE, 750 watt, 110 volt & case, $50.00; Kodascope G, 750 watt, 110 volt & case, $85.00; Keystone A81, 750 watt, 110 volt, $48.50; Keystone A75, 500 watt, 110 volt, $35.00; Keystone A74, 300 watt, 110 volt, $29.50; Willoscope Sr., 200 watt, 110 volt, $23.50; Keystone D62, 200 watt, 110 volt, $19.50; Filmo 8 projector, 400 watt, 110 volt, $85.00; Kodascope 8-60, 260 watt, 33 volt, $50.00; Kodascope 8-50, 300 watt, 110 volt, $23.50; Kodascope 8-20, 50 watt, $19.50; Keystone J8, 300 watt, 110 volt, $24.00; Keystone L8, 500 watt, 110 volt, $38.50; Univex 8-P.8, 100 watt, 110 volt, $9.50; Mini Photoscop & case, $9.00; Tempiphot meter, $8.00; GE exposure meter (old model), $9.00; Victor titler for Filmo 70A, $4.95; Simplex cleaning kit, $2.60; Willo title board (100 letters), $2.50; Leitz range finder, $7.50. WILLOUGHBYS, 110 W. 32nd St., New York.

FILMS FOR RENTAL OR SALE

■ USED Castle Films, 16mm., complete, $7.25; sound, $13.25. All releases available. Prints guaranteed perfect. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

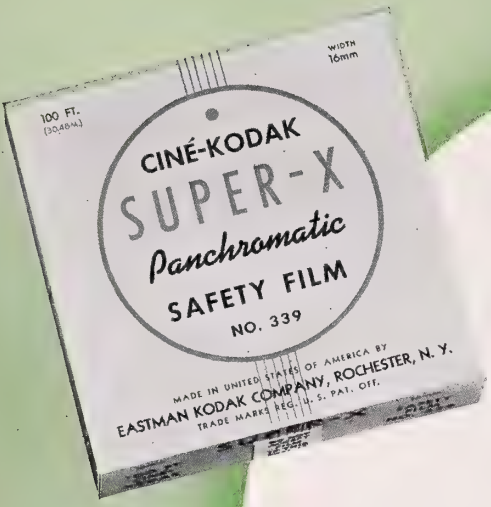
TRADING OFFERS

■ SHOTGUNS, target pistols and binoculars accepted in trade on everything photographic, including Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite Screens. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

Movie Makers Classified brings results—10 cents a word

Printed by WNU, New York

For Film-Wise
MOVIE MAKERS

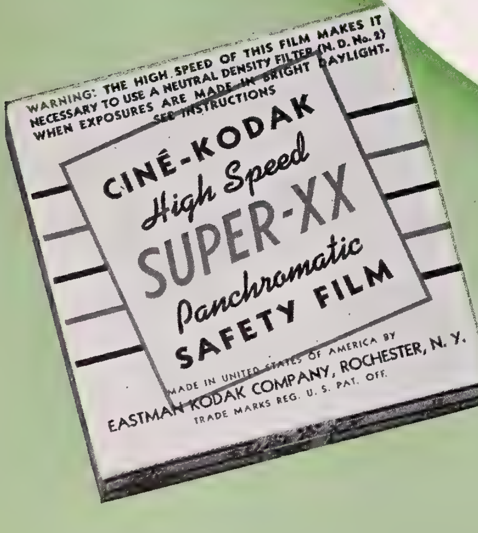

100 FT. (30.48M.)
WIDTH 16mm
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
NO. 339
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.

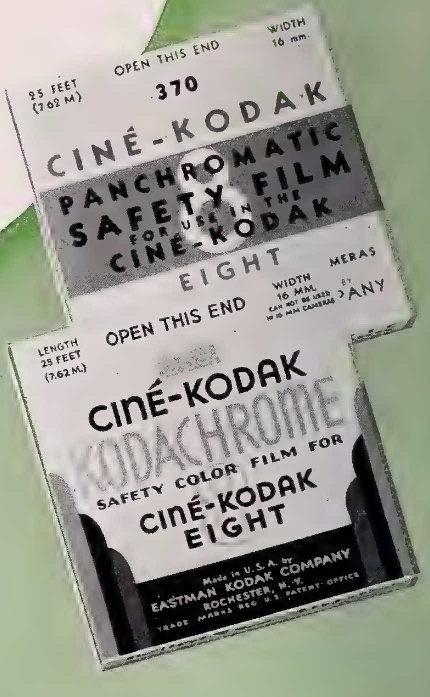
LENGTH 100 FEET (30.48 meters)
WIDTH 16 MM. No. 365
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PATENT OFFICE

IF a scene is worth filming at all, it merits the best film you can get.

That is exactly why Ciné-Kodak Film is the accepted standard among film-wise movie makers. It is always worthy of the job it is asked to do, always fully responsive to the skill of the camera user.

To meet the requirements of varying movie-making opportunities, Ciné-Kodak Film is made in several emulsions, each with its specific field of usefulness. Know these films, understand what they can do for you—and real achievement in home movies is within your grasp.


WARNING: THE HIGH SPEED OF THIS FILM MAKES IT NECESSARY TO USE A NEUTRAL DENSITY FILTER (N. D. No. 2) WHEN EXPOSURES ARE MADE IN BRIGHT DAYLIGHT. SEE INSTRUCTIONS
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.


OPEN THIS END
25 FEET (7.62 M)
WIDTH 16 mm.
370
CINÉ-KODAK
PANCHROMATIC SAFETY FILM
FOR USE IN THE CINÉ-KODAK EIGHT
OPEN THIS END
LENGTH 25 FEET (7.62 M.)
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM FOR
CINÉ-KODAK EIGHT
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

UPPER LEFT: 16 mm. Super-X, for brilliance and fine grain, outdoors or under ample artificial light.

LEFT: 16 mm. Super-XX, for use when the most sensitive film is essential to success.

UPPER RIGHT: 16 mm. Kodachrome, for magnificent color movies outdoors and (with Type A Kodachrome) under the Photofloods.

RIGHT: 8 mm. movie makers rely on standard "Pan" for general filming, indoors and out, and on Kodachrome for movies in full color.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

AUGUST, 1939

25c

TRAIN TRAILS

by

Hamilton H. Jones, ACL

WHEN PANORAMAS?

NIAGARA SEQUENCES

A GOAL TO STRIVE FOR

The Hiram Percy Maxim Memorial Award

AT the headquarters of the Amateur Cinema League, there stands a tall pillar, surmounted by a shining silver globe. This is both a monument to the memory of Hiram Percy Maxim, Founder of the Amateur Cinema League and its first President, and a living statement of his movie making ideals. On its surface is inscribed, each year, the name of the winner of the Hiram Percy Maxim Award, forming a roll of honor of the world's greatest amateur movie makers.

This Award is bestowed on the maker of the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films, and it carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of

$100.00

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it this year, it is only necessary to submit a film for consideration for

MOVIE MAKERS
Ten Best Non Theatrical Films of 1939

the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

The Ten Best are chosen by the staff of MOVIE MAKERS from all the films seen by them during the year. All films sent to the League for review by its members are considered automatically for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries for consideration. League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

It is only necessary to send your entires to MOVIE MAKERS so that they will arrive before five o'clock, October 16, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

To classify entries properly, send the certificate below with each film that you submit.

Place ....
Date ....
I, ... (name)
....
certify that I did / did not receive compensation from a client for a motion picture made by me entitled ....
(name of film) ....
(signature) ....

Hiram Percy Maxim Memorial

Here are a few, simple rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 16, is the deadline. All films to be considered for 1939 Ten Best and the Maxim Award must reach MOVIE MAKERS office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 16, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of MOVIE MAKERS for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1939, before five o'clock. Telegraph and cable will be used in the case of those persons living so far away from New York City that an exchange of mail would be difficult.

However, to save time and correspondence, it is requested that the certificate accompany the film when it is sent to MOVIE MAKERS for consideration.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States, for, otherwise, there is a customs duty which MOVIE MAKERS will not pay.

8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the time at which the operator is to shift from one record to another. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

According to instructions from the New York Post Office, phonograph records shipped through the mails must be packed in a wooden box and in no other container.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of MOVIE MAKERS, and the judges will decline to undertake discussion of their decisions, after they are made.

12. The competition for placement in MOVIE MAKERS Ten Best Non Theatrical Films of 1939 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity, movie imagination and intelligence are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1939 Ten Best and the Hiram Percy Maxim Award!

Send your film early, accompany it with a certificate of entry. **Remember that five o'clock, October 16, is the deadline for 1939!**

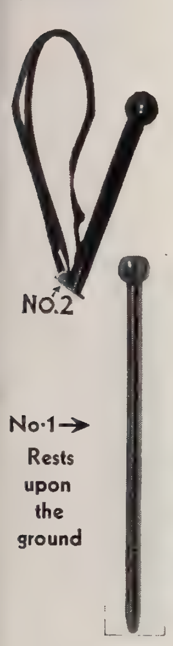
MOVIE MAKERS
420 Lexington Avenue **New York, N. Y.**

Printed by WNU, New York

MAKE YOUR VACATION MOVIES MORE ENJOYABLE!

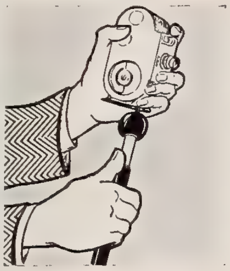
HERE'S FRED . . . HE USED A UNIPOD, TOO.

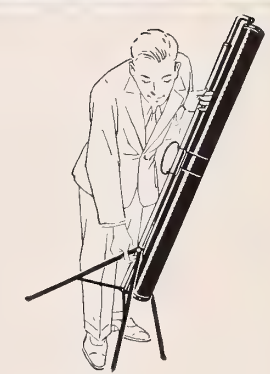
1. *Steady Your Camera with a* DA-LITE UNIPOD



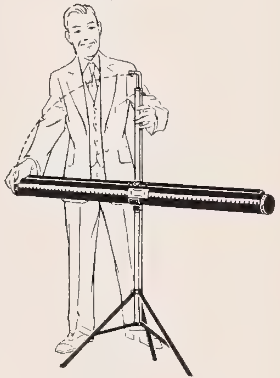
Pictures that wobble or jump are hard on the eyes. Every time you try to take pictures without a camera support, you risk spoiling valuable footage by failure to hold the camera steady.

The Da-Lite Unipod is one camera support that you can carry anywhere without effort. It is made of 2 telescoping, aluminum members. A twist of the wrist loosens these members for extension to height desired. A Bakelite knob drops down, revealing a threaded element to which the camera is attached. No separate parts to carry. Two styles: No. 1, which rests upon the ground, weighs only 1 lb.; No. 2, with neck strap, weighs even less. Get your Unipod today and take sharp, steady pictures your friends will fully enjoy. Either style $6.00.*





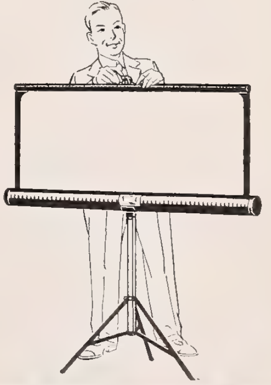
2. *Project Brighter, Clearer Pictures with a Convenient* DA-LITE *Glass-Beaded Screen*



DA-LITE JUNIOR MODEL
may be set up on a table as shown here or hung against a wall. This moderately priced screen has the same efficient glass-beaded surface as the Challenger. 4 sizes from $2.00* up.

**Prices slightly higher on Pacific Coast.*

If you want your movies to be a credit to your picture taking skill, show them on a Da-Lite Glass-Beaded Screen! The fabric is specially selected for its light reflective qualities and capacity to remain white. The glass beads are applied by Da-Lite's advanced process and are guaranteed not to shatter off. The result is a surface which brings out with "camera eye fidelity" all of the detail and true gradations that are in your film. Ask your dealer for a demonstration of a Da-Lite Glass-Beaded Screen. He has it in the style you prefer, hanging models, table models or the popular Challenger tripod model shown above which can be set up anywhere in 15 seconds. Recently reduced prices on the Challenger range from $12.50* up. Write for literature and name of nearest dealer.



DA-LITE SCREEN COMPANY, INC.
DEPT. 8MM, 2723 N. CRAWFORD AVENUE CHICAGO, ILL.

Look for the Name DA-LITE *When You Buy!*
REG. U.S. PAT. OFF.

AGFA ANNOUNCES TWO GREAT FILMS

A NEW EIGHT . . . A NEW SIXTEEN

Agfa
HYPAN
8 MM. 25 FT. DOUBLE WIDTH
AGFA TWIN EIGHT HYPAN
25 ft.
7.62m.

(25′ Roll $2.25)

Agfa
SSS
16 mm.
AGFA
SUPERPAN
REVERSIBLE SAFETY FILM
100 ft.

(100′ Roll $6.00)
(50′ Roll $3.25)

AGFA TWIN-EIGHT HYPAN REVERSIBLE

A New High Quality Film for Owners of Double 8 mm. Cameras

HERE'S good news for users of double-8mm. cine cameras! Agfa's Twin-Eight Hypan, an entirely new film, is now available, with features that make it ideal for 8 mm. filming. Twin-Eight Hypan brings you the following special advantages:

1. High speed for both indoor and outdoor exposures. Emulsion speed of Twin-Eight Hypan is equal to high-speed 16 mm. films.

2. Extremely fine grain—a necessity for high quality 8mm. movies.

3. Special emulsion designed to greatly increase resolving power.

4. Panchromatic color sensitivity and brilliant gradation, balanced for use in both daylight and Tungsten illumination.

5. Wide latitude to minimize exposure errors.

6. Anti-halo coating between emulsion and base to reduce halation effectively.

For clean, clear, sparkling movies on the screen, try this new Agfa Twin-Eight Hypan Reversible film in your Double 8 mm. camera today. Available in 25 ft. rolls (providing 50 ft. of 8 mm. single width) at $2.25, including processing and return postage.

AGFA TRIPLE S SUPERPAN REVERSIBLE

A New 16 mm. Film of Extreme Speed and Low Cost

FOUR times faster than Superpan Reversible and similar high-speed 16mm. films, this amazing new Agfa film greatly extends the subject range of every 16 mm. camera. Better yet, it's available at a price which makes it an exceptional value. Additional characteristics of importance include:

1. Extreme speed achieved with no loss in other desirable characteristics.

2. Remarkably fine grain.

3. Brilliant gradation and balanced panchromatic color sensitivity.

4. Wide latitude.

5. Effective anti-halo underlayer used exclusively on Agfa reversible films.

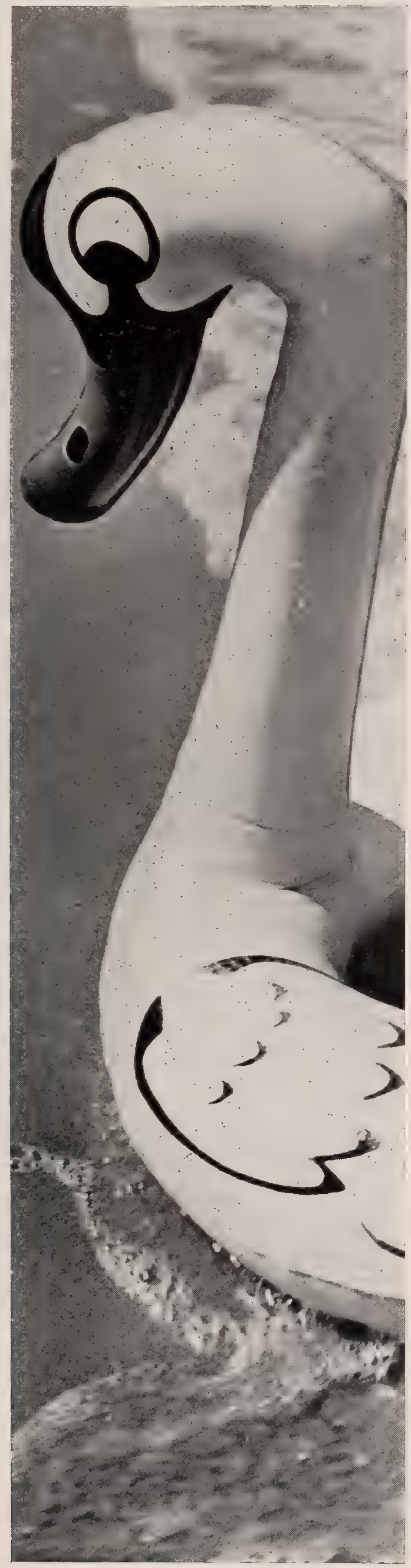
6. Ideal for all indoor shots and outdoor pictures in poor light or for slow motion filming.

For highest speed in 16 mm. motion picture camera film, try Agfa's new Triple S Superpan Reversible today. Available in 100 ft. rolls at only $6.00, 50 ft. rolls at only $3.25, including processing and return postage.

MADE BY AGFA ANSCO CORPORATION Agfa **IN BINGHAMTON, NEW YORK, U.S.A.**

MOVIE MAKERS

Ewald Gnilka from Three Lions



The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 14 August, 1939 Number 8

Cover design		*Lloyd Coe*
Closeups		410
Free films		412
Everyday filming, *editorial*		413
Summer waters	*James W. Moore, ACL*	415
Travel titles	*Alice I. Wright, ACL*	416
Filming California's park	*Dr. Numa P. Dunne, ACL*	417
When panoramas?	*John Martin, ACL*	418
Train trails	*Hamilton H. Jones, ACL*	419
Your first Fair day	*Edith Elliott*	420
Let's see the pictures	*Fred H. Scherff*	421
Niagara sequences	*J. F. Hollywood, ACL*	422
The clinic	*Frederick G. Beach, ACL*	423
Amateur clubs	*James W. Moore, ACL*	424
News of the industry	*Russell C. Holslag, ACL*	428
Movie tripods at the New York World's Fair		429
Filming Yellowstone	*H. R. Foster, ACL*	437
An international list of the dealers and agents who carry this magazine		442, 444, 445, 446
Practical films		443

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

try them All . . .
the Best is
KIN-O-LUX
16MM REVERSAL FILM

KIN-O-LUX NO. 1 Excellent for outdoor shooting. Possesses fine grain, brilliance, gradation, and wide exposure latitude. Economical.

KIN-O-LUX NO. 2 Also excellent for outdoor work. Similar to No. 1, but faster.

KIN-O-LUX NO. 3 An extremely fast, fine grain panchromatic film. Produces unequalled results indoors or out, under the most difficult conditions.

Write for Booklet M-81

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft.	$3.00	$3.50	$6.00
50 ft.	2.00	2.50	3.50

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

SPEEDS	Scheiner		Weston	
	Day	Mazda	Day	Mazda
No. 1	16°	...	6	...
No. 2	18°	...	12	...
No. 3	26°	24°	50	40

MARKS POLARIZATION PLATES
eliminate unwanted glare and reflection. Easily attached to any camera lens. The only plates with absolute color neutrality and with crystal structure in optical contact with glass. In color photography they cut out unwanted surface light which dilutes color.

Write for Booklet M-82

KIN-O-LUX, INC. 105 W. 40th Street
New York

GOERZ
KINO-HYPAR LENSES
F. 2.7 and F3

Take Glamorous Color Movies of Vacation, Sport and Travel Scenes

on Kodachrome, Dufaycolor and other color films.

The high chromatic correction of these lenses will yield results which will be a revelation to you and your friends.

Clear-cut images, undistorted, of microscopic definition and wonderful, crisp brilliance.

Focal lengths 15 mm. to 100 mm—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ REFLEX FOCUSER
— *Patented* —

A BOON to 16 mm. Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size ground-glass image magnified 10 times.

Adaptable to Lenses 3″ and up

Also useful as Extension Tube for shorter focus lenses for close-ups

Extensively used in shooting surgical operations, small animal life, etc.

Address Dept. MM-8

C.P. GOERZ AMERICAN OPTICAL Co.
317 EAST 34TH ST. NEW YORK CITY

American Lens Makers Since 1899

Closeups—What filmers are doing

The day long visit of Their Britannic Majesties to Halifax, N. S., on the occasion of their departure homeward, was recorded in full detail in 400 feet of 16mm. Kodachrome by T. J. Courtney, ACL, award winning movie maker of that Maritime Province. According to the report on this footage, as carried in a Halifax paper, it gives a far more complete record of this historic occasion than any supplied by theatrical newsreels.

T. J. Courtney, ACL

King and Queen in Kodachrome reel by T. J. Courtney, ACL

Twenty awards, totaling $500.00 in cash prizes, for the best photographs, color slides and color movies of "Tulip Time" at the New York World's Fair, were announced last month by the board of judges. In the division of color motion pictures, first award went to Lewis B. Sebring, jr., ACL, of Brooklyn, N. Y., with five second place prizes going to Mrs. B. Palmer Lewis, ACL, Milton A. Katz, ACL, Clifford Johnston, ACL, Dwight W. Weist and V. M. Lurch. The judges were Richardson Wright, editor of *House and Garden;* W. French Githens, president of Newsreel Theatres, Inc.; Herbert Askwith, representative of the Holland Bulb Growers Association, which sponsored the contest.

Across the League's threshold: Visitors from far places continue to pour into League headquarters on their way to and from the New York and San Francisco Fairs. C. R. Higginson, ACL, and Mrs. Higginson, of London, England, seemed the most ambitious. Sold on both fairs through the stories in Movie Makers, they packed off on the *Queen Mary* to see America on parade. Their trip from New York to the West was planned by bus, which we fear will give them more than enough of an idea of America's extent.

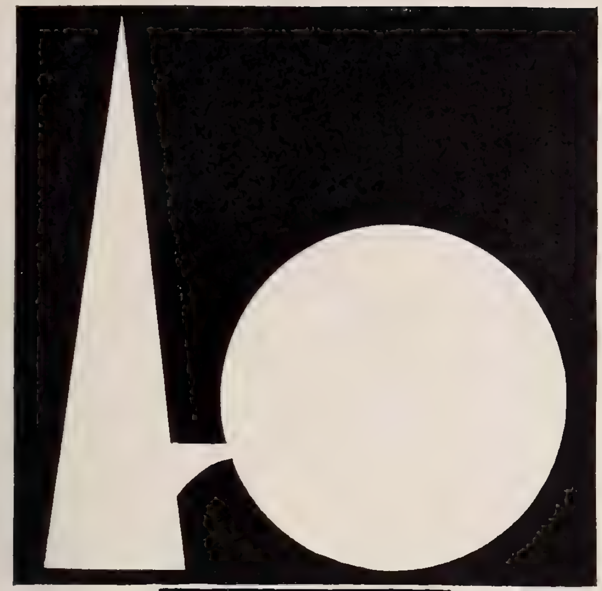
Other English visitors include G. E. Goudge, ACL, of Edgware, in Middlesex, and Mrs. R. A. Todd, ACL, and Captain Todd, from Enugu, in British West Africa. The latter were on furlough from duty in the Nigerian bush, where Captain Todd has command of a British regiment of native soldiers. They brought with them an exciting story of "selling" amateur movies to the well educated and able native chieftain, who now has himself solidly equipped with all the latest in cinema gadgetry, even as you and I.

From widely separated points in the United States have come many others, including a former member of the League's official family — Alexander Healy, jr., ACL, of Worland, Wyoming. Flying East with Mrs. Healy, to her parental homestead at Burlington, Vermont, he was, a few weeks later, the proud father of Diana, reported as already living up to her classical name. From Oakland, in California, have come W. Harold Oliver, ACL, and Albert E. Sigal, ACL, each intent on seeing what Flushing had to offer in comparison to Treasure Island.

To Stephen F. Voorhees, ACL, President of the Amateur Cinema League and chairman of the Board of Design of the New York World's Fair, Inc., came added honors recently with doctorate degrees from the faculties of New York University, in New York City, and Rensselaer Polytechnic Institute, at Troy, N. Y. From N. Y. U., gathered for its 107th commencement, Mr. Voorhees received the honorary degree of Doctor of Fine Arts. From Rensselaer, meeting for its 115th graduation exercises, he received the honorary degree of Doctor of Engineering. Mr. Voorhees's own alma mater is Princeton University, where he is supervising architect and from which he has an honorary doctorate of engineering.

Don H. Kelly, ACL, led the van of the Kelly family, from Erie, Pa., where his father, George L., is head of Kelly Studios, a photographic store which stocks this magazine. With Don were his mother and younger brother, Paul, who was soon to be featured in an ingenious film of the Fair, shot from a boy's point of view.

From the Reverend Doctor Arthur H. Limouze, secretary of promotion for the Presbyterian Church in the United States, comes an appeal for 16mm. color footage needed by that organization to piece out its own extensive work in motion pictures. Among the desired subjects are scenes of Bethlehem, Jerusalem, Nazareth and the Holy Land, as well as anything bearing on John Calvin and Geneva, John Knox and Edinburgh and St. Giles Cathedral. Dr. Limouze may be addressed directly at 156 Fifth Avenue, in New York City.

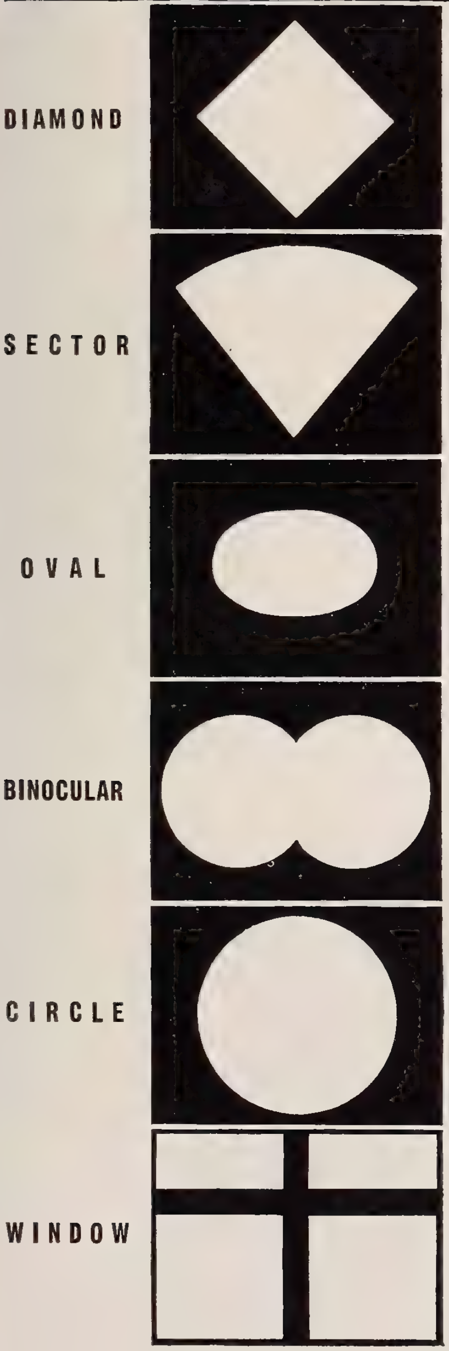


© N.Y.W.F.

ACTUAL SIZE

MOVIE OUTLINES FOR THE FILMS OF TOMORROW

WITH THE NEW BESBEE EFFECTOGRAPH

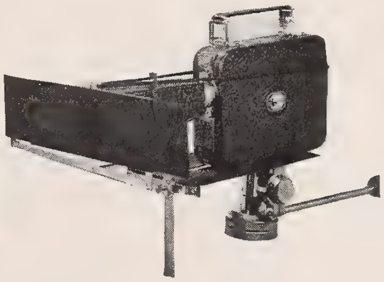


Give a World's Fair atmosphere to your films! Introduce them with shots taken through this *FREE* Effectograph Mask, a gift to all purchasers of the new BESBEE Effectograph at this store during the World's Fair season.

Come in for a demonstration of the novel device which makes your movie different. Whether you film outdoors or indoors, you can now frame your shots in practically any shape. The Effectograph attaches to any 8mm or 16mm camera, and may be used in the hand or on a tripod. Makes possible unusual mask shots and ten different iris-in or iris-out effects formerly possible only with very expensive equipment. Lightweight, easily centered, always in correct position. Also acts as sunshade.

9 Different Masks
10 Different Shutters
4-Inch Camera Hood
Automatic Slide
Tripod Platform
Handle
Connecting Braces

ALL FOR ONLY $12.50
in practical carrying case



Mail Orders Filled

World's Largest
Exclusive Camera
Supply House

Willoughbys

110 West 32nd St.
Near 6th Avenue
New York City

Victor marks a new era
IN SOUND PROJECTOR UTILITY
+ ADD AN INTEGRAL SPEAKER
+ ADD AN AMPLIFIER
+ ADD MULTIPLE SPEAKERS
+ ADD A PUBLIC ADDRESS SYSTEM
+ ADD A RECORD TURNTABLE
+ ADD A CENTRAL RADIO SYSTEM

THE NEW VICTOR Series 40 Animatophone contains all the industry has strived to achieve since the event of the 16mm sound film. Its Add+A+Unit features make available a multiplicity of uses heretofore requiring several different types and sizes of projectors. These features make it economically adaptable to public address service, phono-record reproduction, radio amplification, and sound recording — and only the Victor Animatophone provides all these Add+A+Unit features. Truly the motion picture projector of today and tomorrow.

This 16mm Sound Motion Picture Projector is so compact, so easily portable, and so brilliant in performance that it is destined to become the standard of comparison.

Likewise, new standards of performance have been achieved with unsurpassed quality of sound and simplicity of operation. Your request will bring complete catalog information.

+ ADD A RECORDING UNIT

A recording unit suitable for making clear, full toned and inexpensive transcriptions, is available as a part of Victor Add+A+Unit equipment. Details on application.

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA, U. S. A.
CHICAGO · LOS ANGELES · NEW YORK

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 420 Lexington Ave., New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members. However, these films are not available outside the United States.*

■ Historical significance is added to scenic beauty in the 1600 foot, 16mm. film, *George Washington's Virginia.* Available either as one complete picture or in two 800 foot reels (one carrying the title above and the other named *George Washington's Mount Vernon*), this production pictures all of the important places in the State associated with the first President's life. Included in the first half of the film are scenes of Natural Bridge and Lexington, Washington and Lee University, the restored Colonial Williamsburg and the war famed Yorktown. The film is distributed by the Virginia Conservation Commission and is available only in sound.

■ Six films have been produced by the Work Projects Administration, government agency, and are being distributed by that organization. Most recent release, now being screened in news theatres, is *Shock Troops of Disaster,* described as a short film of the hurricane that hit the East Coast, doing such damage as to require the services of WPA workers in rehabilitation. Other films, all in sound, available in 16mm. size, include *Work Pays America,* a five reel dramatization of nation wide WPA activity; *Hands,* a symbolic story of the depression and relief employment, in one reel; *We Work Again,* a picture, in two reels, of Negro employment by the government; *Man Against the River,* illustrating, in one reel, the Ohio Valley flood; *Rain for the Earth,* a two reel résumé of the drought problem and of how Federal agencies attacked it.

■ *Trees and Men* is a three reel sound film telling the story of modern logging. Produced for the Weyerhaeuser Timber Company, the picture was taken in the Pacific Northwest, to illustrate how mature trees, more than 200 feet high, are harvested, hauled to trains, carried to streams and floated to the mills. A typical day in a lumber camp furnishes material for some of the sequences. The need for conservation of this important natural resource is pointed out, and the ways and means of accomplishing it are amply covered. The film runs for forty five minutes and is available in both 16mm. and 35mm. for group screenings.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Everyday filming

EXPERIENCE has shown the early declaration of the Amateur Cinema League and of this magazine, that the basic problems of 16mm. and 8mm. filming are identical, to have been correct. The excellent narrower width has gradually acquired most of the flexibility it once lacked. What is good technique for 16mm. is equally applicable to 8mm. with very few exceptions.

In the field of silent movie making—because sound films bring quite a different set of questions into play—time has, however, made several other divisions apparent, even if these are not based on film widths. It has always been recognized that movie making with artificial light is something requiring a technical approach of a different kind to that used in daylight filming. In addition to this more or less specialized area of personal movies, which existed from the beginning, we find another class of cinematic effort which is increasingly set apart from the general run of movie making. For want of a better term, this might be called controlled filming.

It is in this field of controlled filming, obviously, that the best work is done, because the cameraman is an artist with very large power over his medium. Here, he makes use of however much equipment the special requirements may demand, sometimes indoors, sometimes in the open, using daylight or artificial illumination, as he deems best. He is not jostled by crowds, his subjects go through their paces at his will, he moves his camera where the camera should go to bring him the best results. If a tripod is set up, it is not liable to a brusque removal notice. Meter readings are taken selectively and lights or reflectors are placed, if they are needed.

It is this controlled filming that has set the standard of personal movie practice since the individual camera was placed at man's service. From it has come the body of technique which careful filmers have endeavored to follow. What we now see more clearly is that this is a special technique, to be used wherever practicable, but that it is not susceptible to universal application. Having set up the ideal practice of the art, we must, as practical amateurs, realize that this ideal must more often than not be modified to suit actual conditions.

The new task is to improve the practice of everyday filming, of movie making under conditions that do not permit the niceties of controlled work. Each everyday picture is not a predestined failure, nor must we permit ourselves to adopt an intransigeantly critical attitude about the result of such filming. There is a half way ground between snapshot movie making and the perfection of controlled effort. What can be done within the limitations of traffic rules that forbid tripods, of subjects that cannot be manipulated, of pocket space that prevents carrying a wide range of accessories? In other words, how can better movies be made under conditions in which most of us have to make them?

As we have worked out the technique of controlled filming, so we must develop that of everyday filming. If we fail to do this, we shall, in the end, become nothing but a limited group of technical purists.

SUMMER

VAN ARSDALE-HARRIS LUMBER CO.

Dr. Paul Wolff from Black Star

Meisel from Monkemeyer

William M. Rittase

Filmable events
and camera ways
in water playtime

WATERS

JAMES W. MOORE, ACL

SUMMER sports around the water seem easy to shoot. Get a few long shots, perhaps a medium view of the whole crowd, a near shot of your girl of the moment—and the job may appear to be done.

You can film them that way if you wish, but we still stick to the sequence method for the best results. Naturally, we should want a full shot of the swimming pool somewhere in our plan. We see that a sailing race calls for long views to give the whole picture. But there is more to it than that. There's the savor, and the sunlight, and the symbolism of these fine subjects which tell the story for us. Let us take the pool, for instance, the popular gathering place for all the summer colony.

To serve as a "hook"—that interest grabbing opener which has been discussed in this magazine—set up the camera so that it looks down on a full frame of apparently unimportant water. Suddenly, shortly after the "take" has started, the water bursts into sparkling foam as the lean body of a diver shoots down from above and disappears in subsiding ripples. Follow at once with a near shot as the diver comes up from the bottom and swims straight to the pool's edge, where he lifts himself out of the water, all in one continuous flow of shimmering motion.

To close this short introduction, stage some of the crowd in impromptu reactions, with the girls applauding and a boy or two good naturedly "razzing" the diver's prowess. Take this in a medium shot, with the crowd full length in the foreground and the pool stretching away to the diving platform in the rear. Here, at last, is your setting, but you have previously won your audience's interest with a startling and symbolic opening.

At this point, you are all set to make a more or less straight sequence of diving, than which there is no finer cinematic subject. As the last shot ends, your first diver might be challenging his two rivals who have dared to dispute his excellence. Exuberantly, they run along the pool's edge toward the diving platform.

Before they reach there, cut to a view looking down from this height and follow their approach to the ladder. Continue this scene until the head and shoulders of the first challenger appear above the edge of the platform. Now the spot for your camera is on the ground, so that you can use an upward angle to catch the divers against the sky.

Shoot from the side and from a point far enough back so that your follow shot of the first dive need not move too swiftly. As you swing the camera down, along the suave arc of a swan dive, remember to hold it for a moment on the concentric ripples which mark the end of the performance. A far better effect is achieved in this way than by trying to "pan" along the pool's surface until the swimmer comes up. Show that in another scene, which can easily be staged for your camera.

And so the sequence continues, carried onward constantly by a smooth variation of camera angles and distances. Well tested shots that you might try in your treatment include a full view from the top rear part of the diving platform, as an especially expert diver moves forward on the board, pauses and takes his stance, then shoots high in the air in a tight jack knife; a near shot looking through the lattice of the ladderway (from beneath the platform), as a swimmer swings his dripping way upward; a head and shoulders closeup from the front end of the board, as a diver poises momentarily in the intent concentration of a dive's beginning.

Meisel from Monkemeyer

If there is no diving tower, there is no possibility of upward angles. However, you can vary the scenes of diving, made from the side of the pool, with telephoto near shots made from the opposite end.

But even diving and swimming are not the whole story of a summer's swimming pool. There are the elaborate ceremonies of the sunbath. Pick out some pretty girl as your model and see how many interesting angles you can discover in picturing this ritual. There will be low angle shots against the sky as she adjusts her suit for sunning; a closeup as her hand reaches for the sunburn lotion; an extreme closeup, now, as she pours a few drops in her cupped hand; a head and shoulders "take" as she slowly and luxuriously laves it on her golden skin; then, for climax, a pretty pattern shot from some high point as she stretches languidly on her gaily colored beach robe.

When it comes to sailing, or other high jinx in small boats, the fine photograph on the facing page should put ideas in your head. As usual, it is human interest that counts. Shoot an occasional long shot of the sailboat if you must—and they are mighty pretty in monochrome when back lighted or heavily filtered—but don't forget that your most effective footage will be filmed right on board the lugger. And this means closeups and changing angles. You have seen shots of water curling off the cutwater, the lee rail awash or the tumbling pathway of the wake. They are all good stuff and worth trying again. But add to them near shots of the would be sailors, framed against the sky; a head and shoulders view of the skipper as he strains against the tiller, in a hard beat across the bay; a full frame closeup of a block as the main sheet tugs and tosses, or brown hands busy with a halyard in a deft detail of seamanship.

With canoes or outboard chuggers, it is the same story, but with different subjects. Look about you to find what features stand out in the scene, then film them, one by one, in sequence. A note of warning here, however, against one form of water sports as a source of satisfying footage. It is outboard racing.

Thrilling to the eye and throbbing to the ear, this snarling spectacle of speed just doesn't film! For one thing, your subject matter is too far off for effective coverage. Unless you use a telephoto lens, well rooted on a tripod, the bounding racers are going to look like so much animated driftwood. For another thing, the sport is essentially too repetitive, as the little craft careen around and around a measured course in maddening monotony. Don't be misled by the newsreel footage you may see. News cameramen have facilities which you and I can never hope to equal. So, unless you are an oil soaked fan of the bouncing buckboards, our advice to you is to pass them by.

While we are on the subject, the point might be made that just about all films we have seen of aquaplaning are an equal flop — and for pretty much the [Continued on page 429]

TRAVEL TITLES

If cine jaunts are good, they merit best captions

ALICE I. WRIGHT, ACL

I'M FOND of children and I'm fond of dogs, but I don't mind stating publicly that I can think of no more boring way to spend an evening than to watch reel after reel of Baby and Rover. That goes for a lot of pictures of friends and relatives filmed by Mary, ACL, and John, ACL. Enough is enough—and quickly reached. But, if Mary and John have been somewhere I have not been, or have visited beautiful country that I have seen and enjoy remembering, then they can show me something I want to look at.

However, this is a personal and unique point of view. Other cameramen—particularly the majority of members in a local movie club to which I belong—seem to regard the amateur travel reel as anathema. Dull, uninteresting and a waste of good cine film in taking still pictures—that's about their story. In a chilly and isolated position, I began to examine the average amateur travel short. Perhaps something was wrong with these. Perhaps — heaven forbid — something was wrong even with my own!

Then, awhile back, I was writing the text of a picture book for children—and presto!—I had it.

The text of the book I was working on was meant to provide the thread upon which the pictures were to be strung. It was intended to define the relationship of the pictures to each other—to give them a *raison d'être* as well as to label them. Pictures and text together should tell a story. I decided that, in the same way, the pictures and the titles together in a travel film should tell a story.

Mentally, I looked over my own travel films, asking myself if they told their stories as fully as a picture book. The answer was emphatically No! They told *me* a story, because I had the story in my mind, but they would not tell the same story to anybody else unless I talked during the projection.

Long ago, somebody gave me a commercial travel movie which took one across the United States in 100 feet of film. It had two shots of Brooklyn Bridge, respectively titled, *And this is Brooklyn Bridge of which you may have heard*, and then, *Where Steve Brody jumped off—it was his story and he stuck to it.* Read those over four or five times to get the effect they leave after repeated projection.

I learned one thing from that film; never be "smart Aleck" or silly in amateur titles. It may sound good the first time, but oh, how you'll hate it later!

When a picture is intended to give pleasure to at least a few of the same people again and again, it must be both solid and simple. For the family, titles need answer only the questions, "Where?", "When?" and, occasionally, "Who?" But our travel films appeal to an audience wider than the family; they must, therefore, in connection with the film, also answer the questions, "What?" and "Why?"

Now, although I might thank that reel of a jump across America, for warning me against such windy titles as those which decorated it, I found that my animosity for its faults had led me to an opposite extreme in writing titles—an extreme to which lack of effort or want of imagination has sent the great horde of amateur title makers.

Reviewing my own travel movies, I could not fail to admit that the titles were topical, not to say sparse. They informed the audience merely that it was to see "A Beaver," "Bow River Valley," "Mt. Robson" or what will you. They answered the questions, "Where?", "When?", "Who?", "What?", but they almost invariably failed to answer the various "Whys?" which might make these subjects particularly interesting or pertinent.

[Continued on page 434]

Photograph by Ellis O'Brien from Black Star

Photograph by Philip D. Gendreau

Here are two spring title backgrounds for small titlers

16mm. scenes by Dr. Numa P. Dunne, ACL

FILMING CALIFORNIA'S PARK

How Yosemite was pictured fully in but four days

DR. NUMA P. DUNNE, ACL

Above and below, shots from "Colorful Yosemite", color movie by author

YOSEMITE National Park, with its many scenic wonders, is a veritable movie maker's paradise. Yearly, thousands are finding new thrills in filming its waterfalls, chasms and cliffs, and, with the valley only a half day's motor trip from Treasure Island, it is more than likely that many movie amateurs will arrange their trip to the San Francisco Exposition so that they may shoot this picturesque spot.

But don't think that it can be done by a mere touch of the button or click of the shutter, for, in creating all this splendor, nature has thrown up a few photographic hazards that baffle all but the brave. There are compensations, however, for nature aids as well as hinders. It took me four full days to film *Colorful Yosemite*, and it wasn't all beer and skittles photographing such beauty and grandeur and trying to do it justice.

I know now that it would have been much better had I acquired a map for leisurely study a few days beforehand; but immediately on arrival I did obtain, from a Park Ranger, the official *Map of the Floor of the Yosemite Valley*. Poring over this, I soon discovered that, although the park is about 1100 square miles, the valley itself is only eight or ten square miles and that all the best photographic material is concentrated in this smaller area. A quick glance to check the points of particular interest, and I was off.

Nature has been kind to the cameraman in laying out the valley in an approximate east west line. This provides excellent lighting most of the day. Weather conditions, as a rule, are favorable, but, during the winter, there are the usual snow storms and, in the summer, occasional rain. Since the waterfalls are at their best following the melting of the snows, spring is the perfect time, photographically speaking. However, visibility is usually good and haze is only a minor problem.

Mapping out a plan, I found it convenient to divide the material into two groups, the pictorial and that with human interest. In the former, I included sequenced shots of the important waterfalls and such famed peaks as El Capitan, which stands at the western entrance of the valley and is best filmed in the middle of the afternoon when the sun strikes across it with full force.

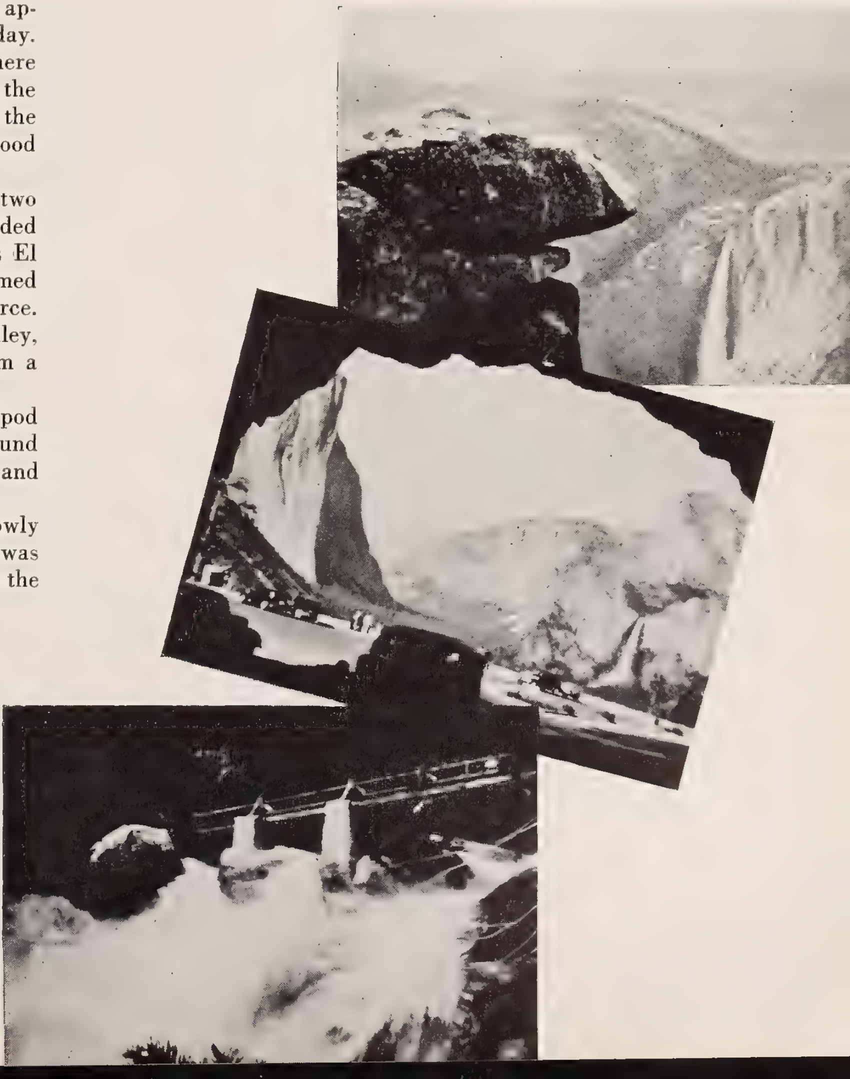
Directly across from El Capitan, and at the narrowest point of the valley, are the beautiful Bridal Veil Falls. This I selected as the shot to form a perfect introductory scene for the picture.

At a point just east of Wawona Tunnel, I set up the camera on the tripod and framed El Capitan, including a small portion of the sky for background and color. While the contrasting shades of light are effective in black and white, I decided on Kodachrome for this film.

I first made a test shot by taking a few feet of the peak, after which I slowly tilted down the sharp edge of El Capitan until I reached a point which was on an exact level with Bridal Veil Falls. This made it possible to follow the tilt with a slow "pan," bringing the finder to rest on the falls, perfectly framed.

After a few test shots, I was set. I wound the camera, but was ready at all times to lock the "pan" head in case the spring ran down. This first shot, I felt, was the most impressive and should be slow and smooth.

The next shot, an effective one, was of these falls taken from Wawona Tunnel. Using the tunnel as an arch for framing, it is possible to secure a good view of the falls in the late afternoon. This can be done with the one inch lens. Here is a good point to move the camera, changing the angle of view but still framing Bridal Veil Falls and then slowly fading out after about three or four feet. This [Continued on page 430]



WHEN PANORAMAS?

Some suggestions for their successful use

JOHN MARTIN, ACL

THE panorama has a bad name in movie making. Everybody joins in condemning it. But it really is not the fault of the panorama. It's the abuse it has received that has made it a byword of sloppy filming.

If you use a panorama to give a subject motion, or try it with the general idea of getting everything in one scene, you are bound to have bad results. You will add to the list of cine crimes laid at the door of swinging the camera.

But, if you use a panorama to follow motion—a trotting horse, a driver, a sailboat—and if you center the action in your finder, you will earn praise from audiences and cine technicians alike. When the subject is moving rapidly, it is only by "panning" that you can keep it on the screen for an appreciable length of time.

Furthermore, the "pan" is the only method of keeping the object reasonably sharp when it is traveling fast.

The method is to "pan" at the same speed as that at which the object moves, so that it will remain in the same position on the screen. The subject remains sharp while the background is blurred. The impression of speed is conveyed, not by the object itself, but by the blurred background which rushes past. The nearer the object is to the background, the greater the blur and the faster it will appear to travel.

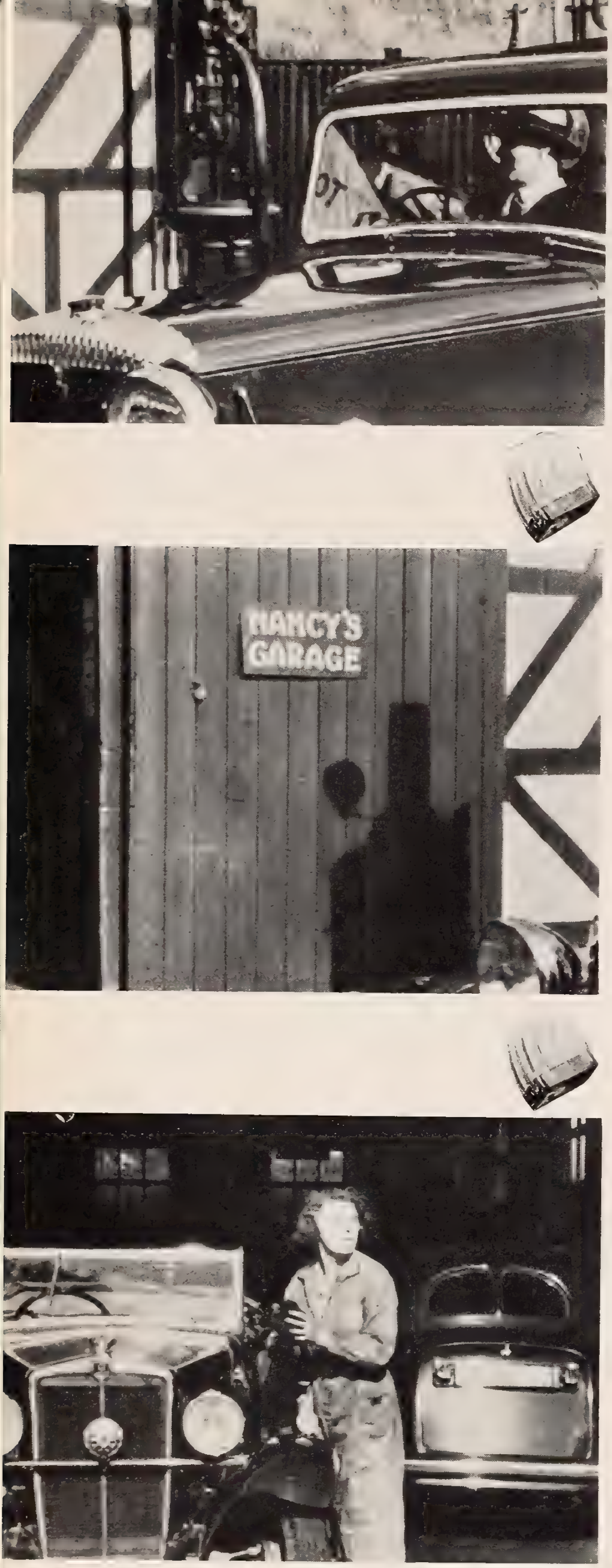
The "pan" on a rapidly moving object often helps to create suspense. Imagine a horse race in which the leader is being rapidly overhauled by the second horse. The camera is centered on the leading horse, and the second horse gradually creeps into the picture. Closer and closer it gets, until it is racing neck and neck with the leader. The camera then "pans" rapidly forward, leaving the horses behind, out of the picture, and comes to rest on the winning post. The sudden cessation of movement makes the shot very dramatic—which horse will win? The audience is held in breathless suspense for a second or two, and then the second horse flashes past the post, a neck in front of the previous leader.

A telephoto lens can often be used to advantage in following a rapidly moving subject, although this requires care. In filming a football game, in which one player makes a spectacular run and is eventually tackled and brought down by another player, we could use a one inch lens to include the whole scene. This would not necessitate moving the camera, but the audience would receive the impression of a remote observer and could anticipate what is going to happen before the player is tackled. Use a three or four inch lens, and the player will occupy practically the whole screen. Then the audience will feel as if they were participating in the game. They will see all the details, but, as the field is restricted, they will be held in suspense until, with dramatic suddenness, the other player runs into the scene to tackle. Stop the camera movement now and film the finish of the tackle with the camera stationary; the audience will receive the same reactions as that of the player—the feeling of having suddenly been checked.

An ingenious method of using a panorama as a connective or transition between two shots was used recently in an amateur film. It was desired to shift from a view of a tennis court to that of some adjacent golf links. A slow panorama was started on the tennis court and, as the view neared the edge of the court, it was centered on a large tuft of long, thick grass which was placed so that it occupied the whole of the picture. After a few frames, the camera was stopped and the same tuft was taken along to the golf links. Here, it was "planted" again but on the opposite side from its position in the previous scene. The camera was centered on it again, a few frames were exposed, and the "pan" was continued in the same direction as previously. Of course, when the scene moved past the grass, the golf links were revealed, and the camera came to rest on a medium shot.

The "pan" is useful, at times, as a continuity link. For instance, in an interior scene, we could "pan" down quickly from the action to a very dark shadow, which easily could be arranged with artificial light. Then we could stop the camera, move it to another set, center the view on another black shadow and "pan" up to reveal the new scene.

A helpful use of the panorama in a story film is to [Continued on page 438]



16mm. frames by John Martin, ACL

From the close shot of the driver, the camera "pans" fast to the sign, "Nancy's Garage," where it pauses. It next "pans" fast to a medium shot of Nancy, herself.

TRAIN TRAILS

HAMILTON H. JONES, ACL

This movie maker stalked them over western mountains

IF THERE is one subject I thoroughly enjoy filming more than anything else, it is railroad trains. In the twelve years I have spent as an enthusiastic amateur movie maker, I have never made a picture of any proportions that did not include a railroad sequence in some form.

Railroad trains and amateur movie making are, in my estimation, a combination that is hard to beat, for here is a subject that offers no technical difficulties to the beginner and which has unlimited possibilities for the advanced filmer. It is replete with action, and the resultant picture appeals both to the youngsters and the grownups alike.

Nothing in my experiences has offered a wider range for cinematic artistic studies than angle shots of a huge locomotive at rest. With its blue steel shining, the great behemoth of the rails, groomed and patiently waiting to get under way on its swift flight, seems to suggest a natural sequence of shots made from varied viewpoints.

When I filmed *Western Holiday* in the Canadian Rockies, I found my opportunities for railroad movie making at their best. The spectacular scenery of the Rocky Mountains was an ever present background for The Train, the chief character of one of the most important sections of the film. The Canadian Rockies, themselves, offer the amateur movie maker some of the finest shots of scenic grandeur to be obtained anywhere, and here, in these glorious surroundings, I found the railroad trains taking on a new glamour. It seemed to me that, although dwarfed by the towering, snow capped peaks on either side, the trains rolled along their smooth right of way with the same determination to "get there" as did the pioneers who labored slowly across the tortuous miles to build the railroad.

After much walking and considerable climbing, I watched the comfortable passenger trains of today speed in and out of tunnels, thunder across great bridges and creep along tremendous cliffs as carefully as if they were picking their way. I watched them glide easily along the banks of swift streams which, not so many years ago, had seen the Voyageurs in their never ending search for a Northwest Passage. In observing all this, I planned my railroad sequence for *Western Holiday*.

My filming location was the vicinity of Mt. Robson, the highest peak in the Canadian Rockies, and it was there that I spent two full vacation weeks studying and filming the trains while hiking and resting.

As I wished to limit my railroad sequence to passenger trains only, I had but two chances each day for a shot at a passing train. The eastbound *Continental Limited* arrives at Mt. Robson at eleven thirty in the morning, while the westbound *Limited* comes through at three o'clock in the afternoon, both at a time when the sun and light conditions are most favorable.

The second week of my stay at Mt. Robson, I began actually shooting, and each fair day would find me at some new position along the right of way, within a mile or two on either side of the station. I filmed from under bridges, above or below the track, often on a level with it, sometimes on a cliff edge, looking down at the line far below, and once—only once—inside a tunnel. That was a close scrape, and I don't recommend that anybody else try it.

Along the track, I found the camera angles I wished for all the shots of moving trains. These scenes, all made from a stationary viewpoint, were later to be assembled with shots taken from a moving train. Some of the scenes taken from the train were made when I continued to the Pacific Coast, and others were filmed on the trip through the Rockies, returning eastward.

To complete the train sequence, I visited the terminal in Vancouver the day before I was to leave that city myself, and I took many scenes of the train just before departure. I filmed shots of the locomotive, from various angles, as it stood at the head of its long line of cars—shots of passengers bidding their last farewells to friends and shots of luggage piled high on hand trucks. These scenes were edited into a montage series to build up suspense before the train finally got under way.

When the signal for departure came, I was just ahead and to one side of the engine, close enough to the track [Continued on page 429]

Sequence in a 16mm. reel on railroading done in monochrome

Train shots from "Western Holiday" Maxim Award winner

16mm. scenes by Hamilton H. Jones, ACL

YOUR FIRST FAIR DAY

Scheme for initial trip over New York's big show

EDITH ELLIOTT

I SET OUT to do the World's Fair in a day. Armed with a copy of the June MOVIE MAKERS opened to the map on pages 274 and 275, a half dozen rolls of film tucked into a bulging handbag, plus one in the camera, and a headful of advice from friends who had been to the Fair back in its scaffolding days, I disembarked from the Long Island Railroad, bought my way past the Fair gates and stepped lightly down the ramp into a Greyhound bus.

For one who had no time to lose, the obvious thing to do was to get oriented. I thought I had a pretty fair idea of where everything was located from studying the map. But a wise general plans his battles beforehand, and I had it all figured out that a half hour cruise about the grounds would save me hundreds of steps later on.

I vainly endeavored to chart the course of our weaving vehicle by shooting glimpses left and right from under the bus top and stabbing at the map with my finger every time we passed a building that at all resembled one of those in the sketch.

The pace was too swift. The general feeling of complete and carefree bewilderment, which appeared to have enveloped all in view, had claimed a new victim. I was lost in the first five minutes. And I didn't give a hang.

I closed my map, leaned back and let the world go by.

But then, gradually, the scheme of the fair dawned on me. I had a pleasant ride and, at the end of it, I intended to tackle the fair systematically on foot. I discovered a few things for myself.

You won't do the fair in one day. You probably won't do it in a week. I thought I had done it in five days, flat, until a neighbor of ours asked me how I liked the Dove Dance and the Baby Incubator—which somehow or other I hadn't seen. So back I came. I'm writing this on the arm of my seat in the McFadden Publications theatre in the Communications building, while I catch my breath and lift my arches before starting out for the Long Island station which I *think* is just over my right shoulder a few hundred rods. (There are several little theatres about the fair, by the way—free, as is almost everything else—whose sponsors are hugging themselves over the popularity of their miniature show houses. Frankly, they would have more reason to do so if their seats were less comfortable.)

While I am so cozily parked here, it comes to me that there are two classifications of visitors to the fair—the star gazers and the moles.

The star gazers are composed of a carefree clique of rubberneckers who appear to do naught but amble about in the gardens and along the boulevards without ever going nearer shelter than the Coca-Cola stands.

The moles are more difficult to tally because they don't stand still very long. Yet, if you sneak softly around in the lee of any building, a door will suddenly open, and out will pop a dozen or so. They'll rub their eyes in the strong sunlight, dart a hurried glance here and there and duck back through the nearest doorway into the shadowy world from which they came.

You will inevitably find yourself in one of these two groups. And, as a picture maker, the sooner you surrender to the inevitable, the better your movies will be, because you simply can't film the outsides of the buildings at the same time you do the insides. You can't hit your stride as a searcher after shots in the sun, break it to marvel at the artificial heart of Colonel Lindbergh and Dr. Alexis Carrel and slide back into it again on a moment's notice when you step back into sunlight.

So, if your first day is fair at the Fair, load up with regular Kodachrome—as I imagine you'll be using color film—and, by carefully following your map and taking one area at a time—Transportation, Nations, States, Power, Communications, etc.—stroll about alert for foregrounds, backgrounds, angles and all round composition. Step indoors every now and then, if you will, but come back out through the same door by which you entered, or you're lost. There is plenty to see outdoors—and you'll never see it or get it on your film once you start shortcutting through buildings.

Additional logic is given to this Spartan routine by the nature of most movie cameras. If your camera is not magazine loading, you will invariably have an outdoor film threaded in the machine when you want to pot something indoors, and indoor film when you find something irresistible outdoors. But, if you film outdoors one visit and indoors the next, you will not be faced with this dilemma.

Switch to Type A after dark, and still stay outdoors. The illuminated fountains, buildings and Amusement Zone exhibits will still keep you busy in the evening. The fountain in the Lagoon of Nations is swell at f/1.9 in color. So is the Aquacade. So is the fireworks business over Fountain Lake in the Amusement Area.

But watch your buildings at night!

Bright lights play on most of them, but not at right angles.

[Continued on page 432]

Underwood & Underwood

Don't neglect your foregrounds when you film the Fair

LET'S SEE THE PICTURES!

Movie and still exhibits and where Fair shows them

FRED H. SCHERFF

THE movie maker, also an inveterate movie fan, will be pleased to know that, even when he is weary, footsore and temporarily tired of searching for shots of the fair, he need not depart from his hobby while he rests. All he has to do is to drop into one of the fifty odd auditoriums situated within the Trylon's shadow and, reversing the procedure, enjoy the results of some one else's efforts in cinematography.

Nor will he have to see the same movie twice, no matter how often he visits the fair. It is estimated that more than 500 pictures are shown, ranging from seven minute shorts to full length, Hollywood features. And if movies do not appeal at the moment, he will find the whole fair studded with exceptionally good still photographs which have been built into the various exhibits.

The most ambitious offering, perhaps, is presented by the Federal Government in the United States Government building. Titled *The Cavalcade of America*, this feature traces the history of our country, from the time of the Pilgrims' landing, through the inauguration of George Washington to the present day. It has been produced through the united effort of every major Hollywood producer and was supervised by Motion Picture Producers and Distributors of America.

Almost every foreign nation represented at the fair employs the moving picture to a greater or less degree, to carry the message of its national scheme of things to the American audience.

Great Britain is projecting a selection of shorts depicting life and culture on "The Tight Little Isle." Running for an hour, the program running continuously in an auditorium seating 220.

Poland exhibits a lighter picture, titled *Poland in Flower*, which runs for thirty minutes and parades that country's varied flora before the audience. The film is shown on the wall of the Hall of Tourism.

France devotes a theatre, seating 350, to a showing of assorted travelogs exemplifying the French way of life at home and in the colonies. Belgium lists twenty one short subjects covering the same ground and providing a lure to tourists.

Soviet Russia presents her movies in two spots—a 300 seat indoor theatre and a 450 seat outdoor amphitheatre. The offerings are divided about half and half between past masterpieces of Soviet cinema and new films especially produced for the fair. They are documentary in nature.

Also worth attention at the Russian pavilion are the series of still montages of photographs of farming and industry included in the regular exhibit.

The Scandinavian countries—Finland, Norway and Sweden—devote their color movies to the march of social progress and the scenic beauties of their fjords, mountains, forests and lakes. Finland also has a special film showing preparation for the Olympic Games in 1940.

Other countries which have taken to the silver screen include the Dominican Republic, Southern Rhodesia, Iceland, Japan, Brazil, Peru and, in addition, the Pan American Union.

In the Japanese pavilion, incidentally, is a very beautiful photographic mural of Mount Fuji, which is claimed to be the largest in the world. It is interesting to note, along with this, that Ford has an industrial photomural which is also said to be the largest in the world, so you can judge for yourself.

Outstanding among the efforts of American States in the matter of movies is that of Texas, which plans a feature length film produced in the manner of the *March of Time*. Through this film, Texas challenges the World of Tomorrow with the title, *Land of Tomorrow's Opportunity*. The exhibit was not ready when this was written.

Arkansas is presenting a twenty minute picture glorifying the blessings of the State and emphasizing the scenery of the Ozarks. Other States which are offering films are Washington and New York.

A splendid series of still photographs may be found scattered

[Continued on page 433]

Day and night, you may see free movie shows at the Fair

New York World's Fair

Underwood & Underwood

Black Star

Niagara's broad proportions are ideal for movie shots

NIAGARA SEQUENCES

How a logical record of scenic subject was filmed

J. F. HOLLYWOOD, ACL

Frames from 8mm. picture of Niagara Falls by the author

WHEN I first filmed Niagara Falls, I was looking for "good shots" but, after several years passed, I progressed, cinematographically speaking, and the word "sequence" entered my vocabulary.

When I had an opportunity to film the falls a second time, I was thinking in terms of a "good sequence" rather than "a good shot." I wanted sequences that I could weld into a complete picture which would have all of the qualities of smooth continuity that I had come to admire.

I made no written outline of what I proposed to do, but I did decide that Niagara, itself, should be the theme of the film and that I should edit the picture as one large sequence. I should use hundreds of 8mm. color shots, each taken from a different angle, to present a different phase of the falls. In editing, I planned to cut and to time each scene carefully so that it would contribute to the general effect of the leaping, smashing, tumbling waters. To add to the picture's effectiveness, I should intersperse, at the proper places, reaction shots of the spectators who make up the large audience that daily views Niagara.

I arrived at Niagara in the middle of the afternoon and spent the rest of the day looking over the possibilities. I noted the places from which I could get the shots I wanted, and, after an hour or two, I had a fairly well defined notion of my plan of action.

Next day, I started shooting in Prospect Park, taking various scenes of the rapids that lead directly into the falls. These shots all were made from the bank, and I stood far enough back so that I could include some natural frame, such as the branch of a tree or a clump of bushes, which would help the composition and give depth.

I used an exposure meter and took the readings of the water, since it was the chief point of interest. In most cases, I worked with a fixed focus setting on my half inch lens, and occasionally, to bring some of the views of the leaping water close on the screen, I used a one and one half inch telephoto. However, just as effective sequencing could be obtained with an ordinary fixed focus lens, particularly since the light on clear days is extremely bright and everything is almost completely open to the sky.

I worked my way down the bank, getting various angles, making the waters the chief point of interest. When I got close to the brink of the falls, I stepped back, to include a good part of Prospect Park in the scene, and I took a number of shots at different angles from this point. The moving waters, however, still retained their place as the chief point of interest, but the larger view gave variety and increased interest.

Then I walked nearer and took closeup shots showing the water rushing over the brink of the falls. These completely fill the screen and make one feel that he could reach over and almost touch the fast moving stream.

After that, I took the elevator down to the rocks at the base of the falls. My plan called for several shots of the complete falls filmed at an angle of about forty five degrees from this point. To convey a sense of hugeness on the screen, I needed a simple recognizable subject to indicate the scale of the falls in these views. I waited, therefore, until a few people appeared near the bottom of the falls and then got back far enough so that I could include both falls and people. They appear as tiny silhouettes on the screen but, against the huge masses of falling water, they give the necessary contrast and convey an idea of immensity which I wanted.

Then I climbed on the rocks from place to place, taking different angles of the falls. I got as close as I could without getting soaked (a rubber coat would be a welcome accessory here) and took a few shots of the water pounding on the rocks. At this point, I put my haze filter on my lens barrel, not for its haze cutting properties, but to protect the lens from the heavy spray. The spray struck the filter and did not seem to affect the quality of the photography.

I took a few shots by pointing the lens upward at the falls, but, by that time, the wind had shifted and the spray blew in the direction of the camera. It became so heavy that I could not point the camera upward without drenching it. Shooting from the rocks at the base of the

[Continued on page 435]

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Filming the grade There are those who hold that the camera should tell nothing but the truth and those who aver that a little fiction may justifiably be used in movie making. Without taking sides in this question, we present here an entertaining bit of cinematic fiction with which to titillate your audiences.

The whole thing is done by a slight alteration of the camera's position. On the screen, an intrepid mountain climber starts an ascent by easy stages; the slopes grow steeper and steeper until, at last, he negotiates an almost perpendicular canon wall. He steals one giddy glance downward, and a quick shot reveals the jagged rocks hundreds of feet below. Yet, in reality, our climber is in no danger. When the scene is shot, he is to assume the somewhat undignified position of Fig. 2 on this page. A piece of rock is chosen that is almost horizontal, and the subject creeps along its edge with as great an evidence of strain as he can muster. But the camera is tilted at an angle, so that the finished shot appears as in Fig. 1. Of course, no part of the horizon should be included in the background, or it, too, would be tilted in the final shot. If it is done correctly, the scene will look even more convincing than the photograph, which, incidentally, represents a genuine climb.

Similarly, by a selection of camera viewpoint, the alpine adventurer may be shown clutching desperately to a bit of edelweiss, while the gulf yawns below. Were the camera to be tilted six inches downward, however, we should see that he has plenty of ground but none for his fears. (Fig. 3.) Here's a tip for easily tilting the camera in such shots—turn it so that it points at *right angles* to its normal position on the tripod head. Then you can tilt almost 180 degrees without disturbing the firm tripod stance.

New data A new service sheet, *Movies With Microscope*, has recently been prepared from articles previously published in Movie Makers. It is a complete discussion of the equipment and procedure needed for making movies through a microscope, and it will be mailed to any League member who requests it.

Al fresco pitfall Movie makers who screen films out of doors on summer evenings should be warned of the danger of damage to a beaded screen, because of the various insects which may fly against it. Since there is no efficient method of cleaning glass beaded screens, it is suggested that a washable surface be employed for open air showings.

Headlights If you want a scene of an automobile driving down the road at night, with headlights illuminated, film the shot at dusk. Turn on the headlights, and you will secure a very realistic effect. If the shot must be made in daylight, then it is important to stop down to *f*/16 and to use a red filter, such as the Wratten A. No exposure allowance should be made for the filter in such cases. The red filter is recommended because of its heavy factor.

Diving shots Silhouette shots of a diver, made against the sun, sometimes may be spoiled by excessive reflections from the sun on the water. A polarizing screen is of great value for such work, and the degree to which the reflections are eliminated may be controlled by rotating the filter. Inspection of the scene through the filter will indicate precisely what effect may be expected.

Fill ins Still color shots, 35mm. or film of larger sizes, may be copied on 16mm. Kodachrome movie film with surprisingly good results. First and most important is a means of focusing the camera lens close enough to the slide so that none of the border or mask of the color transparency will be included. The rest is easy, for the slide simply is illuminated from the rear by a flood bulb, a sheet of ground or opal glass having been placed [Continued on page 436]

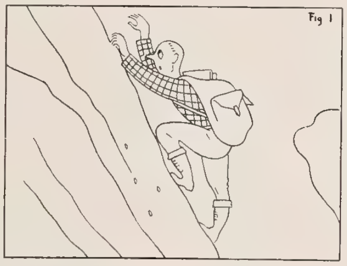


Fig 1

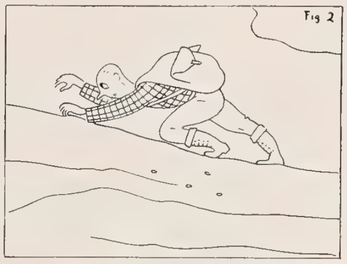


Fig 2

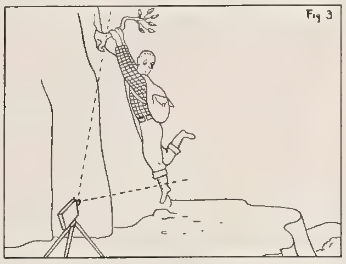


Fig 3

Climbing thrills can be depicted safely and easily

Black Star

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Jackson Eights New in Michigan is the Jackson 8mm. Camera Club, organized this past spring and now boasting thirty five active members. First officers include Richard Lane, president; Chester E. Baumann, vicepresident; E. L. Lawrence, secretary; June Bliss, treasurer. Among the early appointees are A. C. Connin as entertainment chairman and Gerald Shantz as publicity chairman. At a late meeting, the group heard from Roscoe F. Lewis, local studio photographer, on a program which was completed by a screening of members' films.

St. Paul dines Sixty two members and guests of the St. Paul Amateur Movie Makers Club gathered recently in that city's Commodore Hotel for the club's annual banquet. After an opening address of welcome by the city's mayor, William H. Fallon—himself a movie maker—the past club president, Arthur O. Olsen, ACL, presented the evening's program of outstanding films. These included *Nite Life*, by J. Kinney Moore, ACL; *Beyond Manila*, by William G. Hahn, ACL; *Shadow's Bones*, by Frank E. Gunnell, ACL; *Still Waters*, by Fred C. Ells, ACL; *Nation Builders*, by James A. Sherlock, ACL—drawn jointly from the libraries of the Amateur Cinema League and the *American Cinematographer*. A surprise feature of the evening's entertainment was the presentation, line by line on the screen, of four songs about movie making especially written for the occasion by Mrs. Ford Marshall, wife of the club's treasurer. While Mrs. Marshall accompanied on the piano, the entire gathering joined in a community sing.

Third for Wyoming Twenty five movie making enthusiasts signed the charter roll of the recently formed Lovell Amateur Camera Club, in Wyoming, according to the report of P. B. Smith, ACL, first president. Other officers include E. O. Huntington, ACL, first vicepresident; R. S. Hallowell, second vicepresident; R. J. Shale, third vicepresident; Franz Franzoni, secretary and treasurer. This new group becomes the third photographic club in the Mountain State, following the lead of Casper and Cheyenne.

Oakland active Members of the Greater Oakland Motion Picture Club, in California, have been active during the summer in the production of *Birdies and Bridles*, a two reel monochrome melodrama of golf and the two gun West. From an original story by Virgil Muhler, who is in charge of photography, the picture was scenarized by Irving Bossie and directed by Ray Maker. Other members of the technical staff include George Paras, "stills"; E. L. Ritzmann, ACL, electrician; George Manning, properties; Chester Barnett, ACL, costumes; Charles Paulson, makeup; Raymond O'Connell, ACL, editor; Phil Harris, ACL, musical score; Francis G. Tallman, ACL, script clerk; Carl Granzow, locations; Boyd Wilson, golf adviser. The leading rôles will be played by members of local little theatre groups, with the club filling in the supporting cast.

New in New York Twenty six attended the first meeting of the Motion Picture Group of the Metropolitan Life Camera Club, ACL, held in the projection room of the Metropolitan Life Insurance Company, in New York City. E. Reginald Harris presided as chairman of the group. Featured on the program were *Vacation Scenes in the Finger Lakes Region*, by Thomas Fay; *Florida*, by Ransom House; a bird and flower film in color by Carl Ransom.

San Diego starts An even dozen movie makers met recently in Southern California for the formation of the 8—16 Cinema Club of San Diego, newest group in the sunshine city. Chester B. Wohler serves as acting president, assisted by Ralph F. Ware as secretary. Meetings have been scheduled for the fourth Wednesday of each month, in the assembly room of the city's Electric Building. Interested amateurs of the community are invited to attend.

'Phone clubs compete Seven films, both 8 and 16mm., were entered by members of the Bronx-Westchester Camera Club and of the Telephone Camera Club of Manhattan, ACL, in a recent and first contest held between these service units. First and second awards, respectively, were given to William Entrees, for *Headache*, and to F. Franklyn Bruckner, ACL, for *Scout Night*. The judges, drawn from neighboring movie clubs, were Charles J. Carbonaro, ACL, retiring president of the Metropolitan Motion Picture Club; William Brandegee, of the Brooklyn Edison Club; Sidney Moritz, ACL, president elect of the M.M.P.C.; Charles A. Ferrie, jr., ACL, of the New York 8mm. Motion Picture Club.

Buffalo burgeons New in New York State is the Niagara Cinema League, ACL, recently organized in Buffalo, N. Y. First officers are Edward J. Gens-

Cinemen Club of North Essex, N. J. producing synchronized disc quickie

Jackson Citizen Patriot

• At left, Chester E. Bauman and Lucille Forward discuss equipment at a meeting of Jackson (Mich.) 8mm. Camera Club. Below, recent annual banquet of St. Paul Amateur Movie Makers Club.

Leo Stewart, jr.

ler, ACL, president; Dazo Molnar, vicepresident; Kenneth N. Hadley, secretary and treasurer. Meetings have been set for the third Monday of each month, at Neighborhood House, to which interested amateurs of the community are invited by the club's officers. Further information may be had from the secretary, at 103 Villa Street, Buffalo.

Fine films Members of the New York 8mm. Motion Picture Club studied recently two films from the 1938 selections of the Ten Best by MOVIE MAKERS. These pictures, *Riches From The Sea*, by T. J. Courtney, ACL, of Halifax, N. S., and *Still Waters*, by Fred C. Ells, ACL, of Yokohama, Japan, came from the Club Library of the League. Added items on the program were *Youth*, by A. O. Jansen, of the Seattle 8mm. Club; *The Clock Strikes Twelve*, by Mr. Silverman, member of the New York 8mm. Club; a lecture on filters, by Vincent McGarrett, ACL, also of the Manhattan 8mm. group.

Minneapolis Eights More than forty 8mm. movie makers gathered for the first meeting of the Minneapolis Octa Cine Guild, new small film unit in the flour city. First officers include Dr. C. A. Lindahl, president; R. Mueller, vicepresident; C. G. Crosby, secretary; Marvin Mahlman, treasurer; R. E. Murphy, editor.

Utah goes up Twenty one members of the Utah Amateur Movie Club took part recently in an aerial photographic expedition sponsored by the club in Salt Lake City. Having chartered a twenty one passenger Douglas airliner, the group cruised for more than half an hour in what this department believes to be the first mass movie club venture into the air. Earlier activities have included a filming expedition to Timpanogos Cave, by special arrangement with local officers of the U. S. Department of the Interior; a clinical screening of selected members' films, as reviewed by the League staff; presentation of *John Doe, Citizen* and *Mount Zao*, from the League's Club Library.

Halifax looks ahead Meeting at the Lord Nelson Hotel, members of the Halifax Cinema Club, ACL, in Nova Scotia, marked their first anniversary by the reelection to office of E. S. Freeman, ACL, as president and T. J. Courtney, ACL, as secretary. Featured on the anniversary program were a screening of Kodachrome slides, by Major W. C. Borrett, and the presentation, with especially prepared musical score, of *Riches From The Sea*, Ten Best award winning production by Mr. Courtney. The club is working out an arrangement to pool members' footage exposed on the occasion of the visit of the British King and Queen to Halifax.

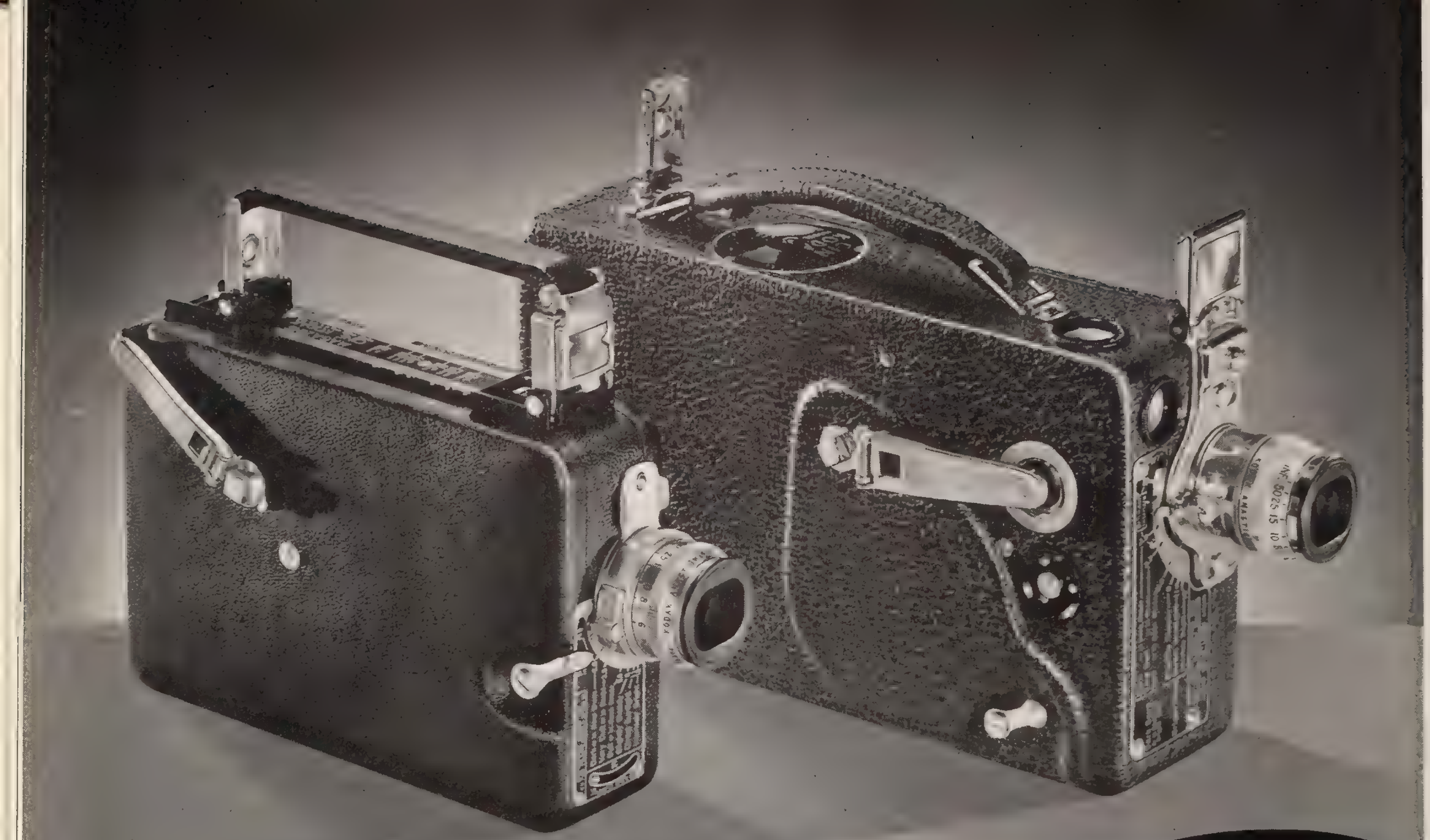
Boston looks back Old Timers' Night was the theme of a late meeting of the Boston Cinamateur Club, in Massachusetts, which featured a screening of such early club projections as *Bums in Uniform* and *Valiant Dust*. In attendance at the meeting as guests of honor were charter members Tom Patten, Albert Genaske, ACL, Abraham Katz and Henry Shaw. Recently elected officers for the coming club season include Herbert Worthley, ACL, president; John Olsen and Miller Robb, ACL, vicepresidents; Fannie Tinkham, secretary; Jennie Kuwaski, treasurer. Harold Glough, ACL, will serve as chairman of 8mm. activities.

Brooklyn competes Seven films were entered in the first formal contest conducted by the Brooklyn Amateur Cine Club, ACL. The competition was divided into beginners' and advanced groups, and, in the first section, awards went to Horace M. Guthman for *When Do We Eat?* and to Joel I. Guthman for *Seasons in Prospect Park*. In the advanced division, Al Hellman took first award with *Riverside Drive*, followed by Irving Pollack, ACL, with *Lure of the Lake*, and Herbert Erles, ACL, with *Three Places to Breathe*. The judges were Frederick G. Beach, ACL, James W. Moore, ACL, and Benjamin F. Farber, jr., all of the League's staff.

Elect in Illinois At their last meeting before the summer recess, sixty nine members of the Tri-City Cinema Club elected new officers for the coming club season. They are Dr. James Dunn, president; W. W. Brubaker, ACL, first vicepresident; H. J. Lytle, ACL, second vicepresident; Dr. Albert M. Mueller, secretary treasurer. With them on the board of directors are Dr. Paul White, ACL, W. L. Langwith and C. R. Crakes. The Tri-City unit serves the communities of Davenport, Iowa, and Rock Island and Moline, Ill.

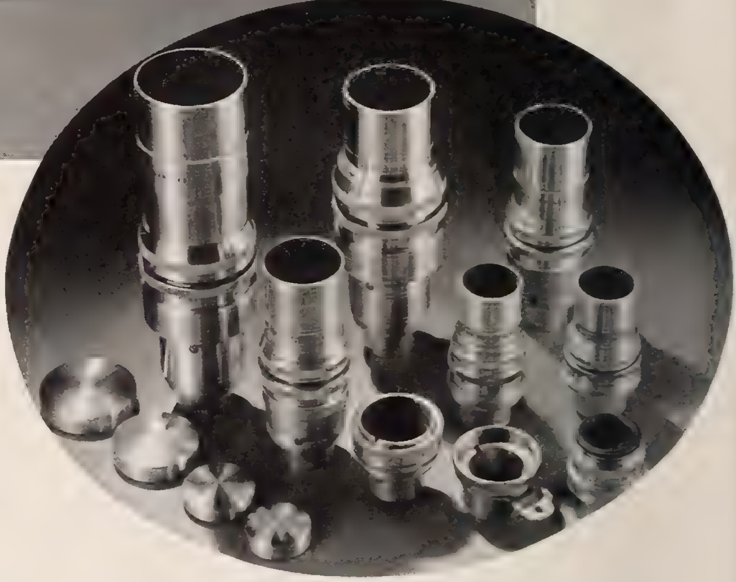
Peninsula project Members of the Peninsula Cine Club, with headquarters at Monterey, Calif., have completed successfully the historical record film in production for the forty fifth an-

[Continued on page 438]

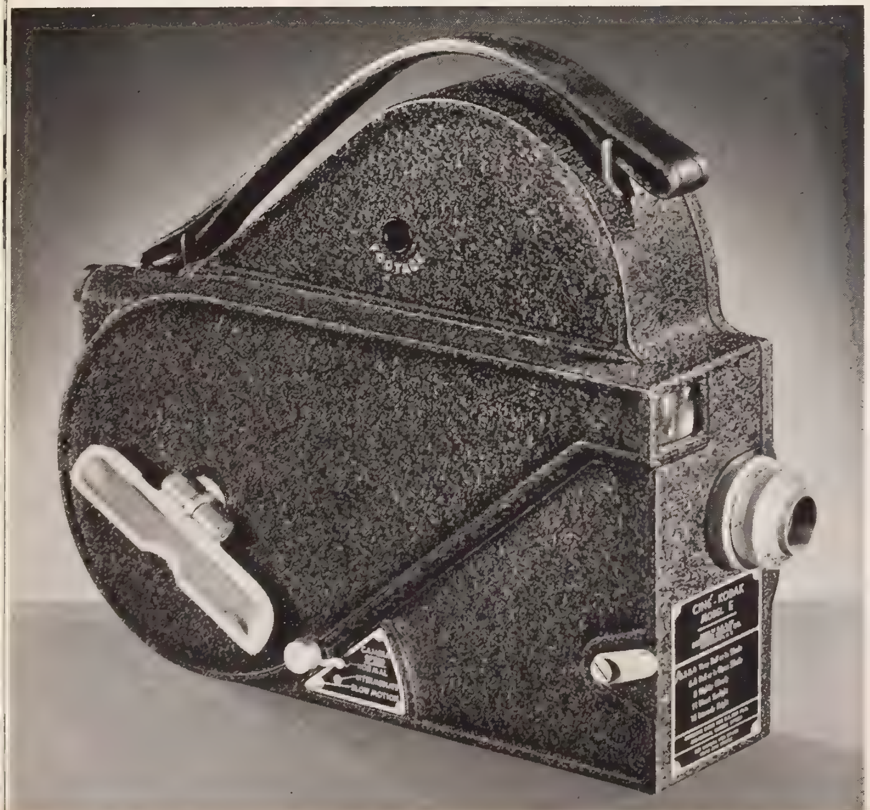


Magazine Ciné-Kodak, left, is so designed that you can load it, literally, with your eyes shut. You thread no film in the camera; you merely slip a magazine of film into place and close the camera cover—a three-second operation. Magazine Ciné-Kodak uses 50-foot loadings of Ciné-Kodak Film, both black-and-white and Kodachrome; it has three operating speeds, and its standard f.1.9 lens may be easily replaced by any of the seven accessory lenses—six telephoto, one wide-angle. Price $117.50; with standard combination carrying case, $130.

Ciné-Kodak Model K, right above, is, properly, one of the most popular of all movie cameras. It has 100-foot film capacity, two film speeds, two excellent view-finders, and its standard lens is the famous Kodak Anastigmat 1-inch f.1.9. Any of the accessory lenses shown at the right can be quickly and easily put to work on the "K." Film footage indicators and exposure guides are standard with all Ciné-Kodaks. Ciné-Kodak Model K, $80; with carrying case, $91.50.



These accessory lenses are available for use with Magazine Ciné-Kodak and Model K: 15 mm. f.2.7 focusing wide-angle lens, 2-inch f.3.5 lens, 2½-inch f.2.7 lens, 3-inch f.4.5 lens, 4-inch f.2.7 lens, 4½-inch f.4.5 lens, and the 6-inch f.4.5 lens. The standard 1-inch f.1.9 lens is included in this group, at lower right. Individual adapters for Magazine Ciné-Kodak and Ciné-Kodak K permit swift and easy interchange of these accessory lenses. The Adapter for Magazine Ciné-Kodak is shown between the 1-inch lens and the focusing wide-angle lens.



Ciné-Kodak Model E is an outstanding value in the 16 mm. movie-making field. It is an excellent camera in every respect, offering simplified film threading, an unexcelled view-finder, in which one of the two film footage indicators is incorporated, three useful operating speeds, capacity for 50- or 100-foot rolls of all Ciné-Kodak Films, an excellent fixed-focus f.3.5 Kodak Anastigmat lens, and exceptional mechanical ruggedness. Its price is only $39.50.

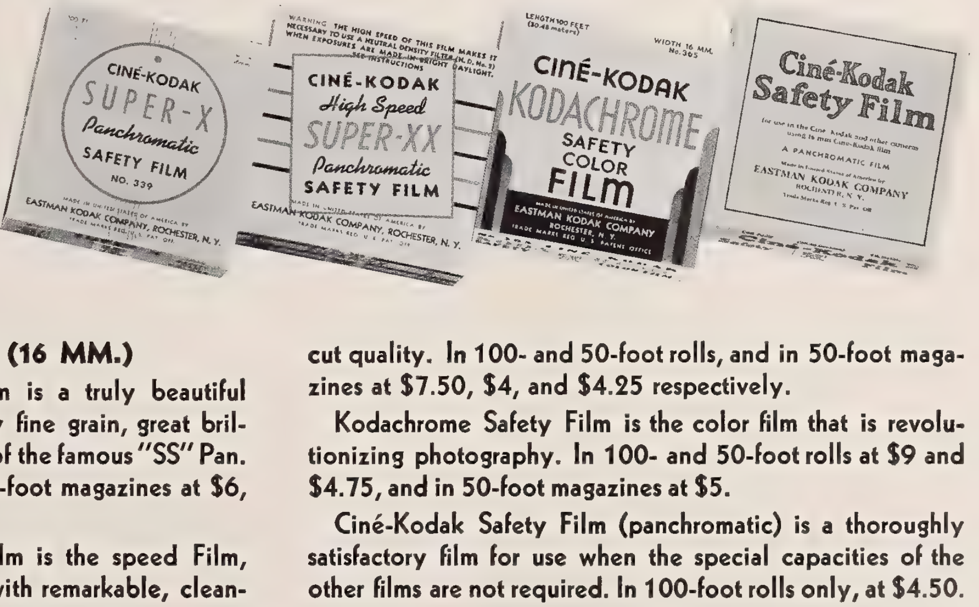
'll make better movies with a CINÉ-KODAK

WITH a Ciné-Kodak, movie making is the real pleasure it should be. For a Ciné-Kodak is so right, so logical and simple, that it frees you of operating worries. Your attention stays where it should be — on the scenes being shot.

The secret of operating ease, of course, is in skilful design and precision construction. In design, in mechanism, and in photographic ability, Ciné-Kodaks offer all that the most exacting movie makers can require. Plus operating ease.

Each of the three 16 mm. Ciné-Kodaks, the Model E, Model K, and Magazine Ciné-Kodak, has its own special capabilities. Your choice will depend on your individual movie-making ambitions.

Films


CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
NO. 339
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
CINÉ-KODAK
KODACHROME
SAFETY
COLOR
FILM
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Ciné-Kodak
Safety Film
A PANCHROMATIC FILM
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

CINÉ-KODAK FILMS (16 MM.)

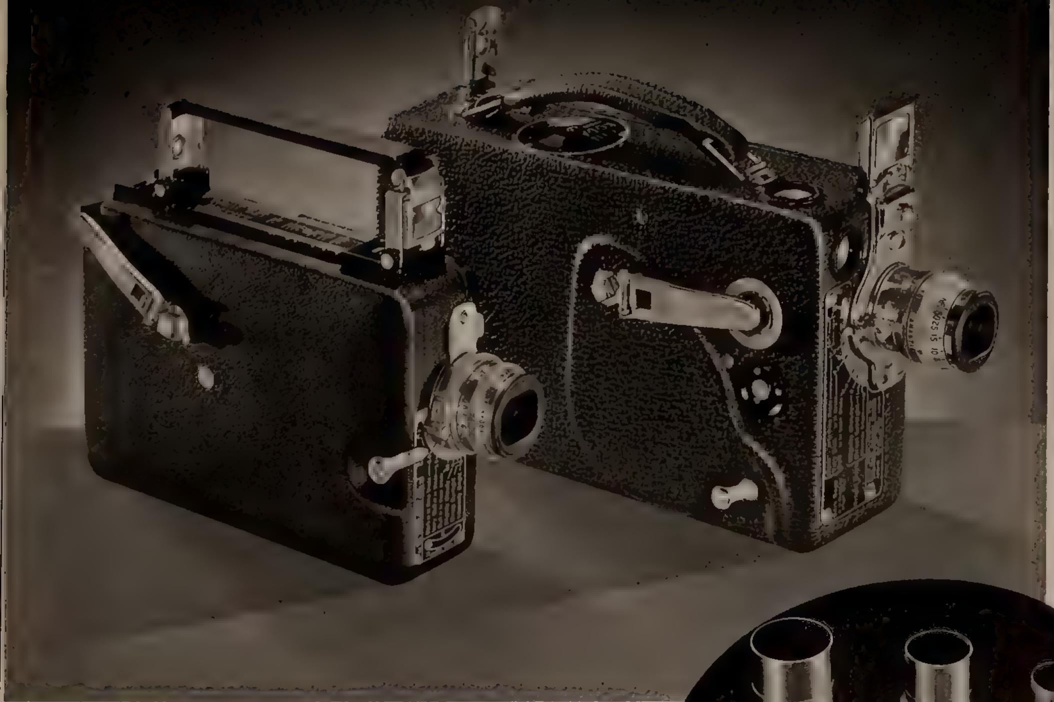
Super-X Panchromatic Safety Film is a truly beautiful black-and-white film, of exceedingly fine grain, great brilliance, and speed equivalent to that of the famous "SS" Pan. In 100- and 50-foot rolls and in 50-foot magazines at $6, $3.25, and $3.50 respectively.

Super-XX Panchromatic Safety Film is the speed Film, more than twice as fast as Super-X, with remarkable, clean-cut quality. In 100- and 50-foot rolls, and in 50-foot magazines at $7.50, $4, and $4.25 respectively.

Kodachrome Safety Film is the color film that is revolutionizing photography. In 100- and 50-foot rolls at $9 and $4.75, and in 50-foot magazines at $5.

Ciné-Kodak Safety Film (panchromatic) is a thoroughly satisfactory film for use when the special capacities of the other films are not required. In 100-foot rolls only, at $4.50.

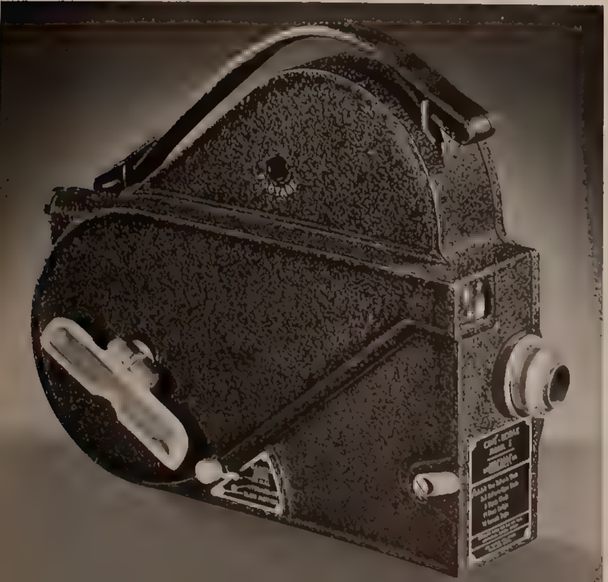
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



Magazine Ciné-Kodak, left, is so designed that you can load it, literally, with your eyes shut. You thread no film in the camera; you merely slip a magazine of film into place and close the camera cover—a three-second operation. Magazine Ciné-Kodak uses 50-foot loadings of Ciné-Kodak Film, both black-and-white and Kodachrome; it has three operating speeds, and its standard f.1.9 lens may be easily replaced by any of the seven accessory lenses—six telephoto, one wide-angle. Price $117.50; with standard combination carrying case, $130.

Ciné-Kodak Model K, right above, is, properly, one of the most popular of all movie cameras. It has 100-foot film capacity, two film speeds, two excellent view-finders, and its standard lens is the famous Kodak Anastigmat 1-inch f.1.9. Any of the accessory lenses shown at the right can be quickly and easily put to work on the "K." Film footage indicators and exposure guides are standard with all Ciné-Kodaks. Ciné-Kodak Model K, $80; with carrying case, $91.50.

These accessory lenses are available for use with Magazine Ciné-Kodak and Model K: 15 mm. f.2.7 focusing wide-angle lens, 2-inch f.3.5 lens, 2½-inch f.2.7 lens, 3-inch f.4.5 lens, 4-inch f.2.7 lens, 4½-inch f.4.5 lens, and the 6-inch f.4.5 lens. The standard 1-inch f.1.9 lens is included in this group, at lower right. Individual adapters for Magazine Ciné-Kodak and Ciné-Kodak K permit swift and easy interchange of these accessory lenses. The Adapter for Magazine Ciné-Kodak is shown between the 1-inch lens and the focusing wide-angle lens.



Ciné-Kodak Model E is an outstanding value in the 16 mm. movie-making field. It is an excellent camera in every respect, offering simplified film threading, an unexcelled view-finder, in which one of the two film footage indicators is incorporated, three useful operating speeds, capacity for 50- or 100-foot rolls of all Ciné-Kodak Films, an excellent fixed-focus f.3.5 Kodak Anastigmat lens, and exceptional mechanical ruggedness. Its price is only $39.50.

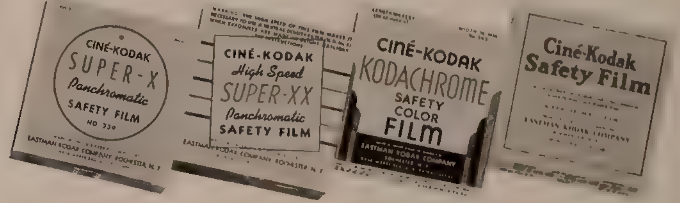
Yull make better movies with a CINÉ-KODAK

WITH a Ciné-Kodak, movie making is the real pleasure it should be. For a Ciné-Kodak is so right, so logical and simple, that it frees you of operating worries. Your attention stays where it should be — on the scenes being shot.

The secret of operating ease, of course, is in skilful design and precision construction. In design, in mechanism, and in photographic ability, Ciné-Kodaks offer all that the most exacting movie makers can require. Plus operating ease.

Each of the three 16 mm. Ciné-Kodaks, the Model E, Model K, and Magazine Ciné-Kodak, has its own special capabilities. Your choice will depend on your individual movie-making ambitions.

Films



CINÉ-KODAK FILMS (16 MM.)

Super-X Panchromatic Safety Film is a truly beautiful black-and-white film, of exceedingly fine grain, great brilliance, and speed equivalent to that of the famous "SS" Pan. In 100- and 50-foot rolls and in 50-foot magazines at $6, $3.25, and $3.50 respectively.

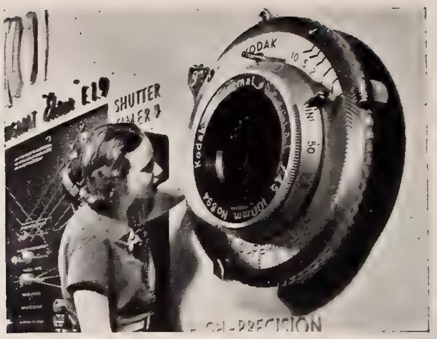
Super-XX Panchromatic Safety Film is the speed Film, more than twice as fast as Super-X, with remarkable, clean-cut quality. In 100- and 50-foot rolls, and in 50-foot magazines at $7.50, $4, and $4.25 respectively.

Kodachrome Safety Film is the color film that is revolutionizing photography. In 100- and 50-foot rolls at $9 and $4.75, and in 50-foot magazines at $5.

Ciné-Kodak Safety Film (panchromatic) is a thoroughly satisfactory film for use when the special capacities of the other films are not required. In 100-foot rolls only, at $4.50.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

NEWS OF THE INDUSTRY



Huge model of Kodak Supermatic Shutter at the New York Fair

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for filmer and dealer

Agfa Triple S A new 16mm. reversible film, of extremely high speed, was announced recently by Agfa Ansco Corporation, Binghamton, N. Y. The new emulsion, designated as Triple S Pan, is *four times* faster than Agfa Superpan reversible film, thus permitting photography under a much wider range of poor lighting conditions or with a much smaller lens stop under normal circumstances. In addition to its greatly increased speed, the new film is said to possess excellent qualities of fine grain and brilliant gradation. An anti halation backing, of the same type as that in all Agfa reversible films, is incorporated. The new Triple S Pan also has excellent latitude, and its use is especially indicated for interior work, for sports under unpredictable lighting conditions, for slow motion shots, for football games in the late afternoon and for other difficult subjects. It is available in fifty and 100 foot daylight loading spools and will be processed at any Agfa finishing station.

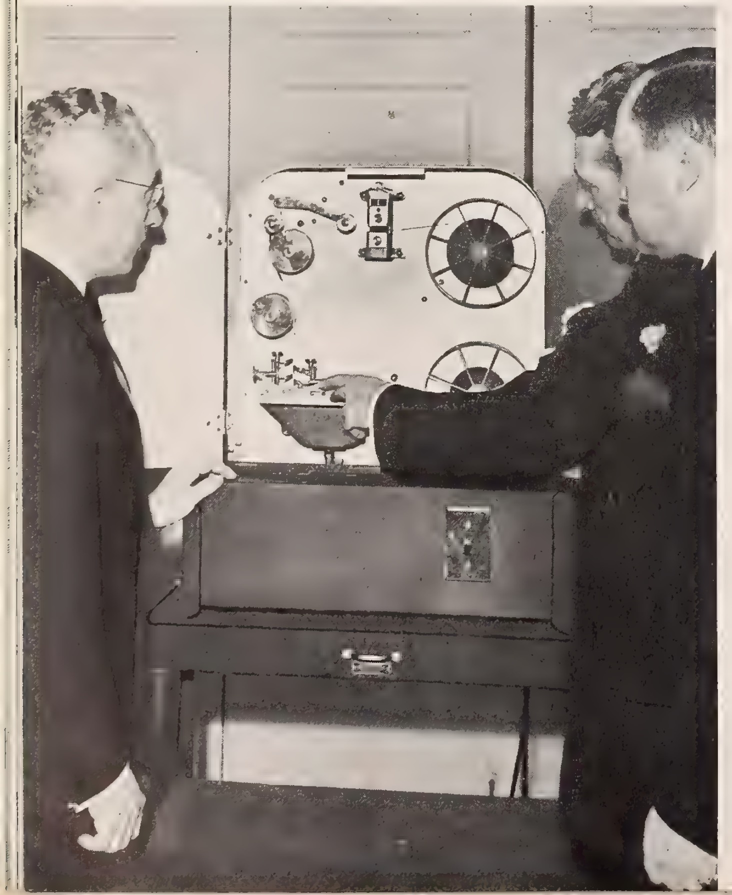
Hyper Cinor A new and useful lens accessory for 8mm. and 16mm. cameras is the new Bell & Howell Hyper Cinor attachment, which converts certain models of standard focal length lenses into wide angle objectives. The new accessory doubles the angle of the lens with which it is used, so that a field twice as high and twice as wide is included. The attachment can be had for the T. H. one half inch, *f*/2.5 lens, used on Filmo 8's, and for the T. H. one inch, *f*/2.7 or the B. & H. Lumax one inch, *f*/1.9 lenses used on 16mm. Filmo cameras. The unit has its own focusing adjustment, it does not alter the original speed of the lens and it may be screwed on and off quickly.

Another new item, of interest to users of Filmo magazine cameras, is the Direct Focusing Finder for Filmo 141 models. This slips into the camera in place of the magazine and provides, directly through the taking lens, an image magnification of ten times without parallax. A new focusing alignment gauge for the Filmo Turret 8 enables the user to center objects precisely with each lens, through the camera's critical focuser. The Filmo Tru-Pan tripod, recently announced, provides a light, well made pan and tilt head camera support for users of 8mm. and light 16mm. cameras. Complete information regarding all these items may be had from the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

Victor Add-a-Unit Schools, churches, organizations and like institutions desiring complete sound installations, both for projection, announcement and public address work, should investigate the new Victor Add-a-Unit system, recently featured by the Victor Animatograph Corporation, Davenport, Iowa. The basic unit is a 16mm. sound projector, which provides both a silent projection and a sound on film reproducing system with sufficient amplification for an average sized room. This outfit also furnishes microphone or disc record reproduction. The addition of another amplifier and larger sized speaker makes the same facilities available for auditorium service. If a Central Radio P. A. sound system is added, broadcasts, recordings and announcements may be relayed to as many rooms as desired. Other units may be added to extend the flexibility of the system still further.

New Tripod line A complete array of new tripods for movie and still work, covering a price range that will fit all requirements, is the Wesco line, made by the Western Movie Supply Company, 254 Sutter Street, San Francisco, Calif. Included are the Wesco Jr., a compact tripod of moderate price; the Wesco Special, with adjustable leg tips; the Wesco Duo, with special extension camera support which may also be inverted; the Wesco No. 90, with camera attachment screw controlled by a bakelite knob; the Wesco Cine De Luxe, a moderately priced movie tripod with pan and tilt head, rubber and steel tipped legs, sixty inch extension, removable camera plug, one hand control, chrome trimmings and other features. The featured item, how- [Continued on page 439]

Cliff



Automatic 16 film cleaner shown by Neumade Products

Movie tripods at the New York World's Fair

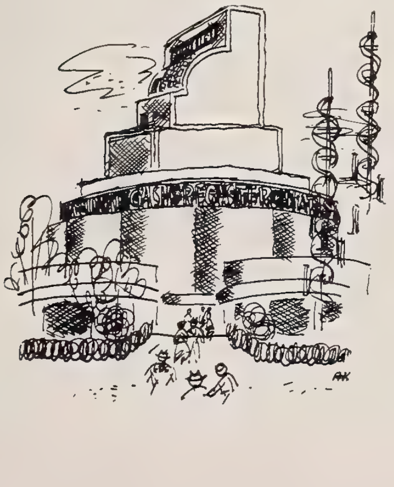
THE New York World's Fair announced in mid July that there would be no further enforcement of regulations prohibiting the use of tripods by movie makers. The regulations, adhered to because of contractual relations between the fair and the Official Motion Picture Photographers concession, were withdrawn actually at the request of the concessionaires, themselves, because of their desire to place no obstacles in the way of complete amateur recording of New York's mammoth exposition.

As matters now stand, no restrictions are placed on amateur cameramen, either movie or still, at the New York World's Fair, beyond those of so conducting themselves as to refrain from becoming nuisances, through disregarding the dictates of common courtesy. If any filmer or photographer forgets the rules of ordinary good manners, he may expect, as would be the case anywhere in the world, to be brought to account.

The Amateur Cinema League, in representing the interests of World's Fair cine visitors, was met by a most cooperative attitude from Fair officials and from the concessionaire involved. Contrary to some statements, the firm of Underwood & Underwood, official still photographers of the fair, was at no time a party in the discussion, nor did it request any ban on tripods or other photographic accessories.

In view of the very hospitable stand of the Fair authorities, it is incumbent on all movie makers to take particular care that, in using tripods and other accessories or in seeking advantageous camera positions, they do not trespass on the rights of others. Obviously, tripods set up in dense crowds are nuisances, just as is any effort to secure a special position by climbing on parts of structures, trampling on planting or breaking through police lines at spectacles. While it is clear that Fair officials welcome movie and still filmers, it is equally clear that the World of Tomorrow is intended to serve a much wider public than that interested in photography. Cameramen, therefore, should be most scrupulous in refraining from seeking photographic advantage at the expense of the rights of the general public.

The Official Motion Picture Photographers of the New York World's Fair invite amateur movie makers to use the top of their camera truck in filming the fountain show in the Lagoon of Nations at night. This provides the best possible viewpoint from which to shoot the fountain spectacle. To take advantage of this generous offer, apply two or three days in advance at the booth of Official Motion Picture Photographers in the Communications Building at the fair. Only a limited number of cameramen can be accommodated on top of the truck each evening, and the rule is first come, first served.



Summer waters

[Continued from page 415]

same reason. Here, there is the advantage of two subjects—the launch and the aquaplane—and, if you can commandeer a second launch, you can alternate viewpoints from the launch towing the board with medium shots made from the second launch alongside of the board. But, unless you want to go to a great deal of trouble, your footage of these prancing platforms just isn't going to click.

So there you are. When, this summer, the water sports call, don't answer them only with a dilatory long shot. Get in close, break the subject up, then put it back together in new and effective images. Try bringing home the savor—and the sunlight—and the sequence.

Train trails

[Continued from page 419]

to include a full view of the locomotive. I "panned" slowly down to the great drive wheels as the engine passed my camera. A few shots of the long line of cars followed; then I made a complete right about face to film the observation car leaving the end of the platform. This was followed by a scene of the train continuing on out through the yards, the shot ending with a fade out.

At the same hour, the following evening, I was on the train myself, and, at this time, I took a shot from the platform of the observation car as the train again left the station; this scene was later combined with the pictures taken the previous evening.

The *Continental Limited* leaves Vancouver at seven forty five in the evening, so that, aside from filming the departure of the train, there was not much more opportunity for picture taking that evening. However, the next morning found

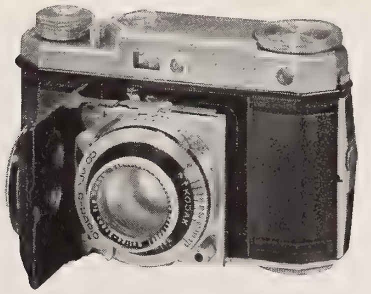
MOVIE MAKERS
Enjoy Taking "Stills" with This Finest of Eastman Miniatures

KODAK RETINA II
now only $120

THE superprecise construction... versatility...splendid lens and shutter equipment of the Kodak Retina II appeal to the movie maker who appreciates a "still" camera of outstanding merit. Kodak Retina II makes critically sharp black-and-white negatives under greatly varying conditions... negatives that yield striking enlargements. Too, it can be used for brilliant full-color transparencies on Kodachrome Film.

A Camera of Many Features

Kodak Retina II is equipped with an ultra-fast anastigmat *f*.2.0 lens, and Compur-Rapid shutter (9 speeds to 1/500-second). Has an accurate optical eye-level finder... automatic exposure counter and film-measuring device...depth-of-focus scale...body shutter release ...double exposure prevention device...built-in range finder coupled with focusing mechanism. Negative size, 1 x 1½ inches. New reduced price, $120, including field case. Ask your Kodak dealer.



Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

Announcing

A Series of Historical Epics Competently Produced Under Authentic Auspices

COLONIAL NATIONAL HISTORICAL PARK

(Jamestown—Williamsburg—Yorktown)

A Triple Shrine of History

1268 Ft. 16mm S.O.F. (Alois Havrilla) **$100**

• • •

Jamestown Re-Discovered

Current scenic aspects of the site, relics and memorials of the first permanent English settlement in America — costumed dramatization of the landing of the first settlers — field and laboratory archeological discoveries and research.

		B & W	Color
400 Ft.	16mm Silent	$25	$90

• • •

Colonial WILLIAMSBURG

(Restored)

An entire colonial city magnificently restored to its ancient character and appearance when, as capital of the Virginia colony and center of 18th century culture, it knew its greatest glory under British sovereignty.

		B & W	Color
400 Ft.	16mm Silent	$25	$90

• • •

YORKTOWN

Part I — Approach to Historic Yorktown

Lovely vistas along the scenic Colonial Parkway —current aspects of the colonial village, original and restored—baronial estates—the British occupation of Yorktown.

Part II — Yorktown Besieged : : Surrender of Cornwallis

The restored battlefield fortifications and armaments—costumed dramatization of the siege of Yorktown and the surrender of Cornwallis.

		B & W	Color
Each 400 Ft.	16mm Silent	$25	$90

WALDO E. AUSTIN

Designer & Producer of Non-theatrical Films

YORKTOWN, VA.

- - FLASH - -

A new remote control for your Bell & Howell 8mm Movie Camera.

Write to the—

Deseret Book Company

44 East South Temple Salt Lake City, Utah

5000 CASES

for all makes of Cameras and Projectors at sensationally slashed prices. Also Screens, Cameras . . . in fact, all Photographic accessories now being sold at wholesale prices. If it's a case, specify make and type of your Camera. Buy direct and save.

Send TODAY for FREE Bargain List

WHOLESALE CAMERA SUPPLY CO

41 Union Sq., Dept. M3, New York City

Paillard-BOLEX on CREDIT

World's Finest 16mm and 8mm Motion Picture Cameras

ONLY $64.50 DOWN

12 Months to Pay

Enjoy the finest advantages of "professional" cameras—fades, superimposition, lap dissolves, animation, slow motion, etc. Get terms to suit you, as little as $21.41 a month. BOLEX cameras are complete, there are no costly "extras" to buy. F/1.5 lens and carrying case. With Leitz Hektor Rapid F/1.4 lens, $20.00 additional. Write for details to Dept. MM-8.

Trade In Your Old Camera—Liberal Allowance

FORDHAM ELECTRIC CO., INC.

2563 Webster Ave. New York City

(One-Half Block No. of Fordham Road)

us high up in the Canadian Rockies, snow capped peaks towering above us, and the train rolling smoothly along the shores of blue mountain lakes. During the second day, from the rear of the train, I took many scenes of lakes and mountains, of crossing over bridges and of disappearing into the darkness of tunnels. Oil burning locomotives are used on this particular mountain division of the Canadian National Railways, so that there was no smoke nor cinders to bother me when filming from the open platform of the observation car.

After a screening of these shots, I often am asked how I managed to secure such remarkably steady pictures from a moving train. The answer, of course, is the use of a tripod, with which I took all shots looking back along the swiftly receding right of way. However, rock steady pictures can be taken from a moving train even without a tripod. Brace the camera firmly against the side of the car, and you will have scarcely more camera movement than if you had used a tripod. I followed this method in filming the locomotive going around a bend. I stood on the observation platform and pointed the camera forward, holding it firmly against the side of the car. At no time did I hold the camera in my hands without additional support, for here, and here alone, is the answer to unsteady pictures taken from a train.

Hundreds of feet of film are shot from trains, with the camera held in the hand, on the theory that the body absorbs all shocks and motion imparted by the movement of the train. This theory is not only entirely untrue, but, in absorbing the actual shocks of a moving vehicle, our bodies sway and weave against the movement, and we pass to the hand held camera considerably more motion than the moving train could possibly produce.

Because of the location of my picture taking activities last summer, my railroad sequence was planned and executed almost entirely in the Rocky Mountains of Canada. I found my own requirements best suited for the picture I wished to make in these particular surroundings, but a railroad sequence need not, by any means, be patterned after my experience. Amateur movies are personal things, and there are no set rules, nor should there be.

If one does enjoy filming locomotives and trains, he may choose from an infinite variety of possibilities. One might prefer to make a study of only certain phases of railroading. One movie maker produced a picture devoted to the care and inspection given to locomotives after each run; another made a cinematic study of the arrival of a train at a station and its departure. The picture covered no other ground, but the unity of subject matter allowed a fascinating cinematic treatment. Electric trains appeal to a great many, and those who live in the New York, Philadelphia and Washington areas have every advantage of shooting these modern monsters as they glide almost silently along the glistening rails. However, if sound is to be added later, with the use of the double turntable, the steam trains offer by far the best possibilities for sound effects, because of the existence of remarkable recordings of trains under all possible circumstances.

When shots of trains are finally combined in one reel, or in one full sequence, and are presented with the accompaniment of sound effect records on a double turntable outfit, the home screen suddenly becomes alive with action and sound.

When you vacation in distant parts of the country, my advice (admittedly partial, for I am a railroad enthusiast) is to travel by train. You will enjoy the modern luxury of travel that only the railroads of the United States and Canada can provide, and you can film in comfort a picture that, properly edited, will make your reputation as a movie maker. You will be surprised at the number of requests you will receive to screen "those films with the railroad shots."

Filming California's park

[Continued from page 417]

last shot might be saved to use later as the final scene.

Waterfalls offer real interest; the three most important are the Bridal Veil, Yosemite and Vernal falls. The first two may be filmed from various angles, through trees and framed by branches of forest pine. The falls abound in pictorial composition, and it is not unusual to find rainbows in the heavy mists.

After sequencing the different approaches to Bridal Veil Falls, I made a final shot, beginning at the top with a little sky, then slowly tilting down to the base where the spray formed an effective finish.

It is best to film Yosemite Falls around noon, as the light then is directly on them, and most interesting results are obtained by including several distant shots, as the falls are very large, with two drops. The upper fall is 1430 feet; the middle cascade is 910 feet and the lower fall is 320 feet. From the floor of the valley to the top of the falls is 2965 feet.

All this information is found on a well lettered sign conveniently placed near the road by park authorities. The sign itself is worth filming and helps to identify Yosemite Falls to those who will see your picture but have never visited the park.

It is easy to film the upper fall in one view, and it is no problem at all to film the lower fall in one view. But, to picture the greatness of Yosemite Falls, it is necessary to show the upper body of water and then to tilt slowly down to the base of the lower. From here, one can move close to the base and film the terrific spray from behind and around the rocks. It is difficult to do this without a lens cap, to be taken off at the exact moment of the exposure. My wife was, here, a most useful assistant in protecting the lens and removing the cap speedily when the spray was temporarily deflected by the breeze.

It is out of the question to use a tripod here, and I experienced some difficulty in getting the shot I wanted. However, I followed the spray downstream and then sequenced scenes of a river rushing away, showing the flowing action of the water. I was soaked, the equipment was drenched, but the results were worth all the trouble. Running the picture later, warm and dry at home, I forgot the freezing, icy waters I fought to capture those lovely effects.

Waterfalls are by no means the only good shots available. There are certain peaks and domes, important to the complete picture of Yosemite Valley. These are the Cathedral Spires on the south rim, the Three Brothers, Sentinel Rock, Sentinel Dome, Half Dome and El Capitan. The time of day to film depends entirely on lighting conditions, varying with the seasons. Since the peaks rise high above the floor of the valley, light strikes them at different times of the day, so you can choose your scene.

Now, I decided, was the time to leave the scenery for a little action and human interest. Traveling through the park, I found innumerable shots to brighten the film. In the winter, there are skating, skiing and other snow sports, and during the spring and summer there are the usual visitors and the wild animal life. I opened my animal shots with a title appropriate to the glimpses of bears, deer, chipmunks and birds. It is best not to attempt to feed the bears, as this may be dangerous.

Here I found that I must be prepared to film what I could, when and as best I could. A telephoto lens is not needed for the bears, as they are not dangerous except when molested. It is easy to shoot them playing, climbing trees, rolling about or coming toward your lens, smelling for sweets. In fact, I set my camera and tripod up near them and shot as I found them.

Deer, as a rule, feed in the late afternoon. At times, a telephoto is needed, because they are fleet of movement and, if the camera disturbs them, they wander off before the picture is completed. They are quite tame, nevertheless, and often will come close to the filmer. I found the chipmunks by far the best performers. A little food brought them

"I've used only Westons for years but the Master tops them all" says: DMITRI KESSEL

WESTON
Master
EXPOSURE METER

"The new MASTER gives the professional and critical amateur a new and far more useful tool for correct exposure determination," says Mr. Kessel. "It has WESTON accuracy, plus extremely high and low ranges, so that accurate settings can be obtained under very faint light as well as in the brightest light outdoors. The limited viewing angle, too, is highly desirable, for it keeps out all side lights when making critical shots. But the *accuracy* of a meter is most important; and you might be interested to know that for years I've relied solely on WESTON readings." » » » See the MASTER at your dealer's today, or write for literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

At home—or at either of the Fairs—your movies are a permanent record of the happy days of your life. Be sure that their permanence is enhanced by Beauty and brilliant projection. It is easy—simply load your camera with Gevaert 16 mm. or double 8 mm. films

16MM REVERSAL FILMS
PANCHRO SUPER REVERSAL
50 ft. $3.25
100 ft. $6.00
PANCHRO MICROGRAN REVERSAL
50 ft. $2.50
100 ft. $4.50
ORTHO REVERSAL
50 ft. $2.50
100 ft. $4.50

Gevaert

DOUBLE 8MM REVERSAL FILMS
PANCHRO SUPER REVERSAL $2.25
PANCHRO MICROGRAN REVERSAL $2.25
ORTHO REVERSAL $2.00
The above films are 25 feet long, 16mm. wide and "pre-scored" enabling the user to separate the film into two 8mm. lengths.

Convenient processing stations all over the world insure prompt reversal service. No additional charge for processing. Return postage prepaid.

The GEVAERT COMPANY of AMERICA Inc.
423 West 55th Street, New York
Philadelphia · Boston · Chicago · Los Angeles · San Francisco
In Canada: GEVAERT (CANADA) LIMITED • Toronto · Montreal · Winnipeg

GET OUT of the "Snapshot Class" with a Rolleiflex Camera

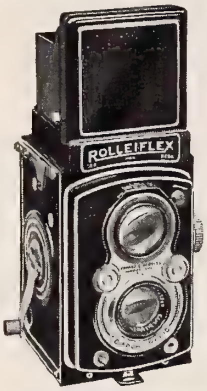
A sharp, well-composed picture every time you click the shutter

LET a Rollei camera show you how easy it is to make pictures you will be proud to show your friends and enter in exhibits or contests. With a Rollei, you see each picture in actual size *before you make it.* You get 12 negatives in the practical, popular 2¼ x 2¼" size on a roll of standard 120 (or B2) film. They're sharp enough to enlarge to *any* size. But even inexpensive contact prints are large enough for the album.

Ask your dealer to show you genuine Rolleiflex and Rolleicord cameras. There are 5 different models reasonably priced from $57.50 up.

If your dealer cannot supply you with literature and full information, write: Dept. 198

BURLEIGH BROOKS
INCORPORATED
127 WEST 42nd STREET NEW YORK



PROFESSIONAL 16MM. PRINTERS
Developing Machines Lite Testers
Laboratories Write for Details
FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

SERVICE & REPAIR
On All Movie
CAMERAS—PROJECTORS
SOUND SILENT
Call Circle 6-0445
World Film Enterprises 630 Ninth Avenue New York, N. Y.

BING CROSBY

ENTERTAINMENT 16MM SOUND ON FILM EDUCATIONAL

Latest Releases in
16 MM. Sound - on - Film
I SURRENDER
ONE MORE CHANCE
• TWO REELS •
$45 Net

1200 subjects available for rental or sale to home users. Send for catalog.

WALTER O. GUTLOHN, Inc.
35 W. 45th St., Dept. M-8, New York

right to the front and, by squatting down with the camera, I could picture them eating.

The best shots of birds are at Camp Curry, where remains of food are plentiful, and many hued birds drop down from the trees for provender. Here, a telephoto is absolutely essential. For added human interest, I borrowed the two and a half year old son of a friend and used him as a "running gag." Little Daryl watched the birds and the chipmunks and threw crumbs to them. Still later, I brought him in looking at a bear in a tree. As the bear came down, the child turned and ran. The final scene of this sequence showed the child peeking from behind a tree, a good distance away, and gazing at the bear. A smile of satisfaction on Daryl's face shows that he is safe from harm.

One of the prettiest scenes filmable, in all Yosemite, is Mirror Lake. This must be taken early in the morning. I arrived about eight o'clock to take a reading of the reflection of Half Dome in the lake, which is indeed beautiful with dawn breaking over the horizon. I suggest several different readings, because the shot is too beautiful to miss by improper exposure. Climbing the rocks, I shot the reflected mountain and the rim of the lake, with its walk for visitors, adding reflections of those who look into the lake. After this scene, I filmed the water, showing the opposite bank and one or two of my party, as they stood contemplating the clear depths. The results, if the exposure is right, are most gratifying.

A trail to Vernal and Nevada Falls is well worth taking. It is about a half hour's walk up an easy grade and offers good scenes all along the way.

Vernal Falls are easily approached after one or two distant shots from the road and bridge. Here, I found lap dissolves to be quite effective, for each scene melts into the next with a smooth continuity. I sequenced them and followed, crossing the bridge and taking a short path up to the falls. The mist was heavy and the water was cold, but the picture of the massive falls directly within arms' reach, with the varying greens and whites and the beautiful blue of the background, was excellent.

It was necessary to tilt down to the base of the falls, after which come the rushing waters of Merced River. From just below the bridge, it is possible to climb down among the rocks and to film the water as it leaps over crags and boulders and races to the valley below. At Happy Isles, the river divides and is filmable from several angles. A few back lighted scenes are extremely effective here, especially when dogwood is in bloom along the banks.

I was now ready for the drive to Glacier Point, forty minutes through beautiful country to the southern rim of the valley. Here, indeed, is Yosemite at its best. As Glacier Point is high, and the scenes are mostly distant ones of the valley, now is the time to be frugal of film. It is necessary to beware of the distant haze that comes creeping in to spoil your shots. I found a haze filter helpful.

An effective opening scene can be taken from the inn, where there are windows on the second floor that give an excellent view of both Nevada and Vernal Falls. I shot these through a window, opening the scene by raising the shade and following with another view of the same two falls from the porch of the inn, showing a few huge trees in the foreground.

Half Dome can be filmed from Glacier Point, and, to give some idea of depth, I had my wife looking across at it. Otherwise, it would have appeared artificial, like the projected backdrop of a stage setting.

I now moved to a point near the overhanging rock, directly across from Yosemite Falls. Using the one inch lens, it was possible to frame the overhanging rock and a portion of the lower Yosemite Falls drop, together with a portion of the upper falls. By tilting upward slowly, I ended the picture with a fade out showing the entire upper Yosemite Falls, the overhanging rock and a portion of the distant sky.

It was a job, but it also was a thrilling experience, for Yosemite is a photographic utopia.

Your first Fair day

[Continued from page 420]

The light doesn't bounce back at you, but rather upward. You can get several buildings in color at *f*/1.9, but far more require half speed to produce much of an image. And, if you can hand crank at even slower speeds, do so. The more you can give these buildings, with either black and white or color film, the more you will get. You can't very well overexpose them with a movie camera.

Then, on your second day at the fair—by which time you will know that the Amazon Village, for example, is nowhere near the Coronation Scot over in the Railroad Exhibit—you can go to town on the indoor stuff.

And are there things to film indoors! I don't know but that there is more film fare under artificial light than there is in daylight—things you never expected to find and to film.

A great many of the buildings are lighted well enough indoors for color movies at *f*/1.9 with the artificial light film — Goodrich, General Motors, the Beech-Nut circus and Westinghouse, for example. And almost every building has one or more miniature exhibits within it that just beg for color film. The Federal building crawls with them — dioramas, they're called—and they are perfect at *f*/1.9, half speed. The brightest phase at the Edison City of Today is fine at regular speed. So is that "knockout" Futurama of General Motors. And there's a puppet show over in the Business building which, if you get up really close, makes an ideal full screen stage shot. You don't even need *f*/1.9 for some shots.

Then there's a large group of indoor subjects which calls for supersensitive film. Lump under this heading the indoor scenes not quite as bright as the ones I've mentioned. Unless the buildings are purposely darkened for effect, such as the entrance to the Electric Utilities building, just about all the rest are easy for supersensitive.

Yet under another, or Super-XX, heading, you can mark down for *f*/1.9 anything that you can see—no matter how dim. The inside of the Perisphere, for example, is pretty spooky. But you can get it with Super-XX. And the outside of the Trylon and Perisphere is really ghostly at night. But this fast film will capture this, too. At *f*/1.9, Super-XX sees everything you do.

Over in the Amusement Zone, there's a flock of things to film in the concessions. But the lights change so much that it's difficult to give definite exposure information. But, if you've done the rest of the fair first, you'll be able to judge exposures pretty well by this time and should encounter little trouble. Cameras are apparently welcome everywhere.

One thing this division of filming activities will necessitate is, of course, a bit of work over a splicing block. But, believe me, this will be far less confusing than trying to film everything at once at the fair.

Don't, by the way, make any shots from buses, those gaudy "choo choos" with the fancy horns or the little electric "go buggies." They may appear to ride smoothly, but I can remember the Fair when it wasn't a fair! The result of its past is that the roads and walks have settled a bit here and there, producing unsettling results on the screen.

Oh, yes—so you don't lose any sleep over the darn thing—that animated ball bearing which goes leaping around the world in the Hoover vacuum cleaner exhibit *isn't* on a string and it *isn't* magnetized. I know. I grabbed it as it went by. It has just gotten into the habit of going pupp . . . pupp . . . pupp . . . urssup . . . pupp . . . pupp—and I guess there's nothing much we can do about it.

Let's see the pictures

[Continued from page 421]

throughout the New England exhibit.

In keeping with the forward looking theme of the fair are the motion pictures to be seen at the television exhibit in the RCA building. Here, 16mm. films make their bow in this field of the future, as 100 foot lengths are televised to thirteen various receivers. Frank E. Gunnell,

DU PONT
100 FOOT DAYLIGHT LOADING
16 MM
REGULAR PAN

CARL K KELLY

Now is the time to use
DU PONT REGULAR PAN

Its sparkling contrast captures all the natural brilliance of a beautiful summer day. Its speed outdoors fits the range of your lens. Bright scenes take your smallest opening. Regular Pan is fully panchromatic, has wide latitude, and is a non-halation film. A complete exposure guide accompanies every roll For your next roll of black and white movies use Du Pont Regular Pan. Its. economical price ($4.50 per 100 feet) lets you give each scene the full length of film it requires.

DU PONT FILM MANUFACTURING CORP., INC. 9 ROCKEFELLER PLAZA, NEW YORK, N. Y.
DU PONT FILM
Puts Sunshine in Your Movies

Membership
in the
Amateur Cinema League
will bring you—

★ MOVIE MAKERS . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

★ Technical consulting service . . . Any league member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.

★ Continuity and film planning service . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

★ Club Service . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

★ Film review service . . . You may send films to the League for criticism and review.

★ MAKING BETTER MOVIES . . . This is a 241 page illustrated handbook on the basic principles of movie making. Written in clear, non technical language, it gives directions for every step in filming.

★ Booklets and service sheets . . . These are available to all members. Booklets are sent automatically, as published, to members who request them. Booklets now current are:

Color filming—27 pages, *illustrated*
Titling technique—32 pages
Featuring the family—34 pages
Lighting personal movies—37 pages, *illustrated*

★ Equipment service . . . The League aids members in locating new equipment.

★ Film Exchange . . . A member may list his films for temporary loan among other members and will receive in return a list of films offered by other members.

★ Special services . . . in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individually prepared film plans and continuity outlines. These charts are supplied on request to members only.

$5 a Year

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Ave., New York, N.Y.

LIKE TO GO ON THIS SUMMER'S VACATION *again in 1960?*

Preserve the once-in-a-lifetime movie shots you're going to take this summer—at the seashore, the mountains, the Fairs. Enjoy them again—years from now! Store your films in one of these all-steel chests.¶Humidors and reels of heavy weight aluminum, fit any machine—8 mm.—200 ft. capacity; 16 mm.—400 ft. capacity.

8 mm. Chests		
CA9900	6 reel capacity	1.98
CA9901	12 reel capacity	2.55
16 mm. Chests		
CA9902	6 reel capacity	2.29
CA9903	12 reel capacity	3.25
CA2463	8 mm. Reel	29c
CA2465	8 mm. Humidor	29c
CA2464	16 mm. Reel	39c
CA2466	16 mm. Humidor	39c
(Include postage)		

SPECIAL OFFER! For a limited time only, a 1 oz. bottle of Film Cement at the "give away" price of 5c. Send coupon at once, enclosing coin or stamps.

AND GET our new FREE 1939 Camera Catalog. More than 40 pages of extraordinary buys—everything in photography. Tear out and mail this coupon NOW

LAFAYETTE CAMERA CORPORATION

SALES OFFICES IN
NEW YORK 100 Sixth Avenue
ATLANTA 265 Peachtree Street
CHICAGO 901 W. Jackson Blvd.
BOSTON BRONX
NEWARK JAMAICA

Rush FREE 1939 Camera Catalog No. 77 ☐
I enclose 5c for 1 oz. bottle of film cement ☐

NAME .... PLEASE PRINT
ADDRESS ....
CITY.................. STATE..................

Free! ★ NEW CAMERA CATALOG

LAFAYETTE CAMERA CORP.
Dept. 64H9—100 Sixth Ave., New York, N. Y.
PASTE COUPON ON PENNY POSTCARD

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

CAMERAS ON CREDIT

HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.

CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

Let Our Genuine
KODACHROME TITLES
Enhance
YOUR COLOR FILMS

We have been making these titles regularly since the inception of Kodachrome.

Our titles were chosen for the Official Color Motion Picture produced by the Official Motion Picture Photographers of the World's Fair.

Standard printed titles, white letters, $1.25 each. Also custom made hand-lettered titles with beautiful color backgrounds or borders, $3.50 and up.

Let our special department edit and title your World's Fair films.

Information upon request.

HORNE
MOVIE SERVICE
342 Madison Ave., New York City

ACL, of Staten Island, N. Y., is represented by five films, one of which will be projected every hour during the day. The demonstration of a television camera enhances the photographic interest of this exhibit. The Amateur Cinema League has cooperated with RCA engineers in gathering films suitable for television experiments.

The Petroleum Industry is represented, with one of the most amusing commercial films at the fair. It is a musical talking picture in color, acted entirely by animated puppets made of rubber, and is shown in a large theatre dominated by a thirty by forty foot screen. Titled *Pete Roleum and His Cousins*, the picture is amplified by an off screen marionette show.

Equally amusing is a specially produced Walt Disney Technicolor film, titled *Mickey's Surprise Party*, offered by the National Biscuit Company in Food North. Walter O'Keefe, comedian, acts as master of ceremonies for the film and is the featured commentator in a second picture devoted to the company's products. These two make up a fifteen minute program presented continuously in an air conditioned theatre holding 266.

Two other luxurious theatres may be visited, one of which lures by its perfumed scent and the other by its pocketbook interest. The first is in the Maison Coty building where a continuously projected movie demonstrates the Air-Spun process for refining face powder. The second is in the Household Theatre located in the Consumer Interests building, where the Household Finance Corporation features films dealing with family financial matters in typical homes of today.

In a lighter vein is a comedy, called *I'll Tell the World*, exhibited by the Macfadden Publications. The film was produced in Hollywood and includes a cast of Jed Prouty, the Mauch Twins, Frank Albertson, Betty Ross Clarke and Patricia Murray. It will be shown every half hour in a 300 seat theatre in the Communications building.

The Metropolitan Life Insurance Company leans more to the serious side in presenting three films, one of them in color. They are titled *The New Day*, a story of the campaign against pneumonia; *Men Against Microbes*, an episode in the story of man's fight against communicable diseases; *Once Upon a Time*, an animated cartoon preaching street safety. The Aetna Casualty and Surety Company also shows sound movies explaining safety devices.

Johns-Manville, a leading building materials manufacturer, illustrates the uses of their products in three talking pictures: *The House that Ann Built*, *These Hot Summer Days* and *Heat and Its Control*. Also in this company's building are some still architectural photographs which rate among the best.

The City is a very important four reel film portraying the problems of a modern metropolis and how they are solved. It was produced by Pare Lorentz, creator of *The River*, and it is shown as a part of the science and education focal exhibit in the Science and Education building. Here, also, are some still shots of various phases of science which will bear study.

Other exhibitors to present movies include Gas Industries, Inc., National Dairy Products, Lucky Strike, Olson Rug Company, United States Steel Corporation, Yale & Towne Manufacturing Company, the Bakelite Corporation and Planters Nut and Chocolate Company.

General Motors are showing a collection of short industrial films on four separate screens, two of which are for 16mm. projection, with high human interest in the Casino of Science, a section of their exhibit.

Chrysler has made movies a part of its main show, by displaying a motion picture of the history of transportation, which is shown in conjunction with the rocketport. Excellent still photographs have been built into the Ford exhibit, especially that section of it in which actual manufacturing processes are shown. The Maritime building also contains many still studies.

Foot weary or finger weary from filming, the photographer may be sure of more than a rest in these cinematic and photographic exhibits. Whatever his choice, the subject matter is interesting and the technique is of the best. The cost is nothing, for all these shows are offered free of charge.

Travel titles

[Continued from page 416]

They stole the punch of each sequence by forecasting exactly what was to be seen next but they did not tell why the beaver came into the picture; they did not tell why the Bow River Valley was shot from 9000 feet; they did not tell why a beautiful picture of Mt. Robson came before a scene in a horse corral. In the latter case, I had simply left it to the intelligence of the audience to divine that we were saddling up to get to the mountain.

Actually, my titles were still picture labels. They would have been adequate for an album of isolated scenes; they were not at all right for scenes meant to follow each other in related sequence. They would not have been right even for a group of "stills" illustrating a travel article.

Like many another movie maker, I had depended on the action in the pictures to carry the continuity, but, comparing my films to a book, I saw that even action in proper sequence does not necessarily convey the continuity to anybody unfamiliar with the material shown.

I can conceive of a very carefully planned travel movie without titles; I have seen one which was virtually without titles. It was a work of art of the highest order. But, mainly, we have to shoot and run; we have neither the time nor the opportunity to work out *all* of the detailed transitions throughout a film. Thus, the burden of the story must be divided between the titles and the scenes. And, where transitions are inadequate or absent, the weight falls heavily on the titles.

Also, in travel pictures, where one is dealing with experience outside the humdrum of everyday, the titles must amplify the pictures a little. Perhaps the nearest I can get to describing their proper function is to say that they should be explanatory. Not too explanatory, though, for a movie top heavy with titles is worse than one with no titles at all. The explanation should be limited to the information necessary for the audience to understand the pictures.

A concrete example will show better than anything else the difference between poor and good—or, at least, better—titles. Suppose we take the photographic record of a trip from Jasper Park Lodge to Maligne Lake, a trip such as dozens of amateurs have shot casually as they went along, without any plan in mind and without any propensity to take extra care with their pictures.

The titles in column A are merely labels. They foretell exactly what the audience is going to see, yet they do not adequately connect the sequences. The titles in column B avoid these faults, for the most part, and represent an effort to include sufficient explanatory material to tie the picture together, and they contain references which supply transitions from one group of scenes to another. Beneath the two titles, in each case, is a short description of the scenes that would follow.

A	B
Label titles	Explanatory titles
Leaving Jasper Park Lodge.	*Dawn is the time to leave Jasper Park for Medicine Lake.*

1. A car drives up to Jasper Park Lodge. Mary and John get into the car. The car drives off. Shots along the route follow.

At Medicine Lake	*Transport up the lake is simple but suitable.*

2. Mary and John, with Medicine Lake in the background. They walk down to the wharf, speak to the boatman and get into the boat.

Going up the lake.	(No title necessary. Title 2 has covered this, and we already know that they are going up the lake.)

3. Shots of the lake taken from the boat, showing boat, boatman and Mary or John in the foreground.

Lunchtime	*Lunch was ready for them in the cabin at the lake's head.*

4. Scenes of Mary and John, eating their lunch in a log cabin.

Getting the horses ready.	*And a pack train from Maligne was waiting outside.*

5. Shots of horses; the wrangler tightens a diamond hitch on a pack horse; he saddles a pony.

Starting off.	*Thus began fourteen miles of splendor.*

6. Mary and John mount their ponies, and the pack train moves off through the forest. Scenic views from the trail.

A bear.	*Friends of the forest greet the riders along the trail.*

7. Short picture of a bear.

A ground squirrel.	Covered by Title 7.

8. Shots of a ground squirrel.

A deer.	Covered by Title 7.

9. Picture of a deer making a hasty exit.

Maligne Lake.	*At the end of the trail lay beautiful Maligne Lake.*

10. A sequence of Maligne Lake.

Most of us have movies somewhat like this, and the shots in them may be among our best. But, just good pictures are not enough to make a good movie.

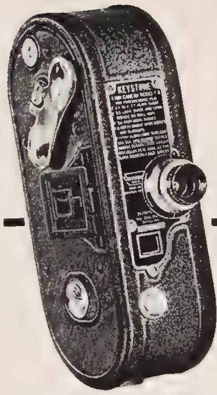
The scenes must fit together, and the continuity must be such that it can be understood easily by the audience. For that, one needs adequate titles. The completed movie should be like a picture book; it should tell a story to anybody who happens to see it, and no verbal explanations from the movie maker should be required. Everything that your audience needs know should be on the film itself.

Niagara sequences

[Continued from page 422]

falls produces some highly effective scenes, but it must be done when the wind is blowing away from the rocks and toward the falls. Otherwise, the spray makes it impossible to use the camera at all.

Next, I came back up on the elevator and began filming people looking over the rails at the falls. One cannot obtain full face shots of the spectators from any point that I know, but must be content with a side face view taken



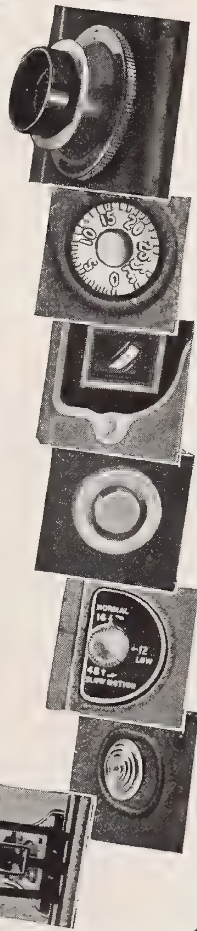
KEYSTONE

The Profitable
FAST SELLING
8MM. Movie Camera
FOR COLOR!

This handy little 8MM movie camera has unusual features, marking it as the best value of the year. Perfect for color or black and white.

POCKET SIZE CAMERA

Model K-8
At New Low Price $26.50



Exclusive film economy. Uses Agfa single width or double as well as standard double-8 black and white or Kodachrome.

Lens interchangeability. Wollensak No. 2 f/2.7 or telephoto.

Audible and visual footage indicator. Audible signal, sounds at each foot of film.

Direct vision optical view finder.

Exposure start button. Located in front of the camera.

3 speed control. Quickly adjustable for normal, low or slow motion.

Motor lock, for continuous operation.

Auxiliary view finder for telephoto.

Write for General Catalogue of 8 and 16MM Cameras and Projectors

KEYSTONE
MFG. CO.
288 A Street
Boston, Mass.

HAVE A
SPEEDY
MOVIE LENS
• FOR 8 MM • FOR 16 MM

Thrilling movies made at dusk—or in dimly lit interiors—woodland scenes—gorgeous! But you need an ultra-fast lens. Here it is—Wollensak's Cine Velostigmat*. Plenty reserve speed to conquer adverse lighting. Ideal for color movies. Economical, too! In 1" and 2" focus f1.5 for 16 mm; and ½" focus f1.9 for 8 mm.

Write for FREE BOOK!

*Reg. U. S. Pat. Office

WOLLENSAK OPTICAL CO.
506 Hudson Ave. Rochester, N. Y.

WOLLENSAK

WORLD OF TOMORROW

THE WORLD of to-morrow will think more of the films you take today if you use TITLES BY PARK CINE

NEW 1939 CATALOG
is now ready. Write for your free copy.
PARK CINE LABORATORY
120 West 41st St. New York

WELTUR
Takes the guesswork out of candid and miniature photography. Gives you every needed feature for fine pictorial, portrait or speed work. Picture size 1⅝x2¼—16 on or 2¼x2¼—12 on No. 120 film. Coupled single view range finder. High speed lenses and shutters. See Weltur at your dealer or write for Catalog No. 639.

Burke & James, Inc. 225 W. Madison St. CHICAGO, ILL.

from a position along the rail. However, these shots are worth while, because, since Niagara has a world wide reputation, usually you will find all kinds of interesting travelers there. The day I was there, a group of Chinese in native costumes were spectators at the rail.

Crossing the foot bridge at Prospect Park brings one to Goat Island, and a short descent down a flight of stairs leads one to Luna Island. This little island separates the American Falls from the Bridal Falls and offers a magnificent viewpoint for scenes of both, as well as for a fine distant shot of the mist shrouded Horseshoe Falls.

At the rail on the edge of this little island, one may select hundreds of breathtaking scenes. To the right are the American Falls; to the left, the Bridal Falls; in the near distance, the Horseshoe Falls; below, the tumbling water at the foot of the falls, with its rainbows in the mist. Also below are the Rock of Ages and the Cave of the Winds. I filmed them all.

Naturally, I did not neglect to shoot downward and to take a number of scenes of the narrow railed, wooden foot walk which threads its way among the rocks and leads to a platform called Hurricane Deck, just in front of the Cave of the Winds—the cave that the constant pounding of thousands of tons of water has hollowed out of the rocks. From my vantage point, I caught the lines of little figures, dressed in southwesters, as they made their way to and from the Cave of the Winds.

Later, from Goat Island, I took groups of people leaving the dressing pavilion, covered with oilskins. I showed them making their way to the elevator which runs between the rocks and the dressing pavilion on top of the cliff. To complete the sequence, I caught groups of them returning. These scenes, edited with the views taken from above and interspersed with spectator shots, made a nearly ideal sequence.

From my position above, I also took scenes of the *Maid of the Mist*, going toward the falls and returning, which I used later to complete the sequence of our trip on the *Maid*. Then I filmed a long shot of the Canadian shore, framing it with trees on the American side; this scene I planned to use later as a transition shot to introduce the Canadian material. All this footage was completed in the morning.

In early afternoon, I crossed over to Canada and started for Whirlpool Rapids. I made a great number and variety of shots here, both of the great rapids, themselves, and also of the cable car and its occupants, as it passed back and forth on its cables, 160 feet above the Whirlpool. I did not neglect to aim my camera at the large number of completely absorbed spectators.

I left the rapids and returned to Queen Victoria Park. I walked around the park until I selected a viewpoint which offers magnificent distant scenes of both the Horseshoe and American Falls. These I planned to use as my closing shots.

I finished my filming in the afternoon by returning to the American side and taking the elevator down to the landing place of the *Maid of the Mist*, the little boat that is almost as famous as the falls themselves. After we were fitted out with rubber coats and hats, I got my camera ready for work. As we steamed slowly down in front of the falls, I kept the camera going all the time and took all kinds of front views of the falls, the rocks and the tiny spectators high up on top of Goat and Luna Islands. I also captured a rich rainbow in the mist above the rocks at the base of the falls.

The *Maid* moves up and pokes her nose almost into the falling waters of Horseshoe Falls. You get quite a rocking at this point, and, as she is turned around, she is enveloped in spray. I kept my haze filter on my camera and kept shooting as we pointed into the falls. In between, I shot fellow passengers and portions of the vessel, to be used later to tell the audience that it was seeing the falls from the boat. As we returned again to the landing place, my filming ended fairly late that afternoon.

As a result of my filming experience of the past, I have made two observations. First, to obtain complete coverage of a subject, one cannot know too much about it. For that reason, I believe, if ever I make a third movie of Niagara, it will be an improvement on the other two. Second, to bring a satisfactory movie away from the editing room, you must enter it with plenty of material. In other words, if you do not want to be disappointed, as I have been many times, be generous with your footage.

Go all around your subject; cover it on every side. Take a few shots of each angle. You will waste some film, but you will not regret, as I have done many times, the lack of shots that would add just that proper roundness and solidity to an otherwise splendid sequence.

The clinic

[Continued from page 423]

between the light and the slide for diffusion purposes. The color rendition secured in this way, by using regular Kodachrome, is remarkably accurate. It appears that, for this purpose, regular movie Kodachrome, made for outdoor use, gives better color reproduction than does the Type A Kodachrome.

Too light It will often appear that commercial films, made for library use or for projection before groups, are overly brilliant when projected on the small screens used in the home. This would be particularly true if a lamp of high wattage is employed in the projector. Since these prints are primarily designed for showing on large screens, they are often printed rather lightly, giving the effect of excessive brightness on the home screen. The best remedy in such cases is to use a low wattage lamp in the projector.

Customs While no important changes in the information set forth in the League's service sheet, *Customs Data*, have been reported, traveling movie makers should proceed with caution when filming in the unsettled areas of Europe. Local restrictions may be imposed at any time, and inquiry should be made at each stopping point to be sure that one can film without meeting difficulty.

Preparedness During the summer vacation, one's projector may be put away on the shelf while attention is turned to producing pictures. If such is the case, it is a good plan to send the machine off to the factory for a complete overhauling and checking. The best of projectors needs a careful inspection now and then.

Steady aid If your camera stance is a trifle uncertain and if it is inconvenient to use a tripod, don't overlook the value of thirty two frames a second camera speed as an aid in getting steady pictures. If the subject matter is such that the picture will not look unnatural with slower action, you can improve your results enormously. The effect of camera movement is cut in half.

Commentary A spoken narration delivered over a microphone during a film's presentation may produce more effective entertainment than a silent offering, yet it involves additional hazards. The film must be planned for the spoken accompaniment, and one must be sure not to speak while titles are on the screen. The audience cannot listen to the commentator and read a title at the same time. Titles should be used to provide pauses in the flow of narration and, in a talkie presentation, should be accompanied only by soft music.

Sunshades Some years ago, it was suggested in MOVIE MAKERS that the rubber gear shift shield, sold by automobile supply stores, could be used as a lens hood. Now there is available a special rubber lens shade in sizes to fit almost every camera. The use of rubber is a good idea, for it minimizes the danger of knocking the shade off while handling the camera between shots. One movie maker uses such a shade as a filter holder, by inserting disc glass filters in its mouth.

Filming Yellowstone

H. R. FOSTER, ACL

IF YOU can visit only one of the National Parks in the United States, I should suggest that you select Yellowstone. It is the largest in this country and it is the oldest national park in the world.

Its mystery and beauty are inexhaustible, and I think that it is one of the most fascinating areas for movie making on the whole globe. There are no particular problems in filming the park, but here are a few helpful hints.

Equipment

1. A movie camera, of course. A magazine loading camera will be especially convenient.
2. Plenty of film, including Kodachrome.
3. A Kodachrome haze filter for distant color shots.
4. A photocell exposure meter. In Yellowstone, from June to September, the light is very strong sometimes, and the guidance of an exposure meter is more reliable than your own judgment.
5. In my experience, a tripod is not essential. You can make steady pictures if you brace your arms against your chest as you hold the camera. Often, you can rest the camera on a stump or a boulder or hold it against a tree.

Yellowstone National Park

The park is nearly 3500 square miles in area, and you cannot make a mistake in following one of the *Standard Tours through the Park* described in the Haynes Guide. To economize on time and money, I suggest entering the park at Gardiner and leaving it over the Cody Road. Stop at Old Faithful Inn and at Canyon Hotel. From these points, you may visit the park as thoroughly as your time and money permit. You can film any or all of the following subjects:

1. Several large geyser basins containing over 3000 hot springs and more than 200 active geysers. (Don't fail to catch as many geysers in action as you can. Take carefully composed shots of many of the springs, an inexhaustible source of mystery and beauty.)
2. The most gorgeously colored canyon in the world, the Grand Canyon of the Yellowstone River.
3. Almost unlimited contact with wild life.

(Note: Let no traveler overlook the danger of contact with bears. Don't feed, molest or pet any bear! If anybody tells you that they are tame, he does not know what he is talking about. Of all the points that may be made concerning a trip through Yellowstone, this stands first.)

Information About Yellowstone

A movie maker who wants good pic-

Get Those Difficult Distance Shots
with a
DALLMEYER
TELEPHOTO LENS

Now *you* can give your pictures a real "professional touch" . . . get those difficult distance shots that plague every cine-camera fan . . . with an outstanding British-made Dallmeyer Telephoto Lens. Whatever outfit you own . . . Victor, Bolex, Ciné-Kodak, Filmo, Keystone—16 mm. or 8 mm. —there is a Dallmeyer lens for you!

And because of the precision used in the manufacture of these lenses, Dallmeyer accuracy and interchangeability are famous throughout the photographic world. Yet there is a Dallmeyer lens to fit your pocketbook just as well as it fits your camera.

Ask your dealer for a full listing of the Dallmeyer lenses and prices today. Or write

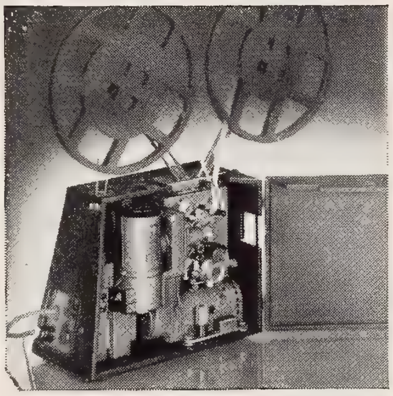
MEDO
15 West 47th Street
New York City

Kodachrome
MAPS · *Charts* · FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

★ ENJOY YOUR VACATION ★
and
PHOTOGRAPH YOUR ENJOYMENTS
BUT
When You Get Back REMEMBER
● Your pictures cannot be replaced so they must be protected. ●
Assure yourself that you will have your best shots when time has made them priceless.
PEERLESS FILM TREATMENT
VAPORATE
VAPORATE CO. INC.
130 W. 46th St.
New York, N. Y.
★
BELL & HOWELL CO.
Chicago
1801 Larchmont Ave.
Hollywood
716 No. La Brea Ave.

SAVE APPROXIMATELY 45%
Now AT PENN
THE VICTOR
ANIMATOPHONE
SOUND PROJECTOR

DISCONTINUED MODEL—BRAND NEW AND FACTORY GUARANTEED



This Model 33 Animatophone has a highly distinguished ancestry . . . coming from a family of projectors that have made 16mm sound history! It embodies many unique features, and the same extreme simplification and outstanding craftsmanship that have made the larger, more powerful models of Animatophone "The World's Most Widely Used 16mm Sound Projectors." Model 33 also incorporates the **Exclusive** PATENTED FILM PROJECTION DEVICE for which VICTOR PROJECTORS have for many years been famous.

Model 33—Equipped with 750 watt lamp, 2" F 1.85 lens, one 400 ft. reel (1600 ft. reel arms) and hand rewind. Code "Sodri."

Regularly $295.00
—Now at Penn, only....... **$167.50**
ACT NOW—THE SUPPLY IS LIMITED!

Write for FREE 104 *page Camera Catalog*

The Greater PENN Camera EXCHANGE, INC.
126 West 32nd. St., New York City

REDUCED PRICES!
Our new price lists for 16mm sound features and shorts is now ready — send for your copy.

J. H. HOFFBERG CO. INC.
729 SEVENTH AVENUE, NEW YORK

Become an Expert PHOTOGRAPHER

Train at Home or in our completely equipped studios. For pleasure or career. **Commercial, News, Portrait, Advertising, Natural Color** and **Motion Picture** photography. 29th year. Free booklet.

NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

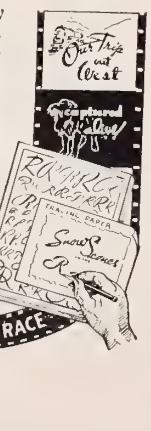
MOVIE TITLING IS FUN

The Easy "A to Z" Way

Titles make your movies more exciting, more interesting, more professional. It's loads of fun and easy with the new "A to Z" Titling Outfit, the only script titler ever produced. A simple tracing process that you can work in a few minutes. Especially designed for home movie titling. $2 complete.

Order "A to Z" Outfit at your dealers or send $2 direct.

FREE Literature
JACOB STEIN
175 5th Av., Dept. M4, N.Y.



TAKES ONLY 5 MINUTES TO TRACE

tures needs a general knowledge of the place he is going to film.

Before you visit Yellowstone, I suggest that, from the United States Department of the Interior, Washington, D. C., you get Bulletin No. 20399, *The National Park System*, issued by National Park Service, and that you also get the twelve booklets covering United States National Parks, including Yellowstone.

These items also are very helpful:

1. *Topographic Map of the Yellowstone National Park, Wyoming-Montana-Idaho*, from Geological Survey Atlas sheets. It may be obtained from Rand McNally & Company, Chicago, Ill., and the price is fifty cents.
2. *Astonishing Yellowstone*, published by Northern Pacific - Burlington Railways. It can be secured by writing to R. S. Caird, 547 West Jackson Boulevard, Chicago, Ill.
3. *Haynes New Guide, the Complete Handbook of Yellowstone National Park*, published by Haynes, Inc., St. Paul, Minn. The price is ninety cents.
4. *The Story of Yellowstone Geysers*, by Dr. Clyde Max Bauer, published by Haynes, Inc., St. Paul, Minn. The price is one dollar and twenty five cents.

When panoramas?

[Continued from page 418]

show the relationship between subjects—a technique often used in theatrical photoplays. Imagine a situation in which a mother, having heard her child sobbing in another room, goes to investigate. The camera is trained on the inside of the door so that, when it opens, the mother appears in semi closeup. Her attention is arrested by something in the center of the floor, so the camera "pans," following the direction of her gaze, and comes to rest on a broken doll, where it pauses. Then the panorama is continued across to the sobbing child. Here, we have shown the relationship between the three principal objects—the mother, the doll and the child—and, by not including all these on the scene together, we have enhanced the dramatic value of the treatment. Both sections of the panorama can be made quite slowly, which will heighten the suspense. Another point to notice is that the camera is held stationary at the beginning and end of the movement.

It sometimes happens that a rapid panorama will be found more appropriate in this connection. In a recent film, we wished to introduce the proprietress of a wayside garage. A car drives up to the camera; as it stops, the driver looks out, and his head and shoulders are visible in closeup. The camera "pans" suddenly across to the sign, "Nancy's Garage," where it stops for a brief moment. Then it "pans" rapidly across to Nancy, herself, and stops again to show her busy polishing a car.

The rapid "pan" occupies only a few frames, and these are quite blurred, but they serve their purpose in linking the motorist, the sign and Nancy and in suggesting the motorist's rapid gaze.

In filming this scene, we fixed the camera at a point equidistant from the three objects and arranged for them to be at the same height, which allowed a straight horizontal panorama, made on a tripod. Furthermore, stops were used on the tripod head, so that, when these were reached, the camera came to rest at predetermined spots. When the first one was reached, the camera was dead set for the sign; the stop was then pulled away, allowing the "pan" to continue to the second stop, which automatically brought Nancy into alignment. There was no necessity to look through the view finder until after the second panorama, which permitted a much smoother and quicker action.

If panoramas in opposite directions are alternated, we get a feeling of conflict. Suppose that two men are running toward each other in an endeavor to reach an object situated between them. A series of panoramas may be made separately of both men, moving, of course, in opposite directions. These may be intercut, and each progressive shot can be trimmed shorter, until one or the other reaches the goal. In this way, we not only suggest the feeling of strife, but also increase the tempo to a climax.

"Panning" on fast moving subjects requires practice. If we "pan" faster than the subject moves, we have to pause to allow it to catch up; if slower, we have to increase the speed of the "pan" to reach the subject again. In either case, the scene is spoiled. Of course, the panorama must be steady, and a tripod is essential.

Amateur clubs

[Continued from page 425]

niversary of the First Christian Church at neighboring Pacific Grove. Outstanding in the accomplishment was the recreation of the early church building in a scale model produced by Harold N. Daugherty. Films screened by this group on a late program include *Peasants* and *Telemark*, from the League's Club Library, as well as *Treasure Island*, by Gilbert I. Rhodes, ACL; *California Wild Flowers*, by Mr. Daugherty; two reels of 16mm. monochrome, by Dr. Guy V. Rukke.

Torrington host At its second meeting of the year, thrown open to the public, the Torrington (Conn.) Cinema Club, ACL, jammed the auditorium of the local High School with nearly 800 people for a screening of *Western Holiday*, first winner of the Hiram Percy Maxim Award. The picture, which is now being shown by Hamilton H. Jones, ACL, its producer, under the sponsorship of Canadian National Railways, already has been seen by over 150,000 persons in some 250 screenings across the United States and Canada.

Eights in Winnipeg On a program devoted primarily to 8mm. films, members of the Winnipeg Cine Club, in Canada, saw the following pictures: *Pacific Coast Vacation*, by W. R. Lawson, ACL; *A Movie Letter to My Mother*, by Professor Edward Magill, of Witts University, in Johannesburg, S. A., presented by M. J. Sym; *A Week at Otter Lake*, by Lloyd Hignell; *Portland Rose Festival*, by Helen Carter. On the same program, K. M. Mitchell, of the local Eastman Kodak Stores, discussed and demonstrated photography by polarized light and the use of the Kodak frame enlarger. New officers of this northwest group are A. G. Lawrence, ACL, president; Dr. C. H. Goulden, ACL, vice-president; Mr. Lawson, secretary and treasurer.

Los Angeles titles *Entitled To Success*, the Ten Best award winning film produced by Charles J. Carbonaro, ACL, for the Besbee Products Corporation, was the highlight of a recent meeting of the Los Angeles Cinema Club devoted to the subject of editing and title making. Completing the program were the demonstration of other commercial titling outfits and of an unusual homemade unit, by Herbert Tice, and a talk on editing by a film cutter from Hollywood's theatrical studios.

Parade and program Members of the Metropolitan Cine Club, recently organized unit in St. Paul, Minn., have been busy during the late winter on two cooperative club projects. The first was a complete record of the city's Winter Carnival Parade, a task unusually facilitated by the cooperation of Police Chief Clinton Hackert, while the second was the presentation, over Station WMIN, of a radio broadcast, *Movie Making For The Average Person*. The latter effort was received with such enthusiasm by the public that WMIN already has arranged with the club for a second period on the air.

Sound and sight Meeting in Binghamton's Hotel Bennett, members and guests of the Cinema Club of the Triple Cities, in Northern New York, heard recently from Harris B. Tuttle, of the Eastman Kodak Company, in Rochester, N. Y. Clifford Decker, ACL, club president, presided at a dinner given in Mr. Tuttle's honor, attended by twenty five persons. On the formal program, Mr. Tuttle discussed and demonstrated the Kodascope Sound Special, screening for the group the striking Eastman industrial production, *Highlights and Shadows*.

'Frisco films fair Members of the Cinema Club of San Francisco will compete during the summer in the production of individual pictures of the Golden Gate International Exposition, for a fair films contest which will conclude following the exposition's closing. Entries are limited to one reel of 8 or 16mm. film. Recently featured on the club's screen were *So This Is Xmas*, by Dr. J. Allen Thatcher, ACL, and *Bass Fishing à la Zebra*, by Herbert T. Kelley, ACL.

Rockville again *Press Time* is the title of the current production now before the cameras of the Rockville Cinema Club, able and active film producers of Rockville Centre, L. I. Although planned as a promotional picture for the *Nassau Daily Review-Star*, the production will include in its treatment both love and comedy angles. Harry S. Smith, ACL, club president, is in charge of production.

News of the industry

[Continued from page 428]

ever, is the Wesco Champion, which has all metal construction, reversible, chrome finished extension legs, tilt and pan mechanism—the latter encased in oil — auxiliary extension handle to achieve smoother panorama action, leg lock and extended height of sixty two inches. The Wesco aluminum cine tilt and pan head is also available as a separate unit.

Filmorator To facilitate the examination of film strip negatives or positives, Bausch & Lomb Optical Company, Rochester, N. Y., has introduced the Filmorator, a device which serves as an adjunct to the Film Slide Viewer, made also by this firm. The accessory provides a polished, recessed track in which the film strip slides, a film viewing window and magazines to hold the film roll at either end. The film may be moved exactly the distance of one frame at a time. The accessory is quickly attached to the large Slide Viewer.

C-K Magazine Tube Kit A set of lens extension tubes of various lengths, for photographing small objects in extreme closeup, is now furnished by the Eastman Kodak Company, Rochester, N. Y. Especially adapted for the Magazine Ciné-Kodak, the tubes either may be used singly, to obtain extensions of one half inch, one, two or four inches, or may be used in combination to provide a total extension of seven and one half inches.

EASTMAN CAMERA OWNERS! *Here's a* Wesco FADETTE *specially designed for all Eastman Cameras!*

Get "Big Studio" Results in Your Home Movies

USE Wesco FADETTE for professional FADE IN & FADE OUT!

Model C Complete with case . . . only $5.95

Special Eastman Adapters 75c each

Made to harmonize with your camera. Specify make, model and lens.

Eastman Adapter No. 1 fits Eastman Cine Kodak Model B, K, Magazine and Cine Special with 16 mm f1. 9 lenses.

Eastman Adapter No. 2 fits Eastman 8 mm Cine Kodak Model 20, 25 and 16 mm Model E with f3.5 lenses

Eastman Adapter No. 3 fits Eastman 8 mm Cine Kodak Model 60 with f1.9 lens.

The only vignetter on the market made to produce a rectangular fade at ANY desired speed. Gradual Fading—In or Out—Fast or Slow at the will of the operator and NO SUDDEN SHUT OFF at the end. No metal shutters to rust. Light weight . . . rugged construction . . . 5 moving parts. Fits all cameras, 8 or 16 mm, $\frac{5}{8}$" to $1\frac{1}{16}$" lens collars. No interference with view finder. Comes with cable release and a Wesco filter holder accommodating 25 mm round filters. Also available in 3 other models to fit most all movie cameras, such as Bell & Howell, Keystone and Univex.

When ordering, give outside diameter of lens and specify make and model of camera.

Ask Your Dealer for a Demonstration.

WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET SAN FRANCISCO

FADES, WIPES, CAN BE ADDED TO YOUR REELS

WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. CINETINTS for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.

DYE RESEARCH LABORATORIES
318 Jackson Street Los Angeles, Calif.

REDUCTIONS
ENLARGEMENTS
DUPLICATES

GEO. W. COLBURN LABORATORY
1197 MERCHANDISE MART
CHICAGO

8MM FIBERBILT 16MM

SHIPPING & STORAGE CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*

FIBERBILT SAMPLE CASE CO.
40 W. 17th St. New York

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word **Minimum Charge, $2**

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: 240—that's the magic number of the 66 page Cine Bargaingram! A bible, a text book for the initiated cine workers. All that is good in sound, silent and accessories. It is in this book. This valuable catalog is free for the asking. Used: guaranteed camera bargains—Filmo 70D, 15mm. Wollensak *f*/2.7, 15mm. Wollensak *f*/1.5 and 3″ Wollensak *f*/4, Mayfair case, $177.50; 16mm. Cine-Kodak Magazine, *f*/1.9 lens, with case, like new, $87.50; Cine-Kodak Model BB, *f*/1.9 lens, $42.50; 16mm. Cine-Kodak Model E, *f*/3.5 lens, $27.50; 16mm. 50 ft. capacity Bolex camera, precision made, Hermagis *f*/3.5 lens, $25.00; 16mm. Simplex Pockette, *f*/3.5 lens, $29.50; Cine-Kodak Model B, *f*/6.5 lens, $15.00; 8mm. Bell & Howell Companion, *f*/3.5 lens, speeds to 64, like new, at $42.50; Ampro Model A, 400 watt projector, with case, $57.50; Kodascope Model K, 260 watt projector, with case, $47.50; Bell & Howell 16mm., 750 watt, Model 129D projector and case, $147.50; Ampro Model K, 750 watt, with case, like new, $87.50; 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; American Cinematographer Handbook and Reference Guide, former edition, $3.00 value for $1.39; 16mm. Sound Recording for the Amateur, by Golow and Nye, just out, $1.50; Home Processing by Harris, $2.00. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FULL list price allowed for your Model 20 Eastman Cine-Kodak toward a new Bell & Howell with *f*/2.5 lens. Full list price for your Eastman Model E or EE toward Eastman Model G or Bell & Howell Filmaster. List price allowed for your 8mm. Bell & Howell toward new turret Bell & Howell. $12.00 and your Model 40 will buy a new Model 50 Kodascope. Full allowance for your Model 50 Kodascope or your Keystone L-8 or R-8 on a new 8mm. Bell & Howell projector. Write for other liberal allowances and catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

■ CINE-KODAK SPECIAL: good as new appearance and operation, with extras, 100 ft. magazine, carrying case, 4½ inch *f*/4.5 lens; total list $636.50; sell $435.00. PATHESCOPE CO., 438 Stuart St., Boston, Mass.

■ FOR SALE: American (silent) 35mm. to 16mm. Reduction and 16mm. Contact Printer; 8 enameled tanks, water jacket and racks and dryer; a complete 16mm. laboratory; $300.00 cash takes all. KAY KAMERA KOMPANY, 117 Main St., Painesville, Ohio.

■ USED: 35mm. Professional Bell & Howell Single System Sound Recording Camera, with silent check pawl ultra-speed movement, turret front, four lenses, complete with microphone, amplifier, 12 volt generator, cases, tripod, magazines $1,100.00. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ CINE-KODAK Special with Eastman *f*/1.9, one inch; *f*/2.7 15mm.; *f*/3.5, two inch; and *f*/4.5, six inch lenses; carrying case and tripod, $450.00. Eyemo 35mm. with *f*/2 lens, $50.00. C. S. FISHER, P. O. Box 2001, Cristobal, C. Z.

■ USED: Filmo 70D, case, 1″ *f*/1.9, 2″ *f*/3.5, 6″ *f*/4.5, $174.50; Filmo 70, *f*/3.5, $34.50. Write for bargain catalogue. ADAMS PHOTO SUPPLY, 531 Market Ave., No., Canton, Ohio.

■ FILMO 8, double and single; special turret front, focuser, *f*/2.5 and 1½″ telephoto; set filters, yellow and Kodachrome. CRIPPS, 435 Central Park West, N. Y. C.

■ BELL & HOWELL 70D, 1″ *f*/1.8, 2″ *f*/3.5, 3¾″ *f*/3.3, case, perfect condition, $200.00. BOX 225, MOVIE MAKERS.

■ PRACTICALLY new Emel, 8mm. *f*/1.9, turret head, wide angle, one and two inch telephoto lenses, reverse wind, all speeds, filters, case. BOX 47, Scottsbluff, Nebr.

■ PAY FOR THE CAMERA WHILE USING IT. Many used bargains in 8-16-35mm. Bell & Howell, Victor, Eastman, Keystone; sound and silent projectors; screens, splicers, titlers, lenses, finders, filters; we buy, trade, time payments. CAMERA MART, INC., 70 WEST 45TH ST., NEW YORK.

■ USED BARGAINS: 1 Zeiss Kinamo S 10, *f*/1.4 Biotar, $70.00; 1 Zeiss Kinamo S 10, *f*/2.7 Tessar, $22.50; 1 Simplex CC, *f*/1.9 lens, $65.00; 1 Filmo 121, *f*/2.7 Cooke, $49.50; 1 Filmo 121, *f*/3.5 Cooke, $42.50; 1 Victor 3 with *f*/2.9 Dallmeyer, $45.00; 1 Victor 3 with *f*/2.9 Dallmeyer, $35.00; 1 Filmo 75 with *f*/3.5 Cooke, $32.50; 1 Filmo 70A with *f*/3.5 Cooke, $42.50; 1 Filmo 70DA with *f*/3.5 Cooke, $125.00; 1 Cine-Kodak with *f*/6.5 Kodak anastigmat, $15.00; 1 Cine Ansco, *f*/3.5 lens, $17.50; 1 Stewart-Warner, *f*/3.5 lens, $22.50; 1 DeVry Model 57 with *f*/3.5 lens, $15.00; 1 8mm. Stewart-Warner, *f*/3.5 lens, $15.00; 1 Cine-Kodak Magazine camera, *f*/1.9 lens, $85.00. 16mm. projectors: Keystone D 62, 200 watt, $23.50; A 75, 500 watt, $37.50; Bell & Howell, 200 watt, $37.50; 400 watt, $57.50; 500 watt, $89.50; 750 watt, $98.50; 750 watt, J.J. all gear, $133.50; Ampro Model K, 750 watt, $82.50; Eastman Kodascope Model "G," 750 watt, $85.00. 8mm. projectors: Kodascope 8-20, A.C., 32 C.P., $15.00; Kodascope 8-25, A.C.-D.C., 100, $18.00; Univex P.8, $9.50. Simplex cleaning kit, $2.60; Victor titler for Filmo 70A, $4.95; Willo title board (100 letters), $2.50; Mini Photoscop & case, $9.00; Tempiphot meter, $8.00; GE exposure meter (old model), $9.00; Leitz range finder, $7.50. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ CASH for 16mm. RCA Sound Camera with or without equipment. BOX 224, MOVIE MAKERS.

■ WANTED: Optical view finder with parallax adjustment for 16mm. Simplex camera. G. Mc ELRATH, Room 517, 30 Rockefeller Plaza, N. Y. C.

■ WANTED: RCA 16mm. sound camera with studio galvanometer. Used Filmosound, 750 watt sound projector for sale, $200.00. R. B. ANNIS COMPANY, 1505 E. Michigan St., Indianapolis, Ind.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

FILMS FOR RENTAL OR SALE

■ EXCELLENT health films, educational and entertainment. Used by schools, Health Depts., and homes. Silent and sound. DR. DAVID B. HILL, Salem, Oregon.

■ PRICES slashed on slightly used films and equipment. Send for our monthly free bulletins. FRANK LANE, Little Bldg., Boston, Mass.

TRADING OFFERS

■ SHOTGUNS, target pistols and binoculars accepted in trade on everything photographic, including Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite Screens. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

"It's one of the Ten Best"

There's an honor that means something to movie makers! A film that has been rated by MOVIE MAKERS as one of the year's Ten Best commands respect. Everybody knows that it represents the best in cine filming.

Don't hide your work. Let the world hear of your own cine successes. Submit a film for consideration for MOVIE MAKERS 1939 selection of the Ten Best!

Five o'clock, October 16, is the deadline for 1939

MOVIE MAKERS

420 Lexington Avenue New York, N. Y.

With this combination, the standard *f*/1.9, one inch lens may be used to focus on a field only three sixty fourths of an inch wide. Any accessory lens for this camera may be used with the extension tube, with results which may be observed easily through the Focusing Finder which is also available.

Wollensak enlarges A new building, with a total area of 40,000 square feet of floor space, has recently been acquired by the Wollensak Optical Company, Rochester, N. Y. The new plant, located a short distance from the parent factory, will operate in conjunction with it to house the offices, manufacturing and shipping departments. The parent plant will be given over entirely to making lenses. With this notable increase in its manufacturing facilities, the company expects to provide better delivery for all orders.

Raven at Fair Every photographically minded visitor to the New York World's Fair makes a special point of visiting the Kodak Building and of witnessing the remarkable demonstration of Kodachrome projection in the Hall of Color. The screen material for the great, semi circular area, composed of eleven panels, each seventeen by twenty two feet in dimensions, was prepared by the Raven Screen Company, of New York. In addition to the large screens in the main hall, the Raven Bead and Haftone screens are used for individual showings elsewhere in the exhibit.

Still color "dupes" A copying service for all Kodachrome color "stills" has been announced by the Eastman Kodak Company, Rochester, N. Y. Transparencies may be duplicated in exact 35mm. size or enlarged to sizes up to eleven by fourteen inches. Miniature duplicates may be reduced in sequence on film strips, if desired. Originals on Professional Kodachrome may be enlarged or reduced. Complete details may be had from any Kodak dealer.

Leudi has case The popular Leudi visual exposure meter, marketed by Mimosa American Corporation, 485 Fifth Avenue, New York, is now offered with a new, neatly designed bakelite case, which contains condensed operating instructions.

Lafayette Hi-Lo A heavy duty switch for controlling flood bulbs has been developed by the Lafayette Camera Corporation, 100 Sixth Avenue, New York. The new switch has substantial electrical capacity and is capable of switching groups of two to four lamps, in parallel or series

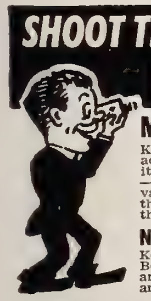
Experts Never Trust to Luck!

ELECTROPHOT
GETS THE RESULTS YOU WANT!

New performance, new value! A new Electrophot with greater sensitivity, with TWO wide-range comparative film speed readings; with instant dial readings for black and white stills; instant finger-tip conversions for ANY movie, color and shutter speeds 1/1000 to 2 secs. Zero-screw dial needle adjustment. Pays for itself in film saved! In fine Brown Bakelite case—yet only $10 at your dealer—see it NOW!

$10

J. THOS. RHAMSTINE★ 303 BEAUBIEN ST. DETROIT, MICH.



SHOOT THE WHOLE FAMILY FOR 10¢ A DAY!

MAKE YOUR OWN MOVIES

Know the thrill of seeing yourself flashed across a movie screen. Take theatre quality movies of yourself, family and friends—scenes you wish to keep forever. Relive vacations, trips, sporting events. Capture the children in action from the cradle through childhood.

Nationally Known Movie Equipment

Keystone, Eastman, Bolex, Victor, Ampro, Bell & Howell—precision built, fully guaranteed, 8MM and 16MM movie cameras and projectors. Buy known quality!

SEND NO MONEY—A FREE 10 DAY TRIAL

Money Back, 10-Day Free Trial. Convince yourself at no risk! **Low down payments;** balance as low as 10c a day. Big film library; complete line of accessories. Thousands of satisfied customers throughout the world. Write for FREE Home Movie Booklet today! **DON ELDER'S HOME MOVIES, Dept. E8 739 Boylston, Boston, Massachusetts.**

ONLY
139 TITLING DAYS TO XMAS!!
Silly Idea?

Not at all. Now's the time to title your vacation and World's Fair films so they will be ready for Winter showings.

CHROMART 88 PLEASANT STREET PAWTUCKET, R. I.

DON'T WAIT!

NOW is the time to plan for your Summer Movies! Our Form A-1 tells you how you can get outfits, cameras, films at good prices NOW.

JAMES A. PETERS

COMMERCIAL MOTION PICTURE SERVICE
456 Turner St., Allentown, Pa.

MOVIE CAMERAS AND EQUIPMENT
RabSons EST. 1905
STILL CAMERAS AND EQUIPMENT

AGENT FOR ALL STANDARD MAKES

TIME PAYMENTS
1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY
TRADES ACCEPTED

Your Films will

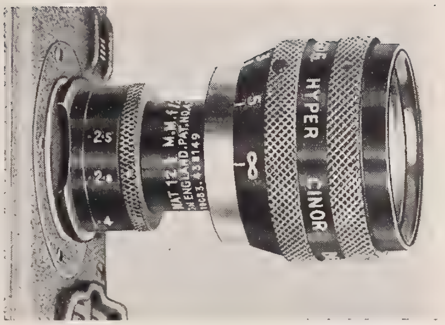
SCORE A HIT

—if they have the right musical accompaniment. This new service will provide just the right musical selections for your subjects from available disc records. Send complete synopsis of your film (including length & description of each scene) or film itself. Play records on your own phonograph or double turntable.

COMPLETE MUSICAL SCORING FROM YOUR OWN FILM SYNOPSIS .... **$5.00** per reel (400 ft. or less)

COMPLETE SCORING FROM ACTUAL FILM **$10.00** per reel

K. G. DUTCHER, Washington, Conn.



Bell & Howell

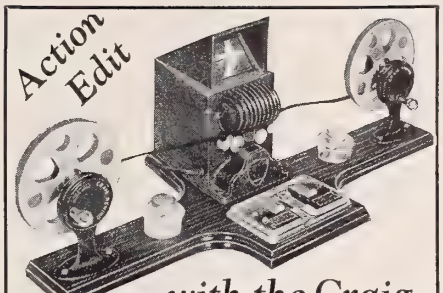
Hyper Cinor, a new accessory, gives normal lens wide angle

connections, with power ratings up to 2400 watts. The unit is a steel box, four inches square, equipped with a heavy duty, rubber covered line cord, two pairs of outlets and toggle switch. The lighting units are plugged into the outlets in pairs and can be made to burn at partial or full brilliance, thus effecting a saving in bulb life.

Supermatic A precision, between the lens camera shutter, which compares in design and workmanship with the best foreign product, has been developed by the Eastman Kodak Company, Rochester, N. Y. This is the Kodak Supermatic Shutter, which has a speed range of one to 1/400 of a second and also a delayed action mechanism which will trip the shutter automatically after a twelve to fifteen second interval. Speed setting is accomplished by turning a ring around the periphery of the shutter. The slower speeds are marked in red, the faster ones in black. Separate setting and release levers are provided, while a third lever controls the self timer. The shutter body has a new swirl finish, and the new design is available at present only on the Kodak Special 6-20.

Twin Eight Hypan The Agfa line of reversible substandard films has been augmented by a new double eight film, known as Twin Eight Hypan. It is characterized as three times faster than Agfa single 8mm. film and is said to combine exceptionally fine grain and brilliance with high speed. It incorporates a balanced color sensitivity, for satisfactory use in daylight or incandescent illumination, has a wide exposure latitude and is supplied with anti halation coating. The new film is furnished in twenty five foot daylight loading spools and will be processed at any Agfa finishing station.

Focus-Rite A new precision device, made of Tenite, recently has been offered to provide a ready means for focusing the image when enlarging "stills." Selling at a low price, the new instrument is called Focus-Rite and is marketed by Fedco Products, 286 Mercer Street, New York.



with the Craig
PROJECTO-EDITOR

. . . . . Its BLURLESS, SMOOTHLY ANIMATED ACTION makes editing a pleasure. The new 8mm. model, as illustrated, complete with Junior Splicer and Rewind Combination, and Film Cement—all ready for Action Editing—is only **$27.50**
8mm. PROJECTO-EDITOR alone . . **$22.50**

16mm. PROJECTO-EDITOR **$35.00**
16mm. PROJECTO-EDITOR, complete with Senior Splicer and Rewinds . . . **$49.50**

CRAIG 16mm. SENIOR SPLICER—operates in the professional manner . . . . only four easy operations needed to make perfect, straight splices . . . . quickly, accurately, and without wetting the film. For Sound or Silent **$10.00**

CRAIG MOVIE SUPPLY CO.
1053 SOUTH OLIVE STREET, LOS ANGELES, CALIFORNIA • 149 NEW MONTGOMERY STREET, SAN FRANCISCO, CALIFORNIA

Used Cine Bargains by BASS

Sold on a "Money back with a smile" guarantee

Filmo 75: 16mm. F:3.5 Anastigmat lens.	**$39.50**
Filmo 70DA: brown finish, like new, with 1" Cooke F:1.8, 15mm. Wollensak F:2.7, 3" Wollensak F:4.........	**215.00**
16mm. Cine Magazine: F:1.9 lens.....	**85.00**
16mm. Simplex Pockette: F:3.5 lens...	**32.50**
16mm. 50 ft. Capacity Bolex Camera; Precision made, Hermagis F:3.5 lens..	**25.00**
Cine-Kodak Model B: F:6.5 lens......	**15.00**

Write for Free Cine Bargaingram.

Bass CAMERA CO. 179 W. MADISON ST. CHICAGO, ILL. DEPT. C.

FREE INSTRUCTION BOOK

Tells you how to make movies in a new, interesting way. For all 8mm., 16mm. camera owners. No obligation; simply send name and address and receive this illustrated book on new movie making methods WITHOUT CHARGE.

Besbee Products Corp., Trenton, N. J.

...our CRUISE through- The Caribbean

USE METAL LETTERS FOR MAKING TITLES

Ask for samples of the most beautiful Capital and Lower Case Letters Made

Assortment 222 pieces in wood case, $7.16 postpaid in U. S. Outside add $1 00. 126 Caps & Figs. in Box, $4.28.

Specify white or black letters

YOUR FILMS ARE NOT COMPLETE until you **TITLE** them; adding real interest value for you and your friends.

H. W. Knight & Son, Inc., Seneca Falls, N.Y

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: Powell Radio & Camera Shop, 430 Hull St.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Kemp Camera Shop, 127 W. Main St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Bishop: Phillips Camera House, 336 N. Main St.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Photo Art Shop, 222 N. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Grass Valley: Maurice Photographer & Camera Shop, 107 Mill St.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Lane's Photographic Supplies, 167 N. La Brea Ave.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2509 W. Seventh St.
Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Vert Camera Store, 5331 Foothill Blvd.
Pasadena: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Pomona: Frashers, Inc., 151 E. Second St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Colortone Productions Co., 681 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: J & A Camera Supply, 411 N. Main St.
Murane's, 323 N. Broadway .
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Yale Camera Exchange, 1528 Stout St.
Grand Junction: Dean's Camera Shop, 639 Main St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Miller Ross, 909 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Frost Store, 915 Shipley St.
Milton H. Hill, Inc., 922 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds Photo Supplies, 919 - 15th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Hecht Co., Camera Dept., F St. at Seventh, N. W.
Ritz Camera Centers, 1112 G St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Charles Schwartz & Son, 708 Seventh St., N. W.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Wholesale Radio Service Co., Inc., 265 Peachtree St.
Rome: Brock's, Inc., 231 Broad St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Nampa: Vic Stolle Drug Co.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Shop, 2440 Catalpa Ave.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans Camera House, 1940 E. 71st St.
Union News Co., 37 W. Monroe St
Wholesale Radio Service Co., Inc., 901 W. Jackson Blvd.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6019 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Jacobs & Jensen, Inc., 1724 Sherman Ave.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, Inc., 1009 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Rex Studio, 329 S. Adams St.
C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.
Waterloo: Mack's Photo Shop, 615 Commercial St.

KANSAS

Hays: Jeffs Camera Shop.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Karl's, 3105 Huntoon St.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Lewis Film Service, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 15 W. Sixth St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.

(Continued on page 444)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

Practical films

Reporting use of personal films in serious fields

■ A remarkable increase in the use of films for educational purposes is reported by the British Film Institute, according to English newspapers. In British schools, the number of projectors in use has increased in one year from 916 to 1490. During the last twelve months, 420 new films, suitable for use in schools, were produced in Britain or in the British Empire, bringing the total available to about 2600. It is stated that in the universities there is a marked interest in this development, and a group of instructors in the University of Manchester has undertaken the production of a film to assist in teaching economics. In London, more than a hundred teachers are enrolled in a course on film projection.—*H.E.B.S.*

■ Two films recently produced in the foreign mission field report the social and spiritual work being caried on by two church groups. *A Day in the Life of Kagawa*, a three reel, 16mm. production filmed by the Reverend Floyd Shacklock, ACL, of Hirosaki, Japan, and edited by Harry C. Spencer, ACL, for the Methodist Episcopal Board of Foreign Missions, New York, N. Y., is a testament to the social service work inaugurated and made successful in Japan by Dr. Kagawa. This work has taken the form of non profit Christian cooperatives by means of which thousands of poor persons can obtain the necessities of life at low cost. The other religious film was made for the Baptist Board of Foreign Missions, to illustrate the need for social and spiritual renaissance in the Belgian Congo, in the interior of Africa. It is a three reel, 16mm. silent production and is being edited by H. R. Bowler, ACL, of New York, N. Y.

■ To record the current activity of the Federal Housing Authority in the city of Youngstown, Ohio, Billy Knox, ACL, has been making 16mm. films of the building construction as it progresses. Under contract for a year and a half to continue this motion picture work, Mr. Knox states that duplicate copies of the productions will be distributed throughout the country as illustrations of the methods used by the FHA.

■ Interesting movies now under production by various 16mm. filmers include an 800 foot record of the R.F.D. postal carrier and his work in Minnesota, by Lloyd E. Oliver, ACL, of N. St. Paul, Minn.; a series of films of State highway safety, by William F. Steuber, of the State Highway Commission at Madison, Wisc.; a presentation of the advantages of the Cincinnati Evening College, by Carl H. Schott, ACL, of Cincinnati, Ohio; a picture of the healthful opportunities of the Miami Battle Creek Sanitarium, by William B. Smith, ACL, of Miami Springs, Florida; *On Guard*, a film study of foil fencing, by Kenneth Owsley, ACL, of Connell, Wash.; a dental health study with accompanying lecture, by Dr. John W. Davis, ACL, of Houston, Texas; a 400 foot color survey of the production of Golden Guernsey milk, by Mahlon F. Sissel, of Austin, Minn.; a comprehensive study of the beneficial work carried on by the New Jersey Commission for the Blind, to be filmed under State auspices and superintended by Mrs. Opal A. Risinger, ACL, of Newark, N. J.

■ The ninth annual convention of the Biological Photographic Association, founded to correlate information and methods of scientific picture making, will be held from September 14 through 16 at the Mellon Institute for Industrial Research in Pittsburgh, Pa. A program is being planned to interest scientists, teachers and photographers, both professional and amateur. Methods of still and motion picture photography will be illustrated, modern equipment will be exhibited and outstanding biological photographic results will be shown in a print salon. Further information about the association and the convention may be obtained from the secretary, at the University Office, Magee Hospital, Pittsburgh, Pa.

■ *A Test Tube Tale*, 16mm. industrial film production, tells the story, from formula to factory, of the manufacture of embalming fluid. Elmer F. Way, of Grand Rapids, Mich., prepared the script and photographed the film for the Durfee Company, of which he is the technical director. The picture will be made available to embalming colleges, funeral directors' associations and service clubs throughout the country.

■ *A Visit to Sunday School* depicts the religious education of pupils in the Ampere Parkway Community Church in Bloomfield, N. J. It was taken in one reel of 8mm. monochrome by Walter S. Greenwood, ACL, to provide a record of the Sunday school's activities and to increase interest in this department of the church.

END OF
PART I
cd

Introducing
FOR 16MM. RELEASE
in sound on film

FRED SCOTT
Silvery Voiced Buckaroo

The Most Popular STAR
in
MUSICAL WESTERNS
TODAY

Spectrum Pictures
Presents
FRED SCOTT
in
Romance Rides the Range
Melody of the Plains
Moonlight on the Range
Fighting Deputy
Roamin' Cowboy
Ranger's Round-Up
Thrilling Action Westerns

Distributed Exclusively
by
CINE CLASSIC LIBRARY
1041 Jefferson Ave.,
BROOKLYN, N. Y.

Wonderlite
Write for New Folder
● Filter Floods Emit 60 to 70% Cooler Light
WONDERLITE CO.
14-X Northfield Ave. West Orange, N. J.

Now! CAMERAS ON CREDIT
● Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.
Financed through Commercial Credit Co.
KLEIN & GOODMAN
18 S. 10th Street, Phila., Pa.

Bill Besbee says—
I feel pretty good about this new mask box I have designed for 8 and 16mm. movie cameras. I've discovered that lots of interesting things can be done with it. Using the various masks, there are many novel ways in which you can outline your screen pictures, such as Binocular, Heart, Diamond and the rest. And the mask box is designed to hold these effects five inches in front of the lens; just the right distance for good outlines. It's light and handy, too; can be slipped on the camera in a jiffy. In fact, the camera is easier to hold with the special handle which comes with this outfit and screws into the tripod socket. Even without the masks, the device is a fine lens hood, lets you make swell shots against the light. And we musn't forget the automatic, square and round closing iris, either. All in all, it's a pretty good buy for better movies. And oh yes—be sure to remember the name—EFFECTOGRAPH.
Bill Besbee
Besbee EFFECTOGRAPH, complete $12.50
Write for information or see your dealer.
BESBEE PRODUCTS Corp.
TRENTON, N. J.

(Continued from page 442)

Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Livermore Falls: Harry N. Allen.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Philip K. Frye Studio, 76 Portland St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films. 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.
Raup Camera Center, Hotel Alexander Bldg.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Atlantic Film Library, 108 Massachusetts Ave.
Catholic Film Service, 234 Clarendon St.
Cinema, Inc., 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Reed Cameras, Inc., 53 Bromfield St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Hyannis: Studio Shop, 636 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: Buffington's, Inc., 8 Sudbury St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photographic Laboratories, 80 Franklin St.
L. B. Wheaton, 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Cosmopolitan Film Libraries, Inc., 3248 Gratiot Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop, 11862 Grand River Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, Inc., 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Litchfield: Victor Film Service, 113 E. 2nd St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., Inc., 96 E. 5th St.
Waseca: Didra Drug Co., 100 S. State St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.

MISSOURI

Hannibal: Sperry Camera Shop, 310 Broadway St.
Kansas City: Audio Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Dillon: Eliel Bros., Inc., 104-108 N. Montana St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Lebanon: Kenneth L. Spring, 17 Flynn St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Nichols' Photo Supply Service, 350 Ave. C
Camden: Keystone Stationery Co., 527 Market St.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House, Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
Lightning Photo Supplies, 917 Broad St.
J. C. Reiss, 10 Hill St.
Wholesale Radio Service Co., Inc., 219 Central Ave.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Brooklyn Camera Exchange, 1469 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Film-Mart, Inc., 210-A Parkside Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Camera-Craft, Inc., 91 Allen St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., Inc., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 1265 Broadway.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 728 Lexington Ave.
Cine Film Mart, 110 W. 34th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
Goldsmith Bros., 77 Nassau St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Harris Home Movie Library, 322 W. 42nd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
LAFAYETTE CAMERA CORP., 100 Sixth Ave.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores, Inc., 128 E. 44th St.
PENN CAMERA EXCHANGE, INC., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.

Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Onbonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Valley Stream: Vincent Photo Shop, 180 Rockaway Ave.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
World's Fair: Underwood & Underwood, Communications Bldg.
Constitution Mall.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
East Cleveland: Brugmann's Film Studios, 1594 Carlyon Rd.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Van Wert: Van Wert Book Store, 120 W. Main St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Chiloquin: Pioneer Drug Co.
Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St
Klamath Falls: Van's Camera Shop, 727 Main St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Medford: Hal's Camera Shop, 29 N. Central.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
JAMES A. PETERS, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Clearfield: Williams Auto Sales Co., 208 N. Third St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Erie Dry Goods Co., Camera Dept.
Kelly Studios, 14 E. 10th St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker). Camera Shop.
Ralph E. DeWitt, 18 N. Franklin St.
Ace Hoffman Studios, 32 W. Market St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Burkburnett: Cine Film Shop, 302 Main St.
Corpus Christi: Taylor Bros., Mesquite & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: ***DESERET BOOK CO.,*** 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Burlington: G. W. La Pierre's, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: Acme Camera Shop, 4 Monticello Arcade.
G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.

Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 383.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
World Wide News, 867 Granville St.
Victoria: Scott Camera Craft, Ltd., 1015 Douglas St.
Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.
Playfair's News Agency, 373 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Peterborough: Roy Studio.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Wm. F. McCutcheon Co., 46 Carlton St. (Maple Leaf Gardens).
Roher's Bookshop, 9 Bloor St., W.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O., Biskupsky dvur 8.
Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Coventry: Messrs. Green's (Hertford St.) Ltd., 49 Hertford St.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VIII: Hafa, Hatschek es Farkas, Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459. Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Cia-Importadora Fotografica, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Quillars, Ltd., 42 Mercer St.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159.
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.
Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

KODAK'S COLOR SHOW—Hit of the New York Fair. Greatest photographic show on earth at the Kodak Building—Kodachrome full-color pictures projected on a 187-foot screen, the longest in the world. Take your Kodak to the Fair and while you're at the Kodak Building Eastman experts will advise you what to take and how to take it.

In KODACHROME

THERE'S modern magic in the phrase, "in Kodachrome." It is not merely the magic of a great photographic achievement; it is, more importantly, the magic of your ability, through Kodachrome, so easily to picture the whole world of color in the home movies you make. Load your movie camera—8 mm. or 16 mm.—with Kodachrome Film, and start shooting.

Indoors or out, day or night, the world is colorful. At the seaside, in the mountains, at the Fairs, wherever you may go, wherever you may be, there's color—color to see, color to picture in Kodachrome. Subtle color, vivid color—Kodachrome depicts it beautifully.

There's regular Kodachrome for daylight use, and Type A Kodachrome for movie-making by artificial light (including World's Fair illuminations). Both are the same price—and the price includes Eastman processing and return of the film, ready for projection.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

CINÉ-KODAK
KODACHROME
TYPE A
16mm No. 365 A
FILM
100 FT. (30.48M.)
SAFETY COLOR for ARTIFICIAL LIGHT
MADE IN UNITED STATES OF AMERICA BY EASTMAN KODAK COMPANY, ROCHESTER, N.Y.
TRADE MARKS REG. U. S. PAT. OFF.
WIDTH 16 MM. No. 365
DAK
KODACHROME
SAFETY COLOR FILM
MADE IN UNITED STATES OF AMERICA BY EASTMAN KODAK COMPANY ROCHESTER, N.Y.
TRADE MARKS REG. U. S. PATENT OFFICE

16 mm. Ciné-Kodak Kodachrome Film, both regular and Type A, is available in 100-foot rolls at $9; 50-foot magazines at $5; 50-foot rolls at $4.75. Kodachrome for 8 mm. cameras is available in 25-foot rolls (the equivalent, in screen time, of 100 feet of 16 mm. film) at $3.75. All prices include processing.

NOW LAP DISSOLVES, FADES, AND DOUBLE EXPOSURES with Your *Filmo 8*

PALM-SIZE FILMO 8
only 49^{50}

Filmo 8's take color movies even in slow motion. Have 4 speeds, single-frame exposure, instant lens interchangeability, finder masks for telephoto lenses. With F 3.5 lens and speeds 8, 16, 24, and 32, now only $49.50. With F 2.5 lens, speeds to 64 f.p.s., and other de luxe features, $75.

HERE'S added evidence that "your skill will never outgrow a Filmo"—a new film rewinding device and frame counter for making lap dissolves, fades, and double exposures with any Filmo Double 8 Camera, old or new.

Handy controls permit turning the feed spool to rewind the film with the shuttle disengaged. Film footage is accurately indicated by a new frame counter.

As the T-H 12½ mm. F 2.5 lens diaphragm closes fully, cameras using this lens are ready for making laps, dissolves, etc., when the new units are added. However, a unit for fading in or out automatically with various lenses will be available soon.

Additional reasons why Filmos keep pace with your progress are the four film speeds including slow motion, the single-frame exposure device, the instant lens interchangeability, the scientific design and precision construction.

Now is the time to get your Filmo. Prices are lower, and there's no better season to begin. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

NEW *Filmo* TURRET 8

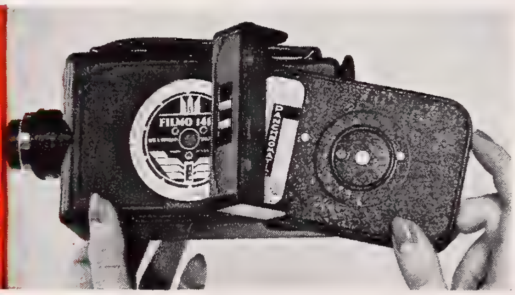
Gives You 8 mm. Economy Plus Instant Readiness for Every Movie Shot. The new Filmo Turret 8 mounts three lenses and matching finder units on a revolving turret. When a lens is in position, its viewfinder is, too.

An exclusive "positive" viewfinder shows a magnified, sharply outlined image of the field which will appear on the screen—and it is *exact* even if you fail to center your eye at the eyepiece. Straight-through-the-lens critical focuser, four speeds including slow motion, single-frame exposure, automatically reset footage dial, and complete exposure guide are other features. See the Filmo Turret 8 at your dealer's.

With 12½ mm. F 2.5 lens, only $140.

Illustration above shows new film rewinding button, described at left, above, which is extra, optional equipment.

NEW "Shelloading" 16 mm. *Filmo* 141



Gives You Instant Magazine Loading Which Permits Mid-reel Changes from Color to Black-and-white Film without Spoilage

Filmo 141 is a superb new 16 mm. camera designed for those who want the best. It operates almost automatically, prevents common mistakes, and provides the versatility you've been looking for.

Filmo 141 has four speeds, including slow motion, and single-frame exposure. Its lens and finder objective unit are instantly interchangeable with a full range of telephoto, wide angle, and speed lenses and matching finders.

Off-center pictures are eliminated by Filmo 141's "positive" viewfinder. Other features include: a rubber eyeglass guard, starting button lock, built-in exposure guide, pocket-fitting size. See Filmo 141 at your dealer's. You'll find its as attractive as it is efficient. With Taylor-Hobson 1-inch F 2.7 lens, now only $115.

USE COUPON TO GET DETAILS!

BELL & HOWELL COMPANY MM 8-39
1843 Larchmont Avenue, Chicago, Ill.
Send illustrated folder describing: ( ) New 16 mm. Filmo 141; ( ) Filmo Turret 8; ( ) Filmo 8's with single lens seat.

Name..

Address..

City.............................*State*............

PRECISION-MADE BY

BELL & HOWELL

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

SEPTEMBER, 1938

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word — Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: The march to Bass is unmistakable. No. 240 did it—that great 66 page cine equipment encyclopedia of sound, silent, 8, 16 and 35mm. And it is free. You must have a copy—write. USED GUARANTEED CAMERAS: Filmo 70D, 15mm. Wollensak f/2.7, 15mm. Wollensak f/1.5 and 3″ Wollensak f/4, Mayfair case, $177.50; Cine-Kodak Model K. f/1.9 lens and case, like new, $65.00; Filmo 121 Magazine, 16mm., f/3.5 lens, $47.50; 16mm. Cine-Kodak Model B, f/1.9 lens, $45.00; 16mm. Agfa Magazine camera, f/3.5 lens, $34.50; Filmo Companion, 64 speed, f/3.5 lens, like new, $39.75; 16mm. Simplex Magazine Pockette, f/3.5 lens, $29.50; 8mm. Keystone, f/3.5 lens, like new, $18.50; 8mm. Univex, f/3.5 lens, $12.50; 8mm. Univex, f/5.6 lens, $4.95. USED PROJECTORS: 16mm. Bell & Howell, Model 129D. 750 watt, with case, $144.00; Ampro Model J, 16mm., 500 watt, like new, with case, $67.50; Ampro Model K, 750 watt, with case, like new, $57.50; 16mm. Standard projector, 750 watt, $37.50; 35mm., 1000 watt Acme S.V.E. projector, all metal, motor drive, $32.50; 35mm. Acme Model 10 projector, suitcase type, motor drive, $22.50; Bausch & Lomb combined Balopticon and lantern slide projector, $65.00. BOOKS: Trick effects with the Cine Camera, a new manual, $1.00; 8mm. Handbook of Cinematography, a mine of information, $1.00; American Cinematographer Handbook and Reference Guide, former edition, $3.00 value for $1.39; 16mm. Sound recording for the Amateur, by Nye and Golow, $1.50; Home Processing, by Harris. $2.00. Don't forget No. 240 is free and you want this great Cine Book. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case. $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS. 165 E. 191st St., Cleveland, Ohio.

■ FULL list price allowed for your Model 20 Eastman Cine-Kodak toward a new Bell & Howell with f/2.5 lens. Full list price for your Eastman Model E or EE toward Eastman Model G or Bell & Howell Filmaster. List price allowed for your 8mm. Bell & Howell toward new turret Bell & Howell. $12.00 and your Model 40 will buy a new Model 50 Kodascope. Full allowance for your Model 50 Kodascope or your Keystone L-8 or R-8 on a new 8mm. Bell & Howell projector. Write for other liberal allowances and catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

■ USED projectors: 16mm. Kodascope EE, 750 W., f/1.6, $44.95; 8mm. Keystone G-8, 200 W., case, $24.95. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ SELL or trade for still equipment and some cash: RCA Sound Camera, motor drive, 400 foot magazine; write for details. FRANK INGELS. Florida Theatre, Jacksonville, Fla.

■ 16mm. BOLEX, Hektor f/1.4, like brand new, price $185.00. $14.95 Univex projectors, like new, $4.95. Used: 4″ f/4.5 Wollensak, $25.00; 6″ f/3.5 Dallmeyer, $55.00; Eastman Cine Special with f/1.9 lens, 3″ f/4.5 lens, and wide angle lens, tripod, $350.00. Write for new bargain list. NATIONAL CAMERA EXCHANGE. Established 1914, 11 So. 5th St., Minneapolis, Minn.

Ne regardez pas la caméra!

No mire a la camara!

Non guardare la macchina!

Don't look at the camera!

You will find out what it's all about when you read the movie maker's phrase book, *Don't look at the camera!* in October MOVIE MAKERS. Don't miss this brand new idea!

Announcing

A New League Leader!

A brand new leader, different from any of the League's previous leaders, is now available. One is sent to every League member upon renewal of his League membership, and extra leaders are available to League members at cost prices.

The new ACL leader is a smart and modern introduction to any film. You will be proud to display this cinematic badge of membership. It is a product of expert multiple exposure and optical printing work and it is made by the foremost men in the field of motion picture trick effects.

15 feet (7½ feet, 8mm.) of handsome theatrical cine effects to introduce one of your films!

The text of the leader reads: *Member of Amateur Cinema League — The World Wide Organization of Amateur Movie Makers.*

This is superimposed over a changing background of the League initials, "ACL." Moving shadows and patterns of forms in motion make a striking effect impossible to describe. The new League leader is entirely in the modern manner, but it is a dignified announcement of League membership that could be spliced to any type of film.

RENEW YOUR MEMBERSHIP IN ADVANCE AND GET ONE OF THE NEW LEADERS *FREE* IMMEDIATELY. (A League leader is sent automatically to everybody when he renews his ACL membership.)

Leaders are available to League members at the following prices:

8mm.	**50c**
16mm.	**60c**
35mm.	**$1.50**

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue
New York, N. Y., U. S. A.

■ BOLEX camera, like new condition. with 25mm. Meyer Primoplan f/1.5 lens and vignetter to fit; extra view finder; Leitz long-base range finder; $200.00. Goerz Effect Device for Victor or Bell & Howell, used, $20.00. Kodascope 16mm. viewer, used, $5.00; Wollensak vignetter for 25mm. Dallmeyer f/2.9. used, $5.00. Hoeffner tripod head, used, $5.00. Victor Model 11, 750 watt, projector and case. like new, $60.00. No trades. Iowa buyers add 2% sales tax. FOB Davenport. CARL HOLMES COMPANY, 1101 W. 4th St., Davenport. Iowa.

■ THE original Wind-Bak, a new device to give you professional dissolves, cut-away views, and wipes with any 8mm. Bell & Howell Filmo camera in three simple operations. Any portion of the film can be wound back, a foot or even the entire roll. One day installation, price $19.95. Write RIESCHL EMERICK LABORATORIES. 303 Loeb Arcade Bldg., Minneapolis, Minn.

■ BELL & HOWELL 16mm. Filmoarc sound projector, screen, microphone & phonograph turntable; used very little; evenings after 6:00 P. M., Cliffside 6-0120. MURPHY, 610 Anderson Ave., Cliffside Park, N. J.

■ HERE'S A BUY! FILMO-D, reverse film wind; almost new, factory guarantee. Deluxe case and equipment. Not an ordinary 2nd hand outfit. Rare cash bargain. OWNER. 1711 Riverside Ave., Muncie, Ind.

■ BOLEX 16mm. movie camera. Hugo Meyer Primoplan one inch f/1.5, Hugo Meyer Trioplan two inch f/2.8; yellow filter for each lens; extra view finder; Leitz range finder; handy case for daily use; extra case for special work, compartments for film, lenses, etc.; 700 feet Agfa Plenachrome; all new, never used; private owner: price $350.00. C. W. THIAS, 1414 Grand Ave., Davenport, Iowa.

■ See our ad. of used items announced on page 479. WILLOUGHBYS, 110 W. 32nd St., New York City.

EQUIPMENT WANTED

■ WANTED: Cine-Special. one or more lenses; private use, no dealers. ARTHUR BROWNING, 1083 LONGFELLOW AVE., NEW YORK.

FILMS FOR RENTAL OR SALE

■ PRICES slashed on slightly used films and equipment. Send for our monthly free bulletins. FRANK LANE, Little Bldg., Boston, Mass.

■ WANT to sell: Private collection of 16mm. SILENT FILMS; comedies, etc. VERY CHEAP. 131 ROMEYN ST., Rochester, N. Y.

■ "THE World's Greatest Passion Play," 16mm. and 35mm. 8 reels. Sound with dialogue or silent, rent or purchase. Superior to Oberammergau stage play. 37B CHURCH ST., Boston, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FREE exchange 8 outstanding 16mm. sound features; have played my circuit; what features have you? BOX 54, Yardville, N. J.

■ TRADE your 16mm. sound films. We have several shorts & features; wish to trade reel for reel free; must be in good condition; send list for list. SAMSON'S, 35 Portland St., Providence, R. I.

TRADING OFFERS

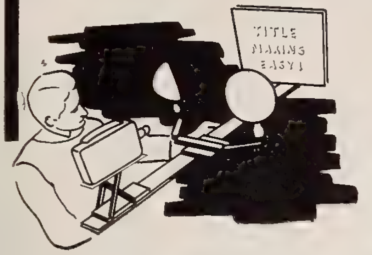
■ SHOTGUNS, target pistols and binoculars accepted in trade on everything photographic, including Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite Screens. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

Do you want to enliven family movies and fall scenics with clever tricks that require no special accessories?

Read *It wow'ed 'em* and *Dressing up old ones* in October MOVIE MAKERS. The first includes an animated title ready for you to cut out and animate by a simple device. The second tells you about four special movie stunts for 8mm. or 16mm. that would fool any audience.

Printed by WNU, New York

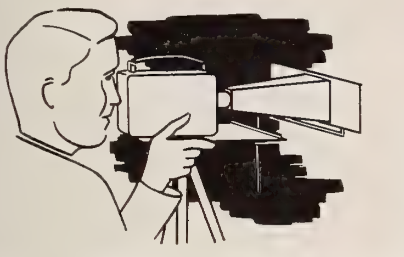
Besbee Gives You Complete Enjoyment of Your 1939 Personal Movies



TITLING

Your movies are not complete unless they are appropriately titled . . . and that's where the 1939 BESBEE UNIVERSAL TITLE MAKER stars! Gives all professional effects—straight titles, glass titles with moving backgrounds, traveling or "pop-up" titles, animated cartoons, scientific or map animations, etc. It centers every camera at any distance from the easel, provides perfect illumination. Complete with Title Letter Set and 5 World's Fair or San Francisco Fair backgrounds **$14.50**

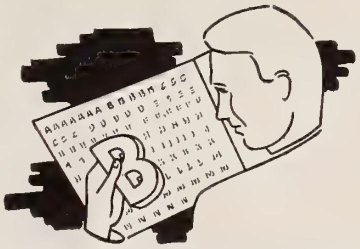
Improved Besbee Title Illuminator, with adjustable arms, reflectors, cords and switches **$6.50**



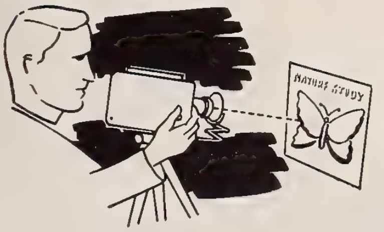
FRAMING EFFECTS

Unless you could afford expensive equipment, it wasn't heretofore possible to achieve different framing effects for your screen subjects. Now comes the inexpensive BESBEE EFFECTOGRAPH enabling you to get, not one or two, but 16 unusual effects—hearts, diamonds, binocular, zig-zag and curtain iris-in and iris-out effects. The EFFECTOGRAPH fits any 8mm or 16mm camera. Complete outfit includes 9 different masks, 10 different shutters, 5-inch camera hood, automatic slide, tripod platform and handle. In addition, there is a special Trylon and Perisphere Mask, free of charge **$12.50**

LETTER SETS



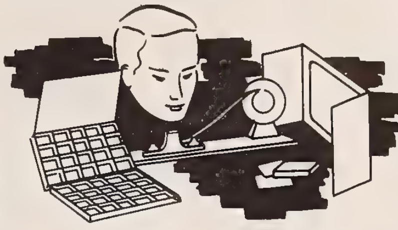
The BESBEE SPELL-O-TEX LETTER SETS provide ease and accuracy in selecting and arranging letters and characters necessary for building titles. These letters stick anywhere, without pins or paste. Permit unusual effects by top or side lighting. Black, silver, red and blue colors. Priced to suit your needs and fit your pocketbook **$2.95**
$5.25 and **$6.50**



CLOSE-UP WORK

The trouble with small objects is that you can't usually focus close to them—that is, unless you own a BESBEE CLOSE-UP ADAPTER. This handy little gadget enables you to make really sharp close-ups with your fixed-focus camera. Ideal for titling and filming all small objects at close-up distances of 10" and 30" . . . Included in the set are 2 Wollensak lenses, clamp-on link arm, tripod adapter, lens tissue and a working chart. May be mounted on Besbee Title Maker or any tripod $3.75

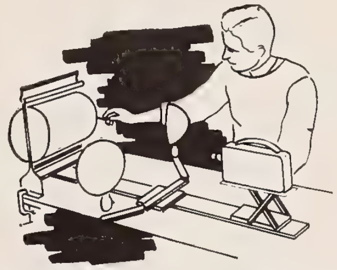
Besbee Close-Up Lens Set, with six different lenses. 7", 12", 15", 18", 22", 27". Complete with lens tissue *$4.00*



EDITING

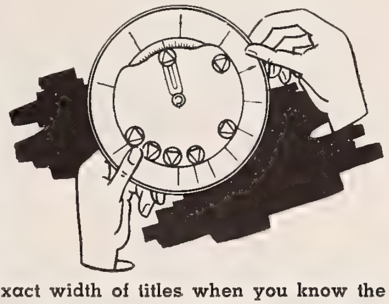
Film story building can become a fascinating game when using the new BESBEE EDISCOPE, "a complete film editing system." Compact, dustproof case has forty compartments for individual film strips, each with its own reference number. 100 special film scene index cards. Handy, single flange rewind for quickly separating individual film strips. Cuts editing time in half. EXTRA —included is the EDISCREEN, a "little theatre" in itself which helps you edit on the spot. No need to use your large screen **$6.50**

TRICKS



Movie makers desiring trick titles should see the BESBEE PRO-TRICK TITLE FRAME. Makes scroll titles with upward and downward motion . . . vertical and horizontal revolving drum titles . . . horizontal and vertical revolving block titles . . . "turn over" and "turn-around" titles . . . "flop-up" and "flop-down" titles . . . wipe-off titles in downward or upward motion. In brief, the PRO-TRICK permits all the effects of Hollywood, at an "amateur's" price. Complete with 14 accessories **$18.50**

HEIGHTS, WIDTHS, DISTANCES



Something new for movie amateurs is the BESBEE TITLESCOPE for all movie title makers and close-up shooters. Tells you everything you want to know, at a glance. (1) . . . exact height of titles when you know the width. (2) . . . exact width of titles when you know the height. (3) . . . exact distance from camera to title to take in any area you wish. (4) . . . exact width and height of included area at any given distance from camera. (5) . . . works for any one of 6 different lenses in common use on 8mm and 16mm cameras. (6) . . . gives correct title exposure for various types of film, using two flood-type lamps. (7) . . . gives distances from lamps to title to insure correct results at various sizes **$1.50**

ATTENTION! AMATEURS! CAMERA CLUBS!

Besbee will gladly help you solve your motion-picture-making problems. 400-ft. film, "Entitled to Success" available to camera clubs. Write for illustrated booklets, "Tell It With Titles" and "Better Outlines for Your Home Movies."

All Besbee products are universal and can be used with any 8mm, 9.5mm and 16mm cameras. All Besbee products are American made. See the complete line at your dealer's . . . he is your best friend, he's in business to serve you.

BESBEE PRODUCTS CORPORATION . . . TRENTON, NEW JERSEY

HERE COMES ANOTHER ONE!

AGFA 16 mm. Panchromatic Reversible!

Outdoors, this new *Panchromatic* film is approximately as fast as Plenachrome and offers an equal fineness of grain with all the brilliant characteristics of other Agfa 16 mm. films. With this new film you now have your choice between a panchromatic and an orthochromatic film for outdoor picture taking.

Plenachrome, the famous orthochromatic film, combines high speed, wide latitude, and an effective anti-halation coating. It is fully sensitive to all colors except spectral red.

For crisper, clearer outdoor movies be sure that you have a supply of Agfa 16 mm. Fine Grain Plenachrome Reversible, and Agfa 16 mm. Panchromatic Reversible. Available in 100 ft. rolls at $4.50, 50 ft. rolls at $2.75, including processing and return postage.

Made by Agfa Ansco Corporation in Binghamton, New York, U.S.A.

AGFA 16 mm. REVERSIBLE FILMS
PLENACHROME AND PANCHROMATIC

Agfa

MOVIE MAKERS

H. W. Fechner from R. I. Nesmith and Associates

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 14 September, 1939 Number 9

Cover design . . . . *Lloyd Coe*

Closeups 454

How do you hold it?, *editorial* 457

Wings, guns and a camera . . . . *F. R. Crawley, ACL* 458

Baby takes a ride . . . . *Arthur Robinson, ACL* 460

"Vida Pacoima" . . . . *Randolph Clardy, ACL* 461

He made them big . . . . *Robert H. Unseld* 462

From the distaff side . . . . *Karin Moorhouse* 464

Cue sheets for records . . . . . . *Frederick G. Beach, ACL* 465

Amateur clubs . . . . *James W. Moore, ACL* 466

Practical films . . . . *Benjamin F. Farber, jr.* 467

Contrast from light . . . . *Arthur A. Hebert, jr., ACL* 468

Art title background, *photograph* . . . . . *Roy W. Winton, ACL* 469

The clinic . . . . *Frederick G. Beach, ACL* 472

News of the industry . . . . *Russell C. Holslag, ACL* 473

An international list of the dealers and agents who carry this magazine 486, 488, 489, 490

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

FOR BEST RESULTS
UNDER ALL CONDITIONS
USE KIN-O-LUX
16 MM REVERSAL FILM

When taking outdoor shots use Kin-O-Lux No. 1. Possesses fine grain, brilliance, gradation, and wide exposure latitude. It's very economical, too.

Also excellent for outdoor work is Kin-O-Lux No. 2. It's similar to No. 1, but faster.

An extremely fast, panchromatic film, Kin-O-Lux No. 3 will produce unequalled results indoors or out under the most difficult conditions. Write for Booklet M 101.

	No. 1 Green Box	No. 2 Red Box	No. 3 Lavender Box
100 ft.	**$3.00**	**$3,50**	**$6.00**
50 ft.	**2.00**	**2.50**	**3,50**

Prices include Scratch-Proofing, Processing and Return Postage. 24-Hour Return Service.

SPEEDS	Scheiner Day	Scheiner Mazda	Weston Day	Weston Mazda
No. 1..........	16°	...	6	...
No. 2............	18°	...	12	...
No. 3..........	26°	24°	50	40

MARKS POLARIZATION PLATES

Eliminate unwanted glare and reflection with Marks Polarization Plates. Easily attached to any camera lens. The only plates with absolute color neutrality and with crystal structure in optical contact with glass. In color photography, they cut out unwanted surface light which dilutes color.

Write for Booklet M 102

KIN-O-LUX, INC. 105 West 40th Street
New York

HAVE A
SPEEDY
MOVIE LENS
• FOR 8 MM • FOR 16 MM

Thrilling movies made at dusk—or in dimly lit interiors—woodland scenes—gorgeous! But you need an ultra-fast lens. Here it is—Wollensak's Cine Velostigmat*. Plenty reserve speed to conquer adverse lighting. Ideal for color movies. Economical, too! In 1" and 2" focus f1.5 for 16 mm; and ½" focus f1.9 for 8 mm.

Write for FREE BOOK!

*Reg. U. S. Pat. Office

WOLLENSAK OPTICAL CO.
507 Hudson Ave. Rochester, N. Y.

WOLLENSAK

Closeups—What filmers are doing

From Ottawa, Canada's capital, two ladies, wives of League members, have paid us separate visits to discuss and screen the filming work of their too busy husbands. First to arrive was Mrs. Norman Campbell, jr., whose husband has been occupied in the production of an 8mm. film of his profession, pharmacy. Weeks later, Mrs. F. R. Crawley gave our reviewing staff the pleasure of seeing *An Apple a Day* and *L'Ile d'Orleans*, color films made by her husband.

Since our last accounting, more than 3,000 persons have seen the second version of *Denmark in Color*, the delightful study of this Scandinavian paradise produced by the League's vicepresident, John V. Hansen, ACL. Among the screenings reported to us have been an annual appearance before the Hartford Cinema Club, in Conn., with an audience of more than a hundred; a screening for members and guests of a Danish church, in Bridgeport, Conn., 250; three screenings in Boston—at the Junior League Ballroom, B. U. Alumni Hall and the Boston University Club—for an audience total of more than a thousand; a single screening in Schenectady, N. Y., before 1400 students and teachers of the high school; and a distinguished command performance before the Danish Crown Prince and Princess, held in Philadelphia during their late visit to America.

First of what will probably be a large number of requests for footage of the New York World's Fair comes from Master Sgt. Michael W. Heller, of the 106th Infantry, N.Y.N.G., in Brooklyn. As official photographer for the regiment, Sgt. Heller was detailed by his commanding officer to record the participation of the 106th in the Fair's historic opening day ceremonies. Using, in part, a new wide angle lens with which he was unfamiliar, Sgt. Heller muffed those takes in his footage and appeals now for the privilege of copying available 16mm. color footage of the military aspects of the day's program. He offers handsomely, in exchange, good telephoto shots of President Roosevelt, Governor Lehman, Mayor LaGuardia, Sir Louis Beale, Grover Whalen and others. Address him in care of the regiment, at 1322 Bedford Avenue, Brooklyn, N. Y.

Radio, in widely separated points, has plugged the cause of amateur movies recently, in prepared interviews with experts and amateurs. In New York City, Benjamin F. Farber, jr., of the League's Continuity and Club Department, went on the air for fifteen minutes over station WNYC in a program sponsored by the National Board of Review of Motion Pictures. Across the continent, from station KQW, at San Jose, Calif., Dr. James A. Cutting, ACL, Nestor Barrett, ACL, and Lester Brubaker cooperated in two half hour periods broadcast by the station as a part of its Hobby House program.

Across the League's threshold: Visitors from far places and near continue their calls at League headquarters, leaving their signatures in our Guest Book and their memories pleasant in our minds. From farthest afield—if we read aright some of the hand writing—have come P. T. Startin, of Birmingham, England; E. A. Eckhoff, ACL, from Balboa, in the Canal Zone; and Winslow Davies, ACL, from Clermont, in Bermuda.

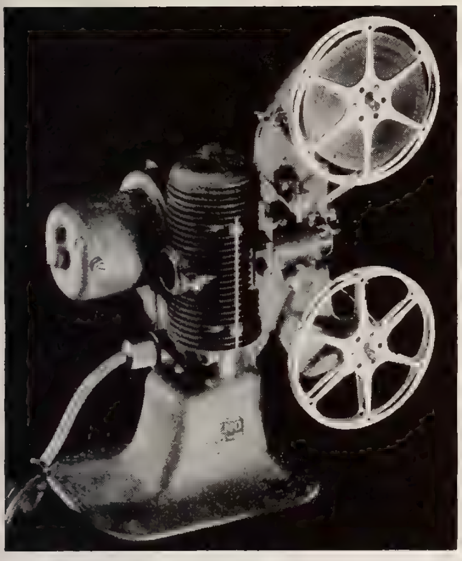
Maine and Mexico City sent visitors from far points of the compass, with Kendall T. Greenwood, ACL, of Sanford, tantalizing the staff with a crisp 8mm. color film of a flight to Florida. From the southern capital came Robert Weston, ACL, a director of the Cinema Club de México and friend of Ralph E. Gray, ACL, Maxim Award winner of 1938. Club affairs were featured in the visit of Robert F. Rittenhouse, secretary of the Movie Division of the Ohio Valley Camera Club, ACL, at Wheeling, W. Va. He brought with him the club's amusing comedy, *Maid In The Darkroom*, a recently completed drama of "minicams" and movie making.

Definitely World's Fair bound—as who isn't these days?—have been Homer Bradford, ACL, of Butte, Mont.; Richard Curtis, ACL, from Arkansas City, Kans.; Billy Knox, ACL, of Youngstown, Ohio; the Reverend Walter C. Pugh, ACL, in from East Petersburg, Pa., and Paul Nagy, jr., from Mountville, in the same State.

Jack Knapman, ACL, of Bristol, England, was another World's Fair visitor. He came to New York via Quebec and Montreal as a member of a small touring party sponsored by the Bristol Chamber of Commerce.

Others seemed called by business, although this may have been a blind just to get within filming distance of Flushing's dreamland. From Ann Arbor, Mich., came Allen F. Sherzer, ACL, followed in a few days by A. G. Strickrott, ACL, down from Albany, N. Y. Waldo E. Austin, ACL, fast becoming the F.F.V. (First Filmer of Virginia, this time!), called in from Yorktown to discuss continuity problems on his coming work, while W. Graham McKelvy, ACL, stopped by between the end of term at Princeton and the beginning of R.O.T.C. camp at Plattsburg.

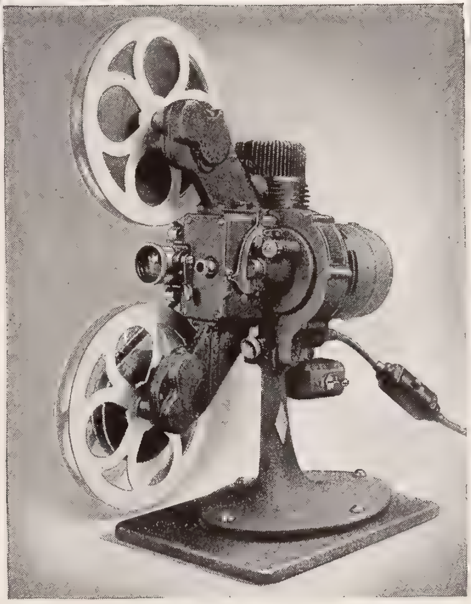
"Yes, My Movies Do Look Much Better Now . . . I Have a New *Filmo* Projector"



NEW, FINER 16 MM. SILENT PROJECTOR . . . THE FILMO-MASTER

Filmo-Master offers de luxe features heretofore found only in higher-priced Filmos. Is fully gear-driven, even to the reel spindles. Its 750-watt lamp, fast F 1.6 lens, and Magnilite condenser assure brighter 16 mm. home movies. Has power rewind, separate lamp switch, lens focus lock, pilot light, two-way tilt, and many other features. Capacity: 400 feet. Complete with case, only $139.

Other 16 mm. silent projectors to $412.50.



ENJOY YOUR 8 MM. MOVIES AT THEIR BEST!

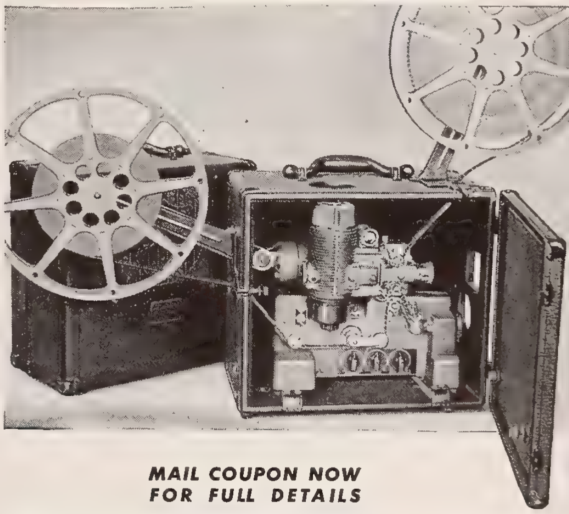
Filmo 8 mm. Projector provides 400- or 500-watt illumination for brilliant pictures as wide as six feet! Flicker is banished by 11-to-1 shutter movement. Rock-steadiness is assured by camera-matched film registration system. Filmo 8 is fully gear-driven. Has rectangular shuttle-tooth action, recessed film handling parts, and other features to give complete film protection. Capacity: 200 feet. With case..........................$118.

ENTERTAIN AT HOME WITH TALKING PICTURES!

Filmosound "Academy" projects both the 16 mm. sound films you can select from thousands available at moderate rentals, and your own 16 mm. silent movies as well. What's more, you can add a microphone and give running comment with your silent films. Or add a phonograph turntable and enhance them with appropriate musical accompaniment. Complete in two compact cases, the "Academy" costs only...............$298.

Other 16 mm. sound film projectors to $1500.

Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*



Ask your dealer to show one of your own films with a Filmo, so you can see the difference it makes. Then find out about generous trade-in allowance he will make on your old projector.

SOUND FILMS FOR HOME ENTERTAINMENT

Filmosound Library has thousands of 16 mm. sound films you can rent reasonably and show at home with your Filmosound. Write for free list, including recent Hollywood hits, travelogs, comedies, and other films.

PRECISION-MADE BY

BELL & HOWELL

MAIL COUPON NOW FOR FULL DETAILS

BELL & HOWELL COMPANY MM-9-39
1843 Larchmont Ave., Chicago, Ill.
Please send me details on: ( ) New Filmo-Master 16 mm. Silent Projector; ( ) Filmo 8 mm. Projector; ( ) Filmosound "Academy." ( ) Include list of 16 mm. sound films.

Name..

Address..

City...........................*State*.............

YOUR *Prize Shots* SHOW UP BEST ON A DA-LITE

REG. U.S. PAT. OFF.

GLASS-BEADED SCREEN

It Brings Out the Details "With Camera Eye Fidelity"

DA-LITE MODEL B

Chosen for Demonstration Home

In keeping with the other modern appointments of the new Demonstration Home for Electric Living, 3305 N. Marshfield Ave., Chicago, the Commonwealth Edison Company, Chicago, selected a Da-Lite Glass-Beaded screen, Model B and is using it as shown above. This convenient map-type screen in metal case is available in 12 sizes from $7.50* up.

**Prices slightly higher on the Pacific coast.*

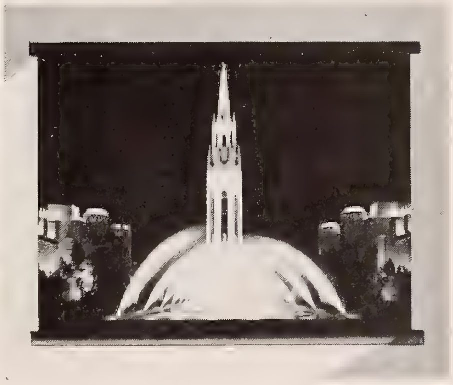
MANY STYLES AND SIZES

Hanging models, table models, tripod models—Da-Lite has them all in a broad range of sizes to meet every projection requirement.

THE CHALLENGER

(Illustrated above)

The most popular of all portable screens requires no table or other support. It has a tripod pivotally attached to the case and can be set up anywhere in 15 seconds. It is the only tripod screen with SQUARE tubing—the only screen that can be adjusted in height simply by releasing the spring lock and raising the extension rod. No separate adjustments of the case. 12 sizes from 30" x 40" to 70" x 94" inclusive. From $12.50*.



The DA-LITE JUNIOR

This versatile model can be hung from the wall or set up on the table. It has a special spring wire support for use on a table. It has the same fine Da-Lite Glass-Beaded surface as the highest price model in the Da-Lite line. 4 sizes from $2.00* up.

(Photo courtesy Golden Gate International Exposition)

Those rare pictures of which you are especially proud will prove more thrilling and more lifelike than ever, when projected on to a Da-Lite Glass-Beaded screen.

The Da-Lite Glass-Beaded screen gives brilliance yet without sparkling or glare. It sharpens detail. It brightens colors, showing all gradations of shading. The fabric is specially selected for its light reflective qualities. It is the result of 30 years of Da-Lite leadership in screen manufacture. The beads are uniformly distributed and are applied by Da-Lite's exclusive process and are guaranteed not to shatter off. This surface not only shows your prize shots at their best but continues to show every scene with "camera eye fidelity" for many years to come. The Da-Lite Glass-Beaded surface stays white longer than any other white surface. Ask for a demonstration at your dealer's! You can get Da-Lite results only with Da-Lite screens. Write for literature and name of nearest dealer.

DA-LITE SCREEN COMPANY, INC.
Dept. 9MM 2723 N. Crawford Ave., Chicago, Ill.

DA-LITE SCREENS AND MOVIE ACCESSORIES

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President* . . New York City
JOHN V. HANSEN, *Vice President* . Washington, D. C.
A. A. HEBERT, *Treasurer* . . . . Hartford, Conn.
C. R. DOOLEY . . . . . New York City
MRS. L. S. GALVIN . . . . Lima, Ohio
W. E. KIDDER . . . . Kalamazoo, Mich.
HAROLD E. B. SPEIGHT . . . Swarthmore, Pa.
FLOYD L. VANDERPOEL . . Litchfield, Conn.
T. A. WILLARD . . . . Beverly Hills, Calif.
ROY W. WINTON, *Managing Director* . . New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, Inc.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

How do you hold it?

CHILDREN are taught—or used to be taught—how to hold a pen. Soldiers are given very careful instruction in holding a rifle. Golfers must learn how to hold a club, if they are ever to graduate from the "dub" class. It is equally true that movie makers must learn how to hold a camera.

The reason for careful camera holding is the same as that for proper rifle technique. Steadiness makes a good picture, other things being equal, and the lack of it means a poor one. A rifle loosely held cannot bring the rifleman a bullseye. A camera that wobbles and shakes cannot produce a decent film. However much we may excuse ourselves for unsteadiness, the fact remains that it spoils our results on the screen. Unless we can learn how to keep a camera steady, we cannot make pictures that will satisfy either ourselves or our audiences.

Pens, like golf clubs, are all of a fairly similar shape. Rifles are built sufficiently alike so that one method of holding them covers nearly all instances. But cameras are so various in design that it is not possible to advocate any one method of keeping them steady in the hands. How to achieve this essential skill is something that each movie maker must work out for himself. He will find help in the instruction book that comes with his camera, but he must, by careful experiment, determine just what method of holding brings the best results.

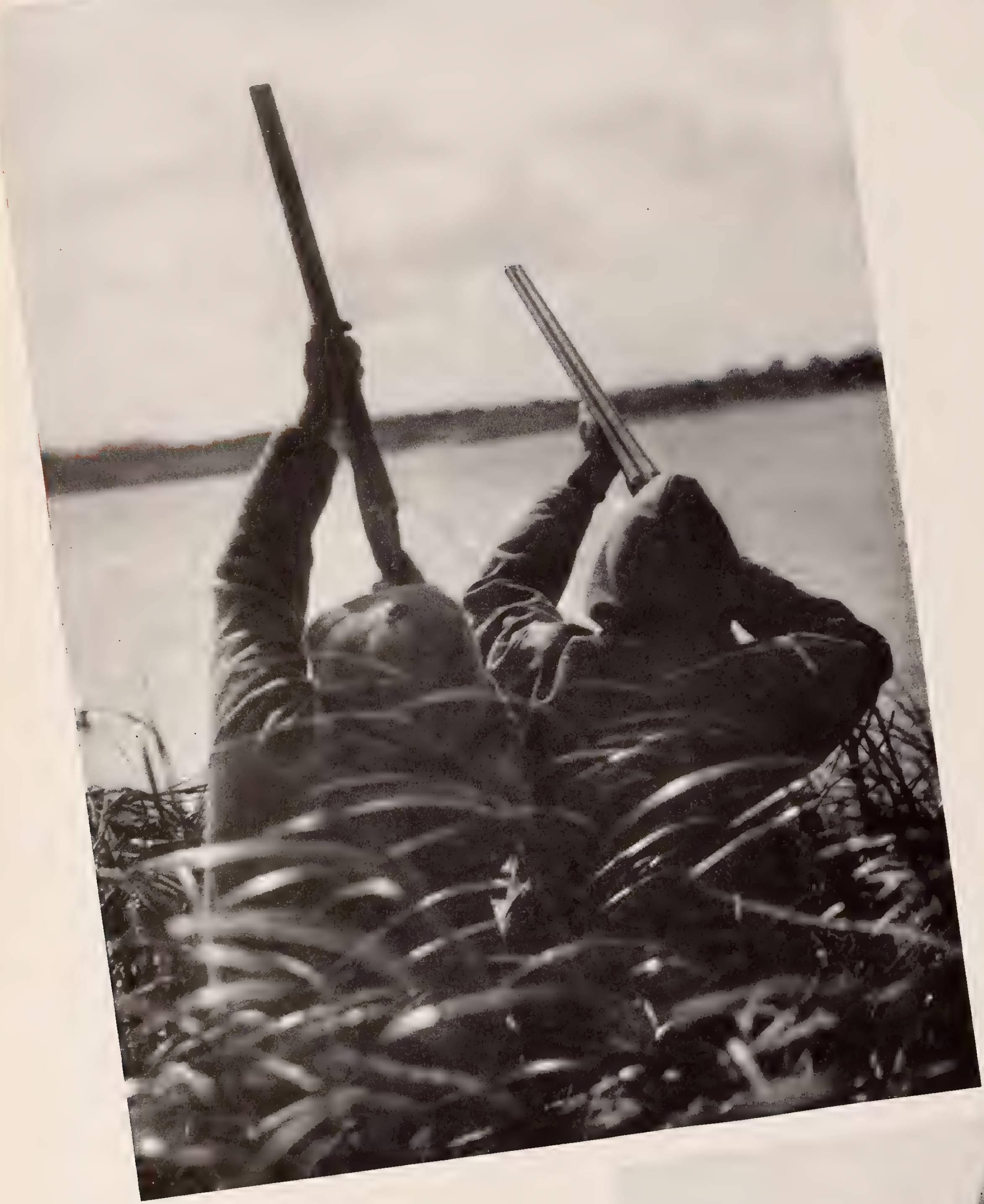
One or two generalities will hold good for every kind of movie camera, that is hand held. There must be effective bracing to prevent vertical weaving, which means that the arms supporting the instrument must be steadied against the body. There must also be some way of holding that will prevent sidewise movement, which requires that the legs be separated to give as firm a rest for the trunk as is possible. So, whatever is your camera's shape, your problem is to find out best how to achieve these two kinds of support, which tend to prevent vertical and horizontal movement of the upper part of the body.

Cameras of the box type have the advantage of resting flat on the hand that holds them, but this hand must be kept fairly level, in order to preserve an unslanted horizon line on the screen. Cameras of the curved body variety are generally provided with straps, which are very effective in steadying them. These straps should always be used, in working out a camera stance.

Camera steadiness, then, calls, in general, for legs as widely spread as is consistent with the space available and the necessity for preserving a good center of gravity through the whole vertical dimension of the body. It calls for the maximum of arm bracing against the body. Depending on the type of camera and the particular conformation of the cameraman, a stance must be developed that will give these requisites. If this is not done, the universal penalty will be pictures that weave and jump on the screen. If a stance is worked out, the reward will be many times worth the effort.

How best to get a film of the duck hunting season

Warren Boyer from Gendreau



Don't let lowering clouds deter you from making a duck hunting movie. Here is one subject where gray skies are part of the picture.

THE hunter crouches in the blind, a chilled finger hovering near the trigger. He peers into the early morning mist and suddenly he hears the beat and whistle of wings as the ducks circle over the decoys. He sees the slanting dive of ten black bullets and his gun swings ahead. A double roar echoes across the water, and eight pairs of wings leap and beat off into the mist.

Your movie camera has no equal when it comes to recording these thrills of the hunt. Remember, though, that, in reality, anticipation and suspense contribute quite as much to the sport as does the brief, intense moment of action, and that the glowing comfort of the evening hearth makes perfect, in retrospect, the chase of the day. You cannot expect your audience to enjoy a few disjointed scenes of ducks and guns as fully as they would a film that presents the anticipation, the rising suspense, the rapid action and the relaxed completion of the entire hunt.

Ducks usually are hunted soon after dawn, or just before sunset. "Good weather for ducks" is not a meaningless

Warren Boyer from Gendreau

Wings, guns and a camera

F. R. CRAWLEY, ACL

phrase, as hunting is best when blustering rain or drifting mists keep the birds winging close to the ground. For the cameraman, this means supersensitive film and a reasonably fast lens. You can make a good hunting film with a camera and one lens, but I have found that the lens combination of a one inch *f*/1.9, a two inch *f*/3.5 and a three or four and one half inch *f*/3.5 is ideal for this type of cine work. If you use the newest ultra fast films, your exposure range will be increased considerably.

Use some sort of camera support if possible; a neck strap or a unipod is an excellent substitute for a tripod in this sort of filming.

But whether he uses simple or complete equipment, it is essential that the cameraman devote his whole time to filming. Taking meter readings, focusing, switching lenses will keep him busy, to say nothing of the need of always being prepared to shoot at a moment's notice.

Instead of the time worn sequence of the trip to the hunting camp, the main title and credit titles might fade or dissolve into a closeup of one or more wooden decoys. These could be shown outdoors on the ground, covered with autumn leaves, or on the floor of a cabin. The hands of a hunter enter the scene to attach the cord and sinker. This is followed by a medium shot of the hunter working with the decoys, and included in this scene are the others of the hunting party who are busily engaged in the various arrangements. From this scene, fade or dissolve to a medium shot of the party as they embark for the field of action.

The dissolve or fade serves to indicate the lapse of time and the change of scene. If the first shots are made out of doors, a practical substitute is to tilt the camera upward to a gray sky at the end of the first medium shot. Then, when you reach the new location, start the scene with another shot of the sky and tilt the camera down to reveal the action.

After the medium shot, take close scenes of the eager, leaping dogs, closeups of the boxes of shells and of starting the "kicker" and a medium shot as the boat heads out into the lake.

It must be remembered that, if the filmer means to indicate an early morning start, the exposure must create the proper mood. A red filter, or a combination red and green filter, and underexposure of these scenes will give the effect which will make this sequence real.

The arrival at the blinds should come next, and a variety of scenes and camera angles, with plenty of closeups, should be used to show the preparations there. Film the decoys being placed, ammunition boxes being opened, the final arrangement of the screening brush, the excitement of the dogs and, finally, make an ultra closeup as shells are slipped into the breeches of a shiny double barrel. These details give the feeling of suppressed excitement and suspense. They are the little things that enable the audience to participate in the hunter's experience. The effect of excitement will be greater if each scene of this series is a little shorter than the preceding one.

Up to this point, all shooting could be done at your leisure, for these scenes need not be filmed on the same day as that of the shots of action to follow. Before the hunt, if you can get the cooperation of the hunters, it is also wise to take some closeups of the men firing guns from the blind, reloading and scanning the sky. These shots could be edited with the scenes of ducks in flight during the hunting. Then, when the climax of the sport comes, you need worry only about filming the ducks and the retrievers.

In filming scenes of the actual hunting, camera speeds of twenty four or thirty two frames a second are very useful. The slow motion will "smooth out" any jerkiness in rapid follow shots and will lengthen, on the screen, brief moments of action which are likely to appear too short when filmed at normal speed.

Since the background for scenes of the birds and of firing will almost always be the open sky, exposure will really present no great problem if supersensitive film is used. A full exposure on the birds is unnecessary, and a silhouette effect is rather more desirable than overexposure of the sky background. If higher than normal film speeds are available, a telephoto may be used to get closeups of the graceful dives of the feathered targets.

If decoys are used, no trouble should be experienced in getting plenty of footage of the crumpled headlong hits and of the lucky survivors, as they leap to beat swiftly out of range. Medium or long shots of the retrievers at work can be spliced with closeups, made at another time, to show the dogs gently seizing the game and turning back. Closeups of wounded birds should be avoided.

Although most of the shots of the hunters firing, reloading and scanning the distant horizon can be made before or after the actual hunt, it is best to get at least one or two scenes when both hunter and game are shown in the heat of action. In the case of experienced hunters, it should not be difficult to get several of these shots showing an actual hit or perhaps even a "double."

In planning a suitable closing sequence, do not make the common mistake of showing in detail the return to camp. This, in my opinion, produces an anticlimax that ends the picture on a dull note.

Instead, end the hunting sequence with shots of a dog retrieving a particularly large duck. Take a closeup of the bird, either in the dog's mouth or in the hands of a hunter. Dissolve slowly from this closeup to a closeup of a plump duck, revolving on a spit before the fire, or of a duck breast bone upon the [Continued on page 474]

Harold M. Lambert from Black Star

BABY TAKES A RIDE

Fresh idea for film that can enliven family movies

Meisel from Monkemeyer

ARTHUR ROBINSON, ACL

YOU can't make babies "act." You must film them the way they are. Even if they are old enough to understand and to comply when you call, "Smile, now!", the results are not so pleasant and natural on the screen as are the spontaneous reactions of the child.

Nevertheless, you can fit Baby into a scenario. He can play the leading rôle in a light drama without the necessity of coaching, rehearsals or stage directions. You can let the grownups do the acting necessary to carry the story, yet you can feature the baby. It's all in the way you plan the plot.

Suppose that you have a potential cast of four—Baby, Mother, Father (or an older neighbor boy) and Sister (or a neighbor girl)—and that you want to make a short movie that could be filmed in an afternoon or so.

What is needed is a simple twist that will introduce the element of the unexpected without complicating the production. For the rest, we want to use settings and properties that are available at home or are easily accessible, and we don't want to put too much strain on the acting ability of Baby's supporting cast.

We might begin by showing Mother busy with household duties. Then we should show Baby opening cupboard doors and pulling out pots and pans. Mother rushes over to straighten out the disorder. Next, we see Baby trying to pull the cover off a table. Mother stops him in time.

(If the baby is not old enough to walk, the scene opens with the play pen in the kitchen, near enough for Baby to reach the pots and pans. Mother, in desperation, moves him to the dining room, where he attacks the table cloth, etc.).

The scene shifts outdoors to the front of the house. A man in ordinary street clothes is seen approaching the house. He has an Oriental turban on his head and carries a small rug under one arm. He rings the doorbell.

Mother comes to the door. She is holding Baby and has a harried expression on her face. The turbaned gentleman tries to sell her the rug. She shakes her head negatively. Take a closup of the man speaking and cut in the title:

"But it is a most unusual rug . . ."

Take a closeup of Mother talking and cut in the title:

"I'm just too busy even to talk about it."

Mother closes the door, and the man with the rug departs sadly. As he walks away from the house, a ten year old girl (older sister or neighbor's child) walks up to the house and rings the doorbell. Mother answers. Take a close shot of the little girl who says, in a title:

"Could I take Junior for a ride in his buggy?"

In a close shot, Mother is shown. An expression of relief crosses her face. She smiles and nods her head in agreement. She brings the buggy outside and places the baby in it. Then she turns to the little girl. A close shot shows her speaking to the girl, and a title appears:

"Don't cross any streets and don't go far. And don't talk to any strangers!"

A closeup shows the little girl nodding her head in agreement.

Next, we see the girl pushing the buggy along the sidewalk. Another shot from a different angle shows that she is approaching the turbaned man with the rug. Follow with a medium shot of the man with the rug. The girl wheels the buggy into the scene and looks curiously at the turban. The rug salesman unrolls the rug on the sidewalk and, by gestures, invites the girl to push the buggy on it.

She hesitates, but he is friendly and urges her again. She agrees and wheels the buggy on the rug and steps on it herself. Take a close shot of the turbaned man talking and insert the title:

"It is a magic carpet. Wherever you want to go, it will take you!"

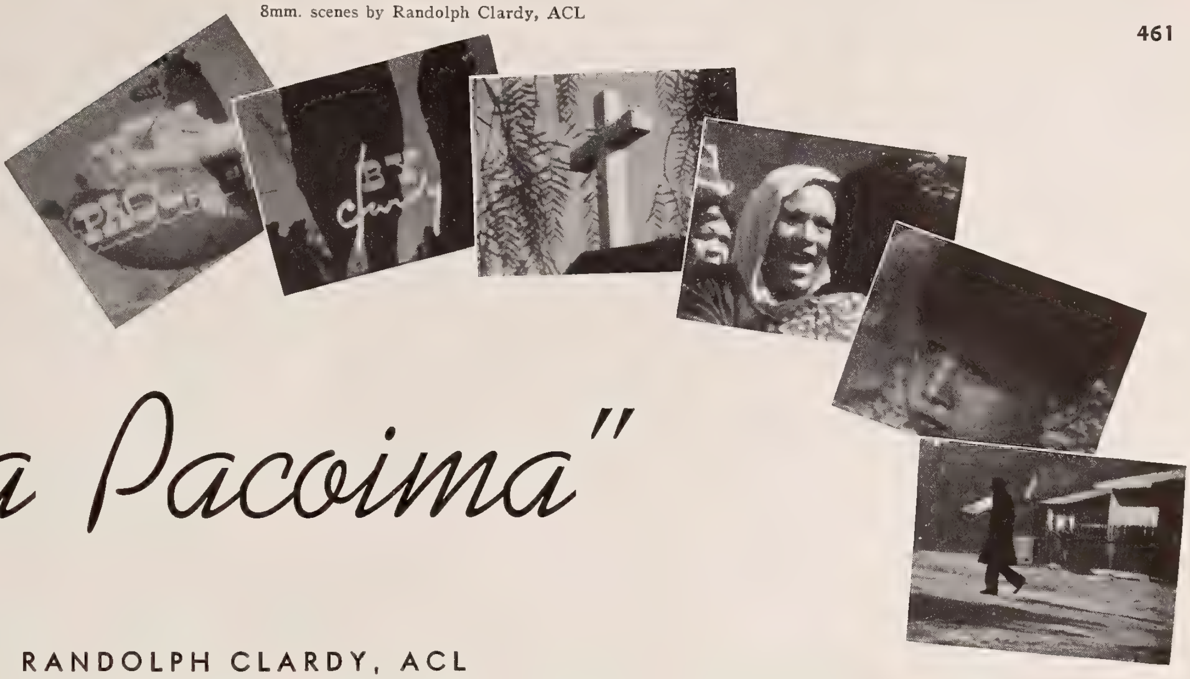
A medium shot shows the turbaned man finishing talking. The girl looks at the baby. Insert a close shot of the baby and return to another medium shot. The girl thinks a second or two and then says in a title:

"I wish that I were at the Zoo."

After the title, return to the same medium shot. The girl finishes making her wish, and the turbaned man is watching. Stop the camera, telling the person playing the rôle of the rug salesman to freeze motionless while the camera is stopped. Have the little girl wheel the buggy out of the scene and remove the rug. Then start the camera again, and the rug salesman smiles. The effect on the screen is that the buggy, the baby, the little girl and the rug all disappear in a second.

The next shot requires the same technique. Select a location at the "zoo," that includes a sign or an animal cage in the background. Expose a couple of feet of film (a foot of 8mm. film), stop the camera, then place the rug, the buggy with the baby and the little girl in the picture and start the camera again. For this scene, you must select a spot where nobody is likely to walk past the camera during the filming, for, if there is discernible action in the background when the camera is stopped, there will be a break in the flow of the film that will spoil the effect.

[Continued on page 477]



8mm. scenes by Randolph Clardy, ACL

Shots from "Vida Pacoima", an 8mm. documentary movie

"Vida Pacoima"

A candid film of a sleepy village and its making

RANDOLPH CLARDY, ACL

PACOIMA is a Mexican village, but it is in California—just a twenty minute automobile drive from Hollywood. When I first saw the village, I was completely overwhelmed by its atmosphere compounded of cacti, fences, wandering chickens, children, geese, gray shacks, goats and black shawled old women.

I discovered Pacoima when I was looking for subjects for "stills." A Sunday jaunt had carried me on a little side road in San Fernando Valley. I followed this to find myself suddenly in the midst of "atmosphere" that had me bouncing out of the car seat, feverishly adjusting my miniature camera and exposure meter. I wished for a ninety degree wide angle lens to capture it all in one great satisfying panorama.

But the still pictures were not successful. A wrong developer temperature left me dissatisfied with my job of recording Pacoima. So, later I planned a movie—an 8mm. color film that would interpret the village, just as it was.

Thus began the production of *Vida Pacoima.* I believe, at the outset, I was not concerned with the interest of others in my subject. I wanted to make a picture that would give me the same emotional impact that I experienced when I first saw Pacoima. But, as the film progressed, I wondered how many others would share my enthusiasm. I have since discovered that not a few, who see the picture, do not feel what I felt. But many others do. I was naturally happy when the film was selected as one of the Ten Best of 1938, and this also pleased me because it seems that, perhaps, my selfish motive was less selfish than I had thought. I had evidently made a picture to please myself, that others liked.

Before I planned the picture, I made a later Sunday afternoon trip to Pacoima to renew my enthusiasm. Before I left, I had half a reel of 8mm. Kodachrome "in the box." The following Sunday, I completed that roll along with another. The two reels justified my anticipation, and I studied them both as tests of what could be done and as potential ingredients of a documentary film of the town.

Then, I began to shape the continuity in my mind. My goal was to capture Pacoima's atmosphere and moods, as they appeared to me, and to portray the dramatic simplicity of a portion of life in this little Mexican village in California. My continuity was simply the progression of time from early morning to late afternoon. But, most important of all, my film was to be completely real. Nothing was to be posed or studied—I would film things as I found them; every shot would be entirely candid. Thus, I hoped, the picture would carry a conviction of reality to anybody who saw it.

With this general theme in mind, I went about the business of securing the material. It was necessary to make quick decisions about the value of subject matter and to set up the tripod and film the scene each time, as quickly as possible. The people of Pacoima must be unaware of the camera, if I was to picture them as they were.

My most valuable asset was a telephoto lens, for it enabled me to get near shots when the subjects did not know that they were being filmed. For example, when I saw somebody in the distance, coming down the street toward the camera, I could set up the tripod, quickly calculate the exposure and focus and film the shot before the subject had come close enough to know that the camera was trained on him.

On a good many Sundays, I arrived at Pacoima any time from seven o'clock in the morning to five o'clock in the afternoon. Invariably, as soon as I arrived, I would see some rare chance for a candid shot, but the opportunity would pass before I could even unlimber my camera. Opportunities for unposed scenes of real life came and passed so swiftly that I seemed always to be trying to outwit time. I got so many shots of fleeting and entirely natural action and my enthusiasm consequently ran so high that I had to put on the brakes, lest I should run out of film and be unprepared for those rarest of all shots that invariably present themselves in the presence of a filmless camera.

I nearly always was accompanied by my wife and occasionally by a friend. They kept a lookout for candid material, and an excited warning would reach my ears as soon as an interesting character approached, unconscious of the camera. One shot of an old man rounding a weathered fence corner was spied practically simultaneously by the three of us.

I had seen him approaching up a cactus lined alley and I was worried by the possibilities that the attempts of the others to warn me would destroy the opportunity. But it all turned out well. I pressed the button as the old man came around the corner, and he did exactly what I would have had him do—he crossed the camera field and moved along the fence, casting his shadow on its broad boards. He did not once glance at the camera. This was another time that I thanked the telephoto lens which enabled me to get the shot out of the range of his immediate observation.

When I had enough candid material, I devoted my time to finding shots that would interpret the background of Pacoima. I wanted scenes of the typical things that the human eye registers so quickly in everyday life.

Every vacant lot had its goat. Chickens and geese wandered across unpaved streets.

[Continued on page 479]

Author using reflex focuser and frames from "Swamp Song"

16mm. scenes by Robert H. Unseld

HE MADE THEM BIG

ROBERT H. UNSELD

ALTHOUGH no one ever has told me that I used to be an unpleasant little boy who pulled wings and legs from flies, I do recall an inordinate interest in all the damp and wriggly things that lived under the stones and near the rain barrel in my grandfather's garden. When the old gentleman took me for walks through the Michigan woods and marshes, telling me the names of insects and birds and reptiles, apparenlty he developed that interest for life.

I never really did anything about it until my "discovery" of lens tubes. When I realized that it is not at all difficult to fill the screen with a photographic field the size of a postage stamp, or smaller, the search began for something small and interesting to put in that field. Since the subject of a motion picture should be something that moves, the search ended almost immediately—with insects. What else is there readily available, in such a variety of colors, shapes, action and small sizes, that moves? I was right back where I left off thirty years before.

Swamp Song is composed almost entirely of ultra closeups of insects, with studies of a frog at the beginning, to establish the swamp locale, and of a little nocturnal tree toad at the end, to betoken parting day and the end of the picture.

Most of the closeups are of the type known as "macroscopic," macro meaning "large" and scope, "to view." Put together, the Oxonians conservatively say, the word means "visible to the naked eye," to which I would add, in the case of movies of macroscopic subjects, "and how!" Termites and ants, a foot long on the screen, and a katydid, as big as a horse, are certainly visible. Incidentally, it is almost impossible to get the word "macroscopic" into print. Typists, type setters and proofreaders are all quite sure that it should be "microscopic," for who ever heard of a "macroscope"? So they correct it.

Movies of macroscopic subjects, such as insects, depend upon the ability to focus the lens on distances less than those for which it is calibrated. This can be done in two ways—with supplementary lenses, which focus upon the film the light rays from the nearby subject, or by means of lens tubes, which move the lens itself farther from the film. You will recall that, when you rotate the lens focusing collar to the shorter distances, the lens moves out, away from the camera. The farther the lens is from the film, the shorter the distance upon which it will focus, and a lens tube is simply an extension which fits between camera and lens, thus moving the lens out farther than can be accomplished with the focusing collar alone.

Of the two methods, I prefer the lens tubes, because possibility of distortion is eliminated and because an excellent device is available which permits visual determination of the exact field and of sharp focus.

A lens tube is simply a piece of brass or bronze tubing, accurately machined, with inside threads at one end, to take the lens, and outside threads at the other, to fit into the camera. The *longer* the lens tube used with a given lens, the smaller will be the field and, consequently, the greater the magnification. It follows that the most convenient arrangement is a set of several tubes, perhaps units of one quarter, one half, one and two inches, which may be screwed together to form whatever length is desired.

Conversely, with a lens tube of given length, the *shorter* the focal length of the lens used with that tube, the smaller the field and the greater the magnification. Telephoto lenses are to be preferred, for they permit work at comfortable distances from the subject. All my work is done with three and four inch lenses, with varying lengths of tubes.

However, a tube does not completely solve the problem,

"Swamp Song" filmer tells how he recorded insects

for, when you change the focal length of the lens by adding the extension, you rule out the normal use of the viewfinder, the focusing collar and the *f* stop adjustment collar. Don't be frightened away by this, for the solution is not difficult.

Happily, a device is provided which permits easy control of the first two factors, field and focus. The Goerz Reflex Focuser is really a specialized lens tube, 1.38 inches long. The barrel of the focuser is the tube, fitting between camera and lens, while a viewfinding tube extends outward from it at right angles. You look into this viewfinder, determine the exact field, slide a movable glass prism out of the way and shoot the picture. Parallax is entirely eliminated.

I use the reflex focuser as the basic unit, adding to it tubes of different lengths if I wish greater degrees of magnification. In such combinations, the focuser always must be next to the camera, while the extra tube is inserted between it and the lens. A four inch lens and the reflex focuser alone will give you a field approximately 1¼ inches wide by 15/16 inch high, and your subject will be about twenty one inches from the film. That small field will fill your screen, and you can readily see how the tiny subjects therein will become tremendous when so enlarged.

Now that we have the definite field, let's clear up the method of focusing sharply upon the subject. The focusing collar on the lens will accommodate only very short distances, so you must move either the camera or the subject back and forth, until approximate focus is obtained, and then focus critically with the lens mount. It is obvious that this work absolutely demands a tripod, and, therefore, some easy method of moving either the subject or the camera must be discovered. At first, I built a little movable stage or platform, for the subject, to which was attached a broom handle which reached to the camera. By means of the broom handle, I could move the stage while peering into the reflex focuser. Then I wanted to film an ant hill, obviously a subject which could not be picked up and placed on the stage. The camera had to be movable.

I found that my Filmo 70 DA could be used with the focusing alignment gauge in a manner quite different from that for which the gauge was intended. I simply turned the camera around so that the axis of the lens was parallel to the long dimension of the gauge. Then it was possible to move the sliding carriage backward and forward on its track, thus bringing the camera nearer to the subject or moving it further away.

The need for mobility of subject or camera will be the more apparent when you realize that, in work of this sort, the depth of field is extremely limited, perhaps one quarter of an inch. You must focus on the part of your subject that is most important. If the head and front legs of your insect will be sharply defined, his rear anatomy may be fuzzy. Since you are focusing visually, focus can easily be adjusted for the part that you wish to emphasize. It has been infinitely easier for me to move the camera than to move the stage.

There is one more important phase to the mechanics of filming macroscopic subjects—correct exposure. As previously pointed out, when extension tubes are used, the *f* stops on the lens barrel no longer mean what they say. Since the *f* stop calibrations on any lens are tied up with the focal length, and since that focal length has been changed, it follows that *f*/8, for example, no longer admits the same amount of light that would be admitted by that stop, were no lens tube being used. Now *f*/8 admits considerably less light. It is not difficult to work out exact conversions for different tubes and lenses, but it takes a lot of time.

I have found that, for regular Kodachrome out of doors, when using the reflex focuser (a lens tube 1.38 inches long) and either a three or a four inch lens, excellent results can be obtained with an opening of one stop more exposure than the meter indicates. I use an opening of one *f* stop more exposure for each additional length of tube equivalent to the length of the focuser barrel. Fractional tube lengths can be estimated in half and quarter stops.

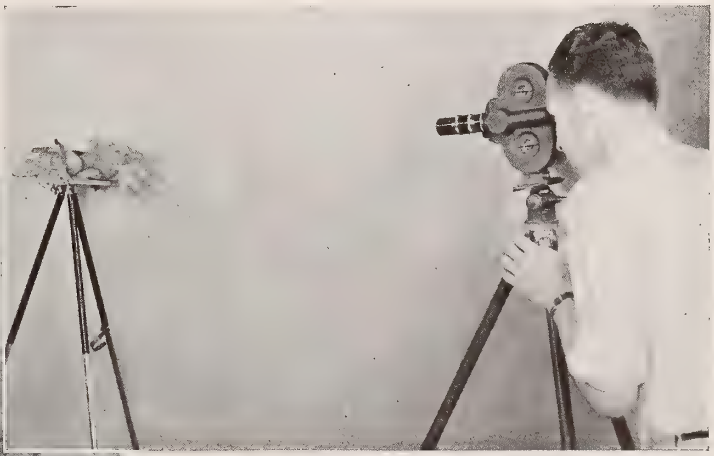
Of course, it is impossible to take a meter reading from a single yellow jacket or from one lone katydid. But a yellow sunflower approximates the color of the bee, and it is easy to find a green leaf that matches the other insect.

"But how," I am often asked, "do you get the beasts to stay where you want 'em?"

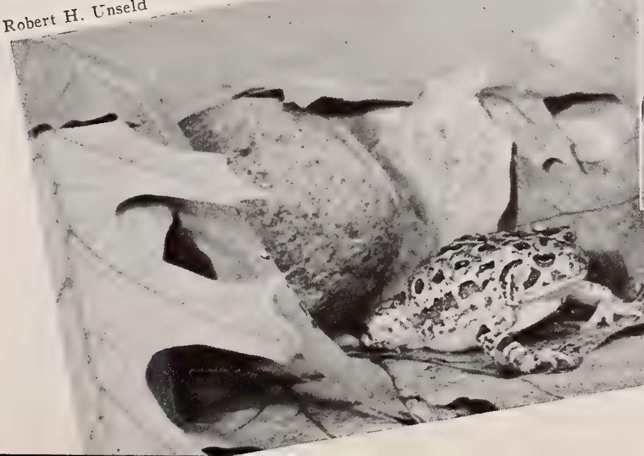
The answer is my stage, plus pins and rubber bands. My stage looks like nothing ever before conceived by the mind of man. My friends call it "Unseld's Folly" and I don't much blame them. But it works.

Utterly defying coherent description, the stage is best explained by the photograph on page 476, which will be found almost self explanatory. On a light tripod is mounted a four by six inch stage, which is surmounted by movable blocks, as shown. Stage and blocks are of soft pine, that I may stick pins into them easily. Block A, which is cut out of Block B, is fastened to B only by rubber bands. Thus, in Slot C, I can clamp securely the wings or legs of any insect, the stem of a flower in order to hold it upright, etc. The blocks pivot in any direction, of course, and, by using Hole D for the bolt, Block B can be laid flat and Slot C placed in a horizontal position. Blocks and wing nuts are convenient anchorages for rubber bands, to hold in place such "properties" as leaves and twigs or even a recalcitrant toad or frog, when making ordinary telephoto closeups.

Pins are important tools. Use [Continued on page 475]



Robert H. Unseld



• Ordinary ultra closeups may be made with a telephoto lens. Above is the arrangement of subject matter and camera, and at the left is a shot made with this setup by using a three inch lens focused at three and one half feet.

FROM THE DISTAFF SIDE

A wife comments upon men's ways and women's work

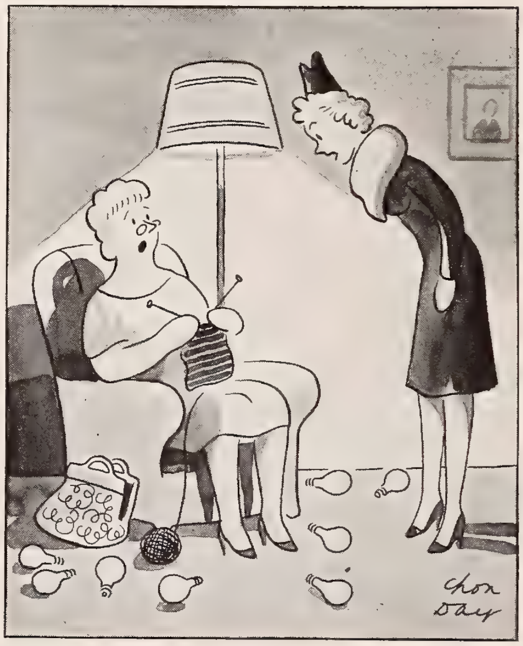
KARIN MOORHOUSE

THE Service prescribed for the Solemnization of Holy Matrimony has one woeful omission—there is no mention of the duties and obligations laid on a cine enthusiast's wife! For they are many and various and call aloud for belated recognition. Here is my plaint!

It all started very innocuously on the eve of our wedding. He purchased a magazine cine camera—oh, the veriest trifle of a camera—on the grounds that it would provide a living record of our happiness as we walked down Life's Highroad together, hand in hand. We stumble now, weighed down with several hundred pounds of equipment, and, as for being hand in hand, I tag along several yards in the rear, carrying the tripod and festooned with light meters, spare lenses, filters and what have you.

His camera now is a fearsome thing of knobs and levers, trimmed with accessories which look like Meccano parts to me and which require a profound engineering knowledge to make them work. For five years, I'll swear he never saw a sunset except through one of the three view finders that seem necessary properly to distort the view. Of course, by the time they are all adjusted satisfactorily, the sunset has invariably gone, but that always seems to be relatively unimportant; whether it was *f*/3.5 or *f*/5.6 is what really matters.

Providing foreground is where I really shine. I have plunged through snowdrifts without number, waded many a mountain stream to give that distant shot the requisite depth and composition; mostly he photographs my back, which seems a dubious compliment, but he fervently admires my technique in waggling the branches of a tree to give that windblown effect.



"Your father's flood bulbs are nice and bright, but they don't last long enough!"

In planning the theme and treatment of a film, he *always* asks my opinion—and just as invariably disregards it. He has made up his mind long since what the theme will be and how the motif will be developed. Sometimes the motif is so obscure that I cannot see it, but, after all, I am only a woman!

While the film is being edited, I am a cine widow, for he disappears into his den for evenings at a stretch, reappearing only at infrequent intervals to check up on progress by projecting the film. But, in editing, there seems to be a period where staleness and fatigue definitely set in, and critical perception begins to fail, particularly if the photographer is doing his own cutting.

Sometimes, therefore—not too often—I sit in on these projections, bringing a fresh and untired mind to gauge the probable audience reaction. I suggest here a cut, there a transposition or shortening a sequence. Sometimes, again, he even follows these suggestions!

We are both agreed that titling a film is one of the most important steps in its construction and one which is most frequently skimped and ill considered. For the function of a title should be not only to give information needed in the film, not only to bridge a gap in the continuity, but also to provide a word picture in itself.

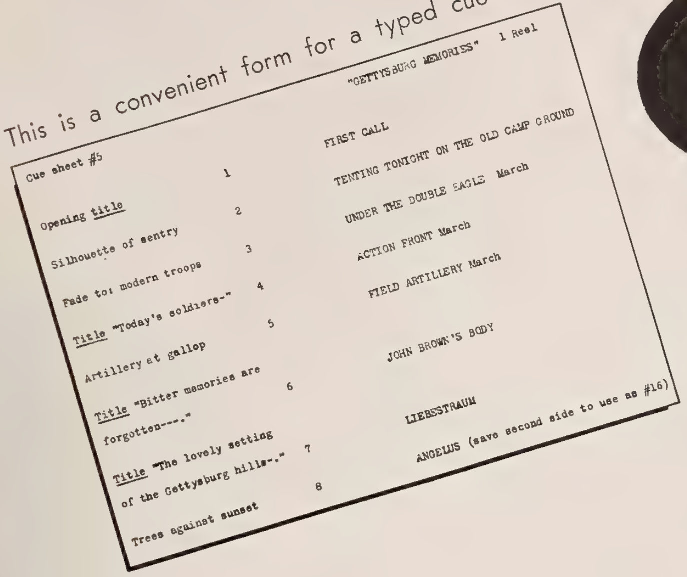
So, on long automobile trips, we plan our titles, considering and discarding word after word, phrase after phrase, until our combined inspiration hammers out the *mot juste,* the one sentence that is balanced and exact.

And, finally, in making the title cards, I come into my own. I have acquired some little skill in lettering, aided by the many excellent books on the subject, and much experimentation has shown us that, short of printed titles, hand lettered captions are the most practicable medium. The style of lettering can be adapted to the theme of the film, and, with the many special pens available for the purpose, anybody with a little practice can turn out passable titles.

So, when the finished film is flashed upon the screen, I can truly claim a part in its construction. Freely, I admit that the fascination of the hobby has infected me, too. If I seem facetious, it is only because I think a little light heartedness is not amiss in movie making, and I would beg our menfolk not to be too grim and earnest about it all.

Cheerfully, I resign myself to being, in the main, a stooge. And yet one travel reel—the highest tribute he has paid me to date—was gracefully subscribed in a title to me:

Dedicated to my wife . . . who read The Life of Napoleon *so assiduously throughout our trip . . . that she never saw the half of it!*



Cue sheet #5		"GETTYSBURG MEMORIES" 1 Reel
Opening title	1	FIRST CALL
Silhouette of sentry	2	TENTING TONIGHT ON THE OLD CAMP GROUND
Fade to: modern troops	3	UNDER THE DOUBLE EAGLE March
Title "Today's soldiers-"	4	ACTION FRONT March
Artillery at gallop	5	FIELD ARTILLERY March
Title "Bitter memories are forgotten----."	6	JOHN BROWN'S BODY
Title "The lovely setting of the Gettysburg hills-."	7	LIEBESTRAUM
Trees against sunset	8	ANGELUS (save second side to use as #16)

This is a convenient form for a typed cue sheet

Frederick G. Beach, ACL

CUE SHEETS FOR RECORDS

FREDERICK G. BEACH, ACL

THE popularity of the use of the single or double turntable in providing musical accompaniment for silent movies has developed various methods of preparing cue sheets.

Even though one may become so familiar with the musical arrangement for a film that it is not necessary to have a written guide to aid him in picking out the right record at the right time, a cue sheet is still valuable. It enables one to plan the accompaniment more intelligently and to handle the records more easily. It makes it possible for somebody other than yourself to screen your films with a musical accompaniment.

The first step in scoring a picture is to screen it several times to ascertain if it is divided into sections, each having a distinct mood. Usually, a well planned film may be divided readily into different sections, for each of which a particular type of music would be appropriate. With this in mind, one can select records which match the mood and tempo of the divisions of the film. However, it is impractical to make musical changes concur with minor changes in the picture's mood within the general section.

In a section of the production that is fairly quiet and pastoral—for example, a scenic sequence—there might be a shot or two that ideally would call for a light and rapid musical sequence. Such exact synchronizing of musical theme with the picture is impractical, as a rule, unless a special score has been written for the film.

After a selection of records has been assembled, the next step is to refine the choice and to fit the records into spots in the scheme where they would be especially suitable. The final selection would include a satisfactory introduction, general music that fits the picture's mood, special sound effects and records carrying narrative, if these are to be used. At this point, to systematize one's efforts, it is well to start a cue sheet.

As an example, let us follow each step in scoring an imaginary cruise picture.

In projecting the picture, we find that it opens with the ACL leader. Following this are the main and credit titles and then some gay scenes of a ship sailing, the shots being made on the pier and on board the ship.

The next definite section of the film deals with the first morning at sea. It is a peaceful day, and the passengers loll about the deck. Next we see the arrival at a West Indian port and feel the excitement of going ashore in a strange land. Then, handsome scenic shots bring a restful mood again. Off again on a new tack, the picture now presents gay and colorful native life. Final sequences show embarkation and include beautiful sunset shots as the ship leaves the harbor.

From our library of records, let us pick out several appropriate fanfares which might accompany the leader on the screen. For the main title assembly, we shall need a heavier, more definite introduction, with a rather happy note; then we can shift to a good march as the sailing is depicted.

A title introduces the next section, and we need rather restful and happy music as a background. Excitement is felt as the ship reaches the harbor, and we must increase the pace of the music to a fast tempo. For the scenic shots, we shall want something a bit heavier. Here, the music will be a valuable supplement to the film's beauty. The sequences of native life may be enhanced by typical dances and lively music, while the departure should again have a more serious quality.

The cue sheet for this reel might run as follows: (Notations in parentheses are for explanation only.)

Score for SOUTHLAND WANDERINGS

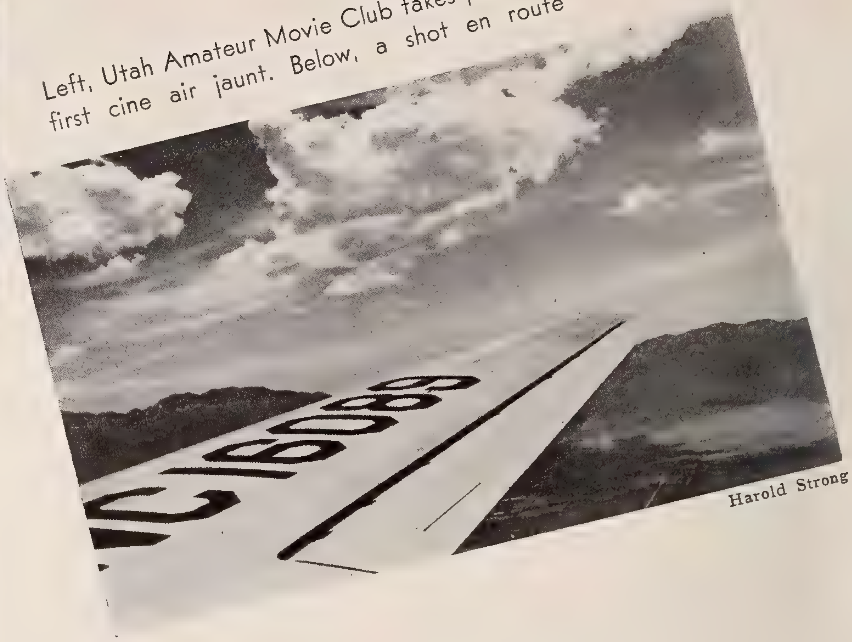
Start	No. 1	LIGHT CAVALRY OVERTURE	(During leader showing.)
Main title	No. 2	MEISTERSINGER: PRELUDE	
Fade in on ship's name	No. 3	ANCHORS AWEIGH	(During sailing sequence.)
Title. *First morning at sea . . .*	No. 4	OVER THE WAVES: WALTZ	(Shipboard scenes.)
Shot of gulls	No. 5	SPEECH "A"	(Music subdued.)
Title. *The colorful harbor of . . .*	No. 6	BARTERED BRIDE: POLKA *Repeat last half.*	(Arriving and debarking.)
Title. *Charming costumes and . . .*	No. 7 No. 8	LA CUCARACHA EL CABANERO	(Natives dancing and street life.)
Title. *The Great Mount . . .*	No. 9	SIEGFRIED: IDYLL	(Scenic shots of mountains, etc.)
Title. *Farewell to happy days and happy peoples . . .*	No. 10	KOWANTCHINA: INTRODUCTION *Last half Part 2*	

In this example of a cue sheet, each record is numbered in order, and it is easy to stack them [Continued on page 477]

THE Mainliner
UNITED AIR LINES
United

Harold Strong

Left, Utah Amateur Movie Club takes plane on first cine air jaunt. Below, a shot en route



Harold Strong

AMATEUR CLUBS

What organized cine groups are doing everywhere

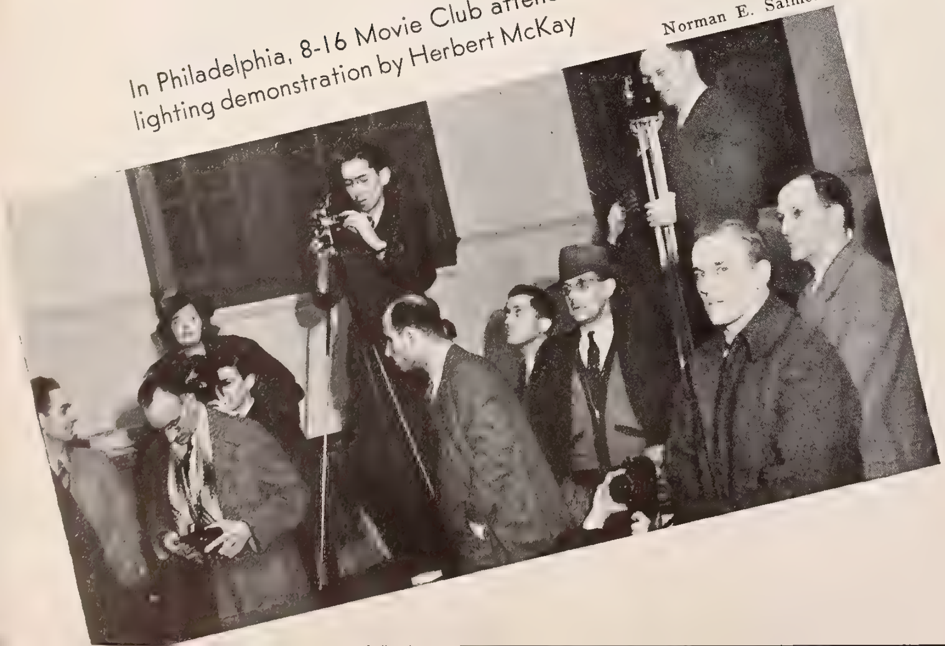
JAMES W. MOORE, ACL

Joint meeting Seventy five members and guests of the Flint and Lapeer Cinema Clubs, in Michigan, gathered during the summer for a joint dinner meeting on King's Ranch, near Lapeer. Marking the first anniversary of the Lapeer group, the program featured an election of officers, as follows: Dr. Earl E. Congdon, ACL, president; L. I. Nutting, vicepresident and program chairman; Peter Skeberdis, secretary treasurer. Following this election, members of both clubs screened movies of America's two Fairs, as well as a Caribbean cruise film by Louis D. McGregor, of Flint. The Lapeer club is progressing well in its production of a picture regarding the community, planned in cooperation with the local Chamber of Commerce.

Eights in Denver New in Colorado is the Denver Cine 8 Club, ACL, recently organized unit devoted to the interests of the small film users. First officers include Hugh W. Bishop, president; Orson H. Udall, vicepresident; Preston Hopkins, secretary treasurer. Meetings are scheduled for the second Monday of each month, in the city's Public Service Auditorium, to which all 8mm. filmers of the area are invited.

In Philadelphia, 8-16 Movie Club attends lighting demonstration by Herbert McKay

Norman E. Salmons



Minneapolis moves on Officers for the coming club season have been announced by the Minneapolis Cine Club, strong and active group in the Midwest. They include Harold Bronson, president; Edward Johnson, first vicepresident; Dr. Leonard Martin, ACL, second vicepresident; Dr. Reinhold Ericson, ACL, secretary; Fred Grabow, treasurer. Serving with them are the following committee chairmen: Ray Kullberg, social and entertainment; Lawrence Berglund, membership; Dr. Martin, program; C. K. Michener, publicity; Carroll Davidson, ACL, club historian. Rome A. Riebeth continues as editor of *The Cine Clubber*, lively club news bulletin.

Cleveland completes All the traditional trimmings of a Hollywood première attended the first screening of *Foul Play*, recently completed, one reel, 8mm. melodrama produced by members of the Cleveland Amateur Cinematographers. On the same program, presented in the city's hotel Carter, were *Newsreel* and *Vacationland in North America*. The former film, produced by Richard Batchelder and Jack Krapp, ACL, included news shots of local interest, presented in farcical style, while the latter was a straightforward compilation of members' scenic material gathered from the Gaspé to Florida. Gordon A. Smith arranged and presented the dual turntable sound and music which accompanied all the films.

New in New Zealand Three hundred and fifty members and guests of the Otago Cine-Photographic Club, ACL, gathered recently in the Returned Soldiers Association Hall, in Dunedin, N. Z., for that group's first public screening of members' films. On the program were *The Spirit of Christmas*, by G. S. Currie; *Where Grandeur Reigns Supreme*, by Phyllis Scott; *Royal Albatross at Otago Heads*, by Dr. H. Walden Fitzgerald, ACL; *Around The World Cruise*, by C. E. Begg. Music and sound effects, provided by R. W. Cook, accompanied the projection, which was in charge of R. Riggs and Wallace Smith. Little more than a year old, this club now lists more than forty members.

Second for St. Louis New officers and directors have been announced by the Amateur Motion Picture Club of St.

[Continued on page 480]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

BENJAMIN F. FARBER, jr.

New Teaching Film Source

Six hundred sound films, unlocked from the short subject vaults of six theatrical production companies and all reduced to 16mm. size, have recently been turned over to the educational field to be distributed through the newly established, non profit corporation made up of educators and known as Teaching Film Custodians. The films are those chosen by a committee of teachers as suitable for school use.

Announced during the summer by Will H. Hays, theatrical screen representative, and Dr. Mark A. May, educational film committee chairman, these subjects, all at least one year old, will be rented to schools on the basis of $5.00 for a period of two weeks or less, $10.00 for one half a school year, $15.00 for one whole school year, $25.00 for two years and $30.00 for three years. These prices are all for a 400 foot reel and may be reduced if sufficient quantity is ordered, according to the distributors. Transportation charges are extra. No profits will accrue to the theatrical producers for the first three years. These figures are considerably lower than those offered by commercial distributors.

After three years of preparation and selection, 432 of the anticipated 600 short subjects are now listed, described and classified for suggested use in the 320 page *Catalog of Films for Classroom Use* issued at fifty cents a copy by Teaching Film Custodians, located at 25 West 43rd Street, New York City, in the same building as the Hays organization—the Motion Picture Producers and Distributors of America. Mr. Hays, in an address before the National Education Association, declared that the film industry was acting in response to requests of teachers all over the country.

No statement could be obtained from the Bureau of Visual Education for the Public Schools of New York City, since the policy of the Board of Education of that city concerning the use of these films had not been formulated as yet.

More Teaching Films

Another entrance into the school film field is made this fall by the theatrical screen industry with the release of seventy five short length excerpts from feature films selected to fit into a human relations series for classroom discussion purposes. Also promoted by a non profit organization, known as the Commission on Human Relations of the Progressive Education Association, which exists by virtue of a grant from the General Education Board of the Rockefeller Foundation, this series of film excerpts is designed to present typical problem situations in modern social life.

All films are 16mm. sound and vary in screening time from five to thirty minutes. They are available on a rental basis only, the charges running from $5.00 to $8.00 for two weeks, $8.00 to $13.00 for six weeks, $12.00 to $25.00 for fifteen weeks and $20.00 to $45.00 for thirty weeks. Study materials accompany each film. A list of the films, together with their prices and a synopsis of each subject, can be obtained from the Progressive Education Association, 45 Rockefeller Plaza, New York City. The subjects, all at least one year old, include such popular films as *Captains Courageous, Four Daughters, Dead End, Fury, The Good Earth* and *Men in White.*

According to those in charge of this project, emphasis must be placed upon the classroom suitability of these films and not upon their worth as entertainment. None of them presents a whole story; none of them, a conclusion. It is said that they are meant to stimulate and abet discussion but not to provide a complete lesson.

During an experimental period of about two years, it is reported that twenty schools used these excerpts. Speaking for two New York City Public High Schools which have used them, Rita Hochheimer, assistant director of the Bureau of Visual Education, reports that the results have been very interesting. She has recommended continued employment of them to the Board of Education.

Experts Advise Care

In the light of these new developments, the Division of Visual Experiment of the Harmon Foundation, a long time producer and distributor of educational and religious films, sees that "the field has attained sufficient size and wealth to be considered worthy of exploitation by the theatrical motion picture industry."

Also included in their statement is the observation that "it is quite likely that the number of poor films masquerading as educational or religious will be vastly increased, thus making the problem of choosing the correct film for a given educational program much more com-

[Continued on page 482]

Graham McKelvy, ACL, Princeton student, filming animated battle map as part of R.O.T.C. exam.

Frank Kane

R. I. Nesmith and Associates

Fairly flat light; flatter light will not produce good monochrome scenes

CONTRAST FROM LIGHT

ARTHUR A. HEBERT, jr., ACL

IT IS our aim to give our movie scenes the effect of depth, plasticity and sparkle. To do this well, we should understand something about lighting. While volumes have been written on the subject, we need concern ourselves only with distinguishing the basic types of illumination and recognizing which of them are best for our purposes.

Let us analyze what makes a picture, and then we shall know what we want lighting to do for us. In black and white scenes, we find highlights, dark areas and intermediate tone gradations. This differentiation gives the picture life, and the relationship of these factors is called contrast. In color work, contrast is produced by the gradations of the colors themselves. When a picture has strong highlights, heavy, dark areas or shadows and few intermediate tones, it has high contrast and is said to be "contrasty." On the other hand, a scene which has weak highlights, light shadows and no strong, dark areas is called "flat." Between these two extremes, we have "normal" contrast, which gives detail in both highlights and shadows and is rich in intermediate gradations.

In still photography, contrast may be controlled by lighting, exposure, choice of type of negative film, development and selection of printing paper. But in movie work with reversal film, we have only lighting and exposure with which to control contrast; of the two, lighting offers the most effective means of control. Exposure should be such that a full range of tone from black to white will be reproduced. Overexposure will cause the blacks to become gray and the light grays to become white, giving a washed out or flat appearance to the whole scale. Underexposure will cause the darker grays to become black and the whites to become light gray. On occasion, slight over or underexposure is very effective in conjunction with proper lighting, but, as a rule, we should adhere to correct, or normal, exposure.

The effect of lighting in a picture is determined by the angle at which the light falls upon the subject as well as by the angle at which the subject is viewed. Both factors should be kept in mind when one is filming. In other words, we must consider both the direction of the light and the angle of the camera.

We all know that the sun rises in the east, traverses an arc of 180 degrees across the sky and sets in the west. We also know that, in the latitude of New York, the [Continued on page 474]

Strong side lighting — light comes from left of camera

© G. A. Douglas from Gendreau

Picture of a movie maker w
exactly what he wants—an

THERE'S nothing extraordinary about him; he is simply a modern movie maker, with a definite idea of the kind of movies he wants, plus an understanding of the ways and means of getting the right results. Very naturally, therefore, he has chosen the following equipment.

Camera Magazine Ciné-Kodak (16 mm.), a beautifully designed, highly versatile instrument. With it he can load or change films in three swift motions, operate at standard, intermediate, or true slow motion speed, interchange lenses as easily as films, and use a number of other truly useful accessories. Magazine Ciné-Kodak, $117.50.

Tripod He considers the Ciné-Kodak Tripod an essential, for he will not tolerate unstable movies. Too, long-focus lens work is out of the question without a tripod. Price, $32.50.

Telephoto Lens To supplement the standard 1-inch, *f*/1.9 Kodak Anastigmat Lens of his camera, he has selected two of the six telephotos available for his camera. His 4-inch *f*/2.7 lens is shown in use, making a close-up of an otherwise long shot.

Focusing Finder Because he appreciates the value of accuracy, he uses the Focusing Finder, which slips into his camera in the manner of a film magazine. With it, he establishes exact focus, especially when using accessory lens equipment. Price, $20.

Filters All black-and-white Ciné-Kodak films, of course, are panchromatic, but there are times when filters afford an emphasis, a dramatic quality that is wanted. So there is a CK-3 and a Wratten A in this movie maker's kit. Price of each, for use with standard lens, $2.50.

Carrying Case Because he hates hodgepodge gadgetry, he packs all his movie-making equipment (tripod excepted) in the compact but commodious Ciné-Kodak Compartment Case, in which it's easy to maintain efficient order. Price, $27.50.

Film "Fit the film to the shot" is one of his pet slogans; so he carries magazines of SUPER-X (extreme fine grain, good speed), SUPER-XX (top speed, brilliant quality), and both types of Kodachrome.

His equipment is right, his ideas are right. He has no need for alibis. He gets what he wants.

How to Make Good Movies
A complete handbook for the amateur movie maker

"HOW TO MAKE GOOD MOVIES" is no mere handbook of movie technique. It is that rarest of rarities—a lively, amusing, technically sound but non-technical book about the joys and problems of movie making.

Experts as well as beginners enjoy it—and profit by it. And because it is selling far better than most fiction thrillers, it is making a real impression on the movie-making habits of the country. It's as important as it is useful. Available at all Ciné-Kodak dealers, $2.00.

knows
gets it

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

KODAK'S COLOR SHOW—Hit of the New York Fair
Greatest photographic show on earth at the Kodak Building—Kodachrome full-color pictures projected on a 187-foot screen, the longest in the world. Take your Ciné-Kodak to the Fair and while you're at the Kodak Building Eastman experts will advise you what to take and how to take it.

Picture of a movie maker w knows exactly what he wants—an gets it

THERE'S nothing extraordinary about him; he is simply a modern movie maker, with a definite idea of the kind of movies he wants, plus an understanding of the ways and means of getting the right results. Very naturally, therefore, he has chosen the following equipment.

Camera Magazine Ciné-Kodak (16 mm.), a beautifully designed, highly versatile instrument. With it he can load or change films in three swift motions, operate at standard, intermediate, or true slow motion speed, interchange lenses as easily as films, and use a number of other truly useful accessories. Magazine Ciné-Kodak, $117.50.

Tripod He considers the Ciné-Kodak Tripod an essential, for he will not tolerate unstable movies. Too, long-focus lens work is out of the question without a tripod. Price, $32.50.

Telephoto Lens To supplement the standard 1-inch, *f*/1.9 Kodak Anastigmat Lens of his camera, he has selected two of the six telephotos available for his camera. His 4-inch *f*/2.7 lens is shown in use, making a close-up of an otherwise long shot.

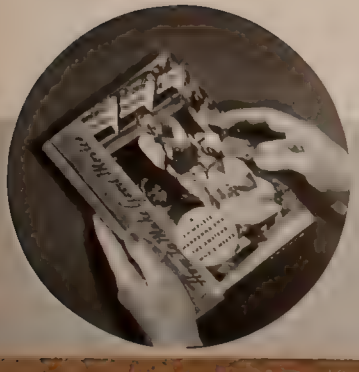
Focusing Finder Because he appreciates the value of accuracy, he uses the Focusing Finder, which slips into his camera in the manner of a film magazine. With it, he establishes exact focus, especially when using accessory lens equipment. Price, $20.

Filters All black-and-white Ciné-Kodak films, of course, are panchromatic, but there are times when filters afford an emphasis, a dramatic quality that is wanted. So there is a CK-3 and a Wratten A in this movie maker's kit. Price of each, for use with standard lens, $2.50.

Carrying Case Because he hates hodgepodge gadgetry, he packs all his movie-making equipment (tripod excepted) in the compact but commodious Ciné-Kodak Compartment Case, in which it's easy to maintain efficient order. Price, $27.50.

Film "Fit the film to the shot" is one of his pet slogans; so he carries magazines of SUPER-X (extreme fine grain, good speed), SUPER-XX (top speed, brilliant quality), and both types of Kodachrome.

His equipment is right, his ideas are right. He has no need for alibis. He gets what he wants.



"HOW TO MAKE GOOD MOVIES" is no mere handbook of movie technique. It is that rarest of rarities—a lively, amusing, technically sound but non-technical book about the joys and problems of movie making.

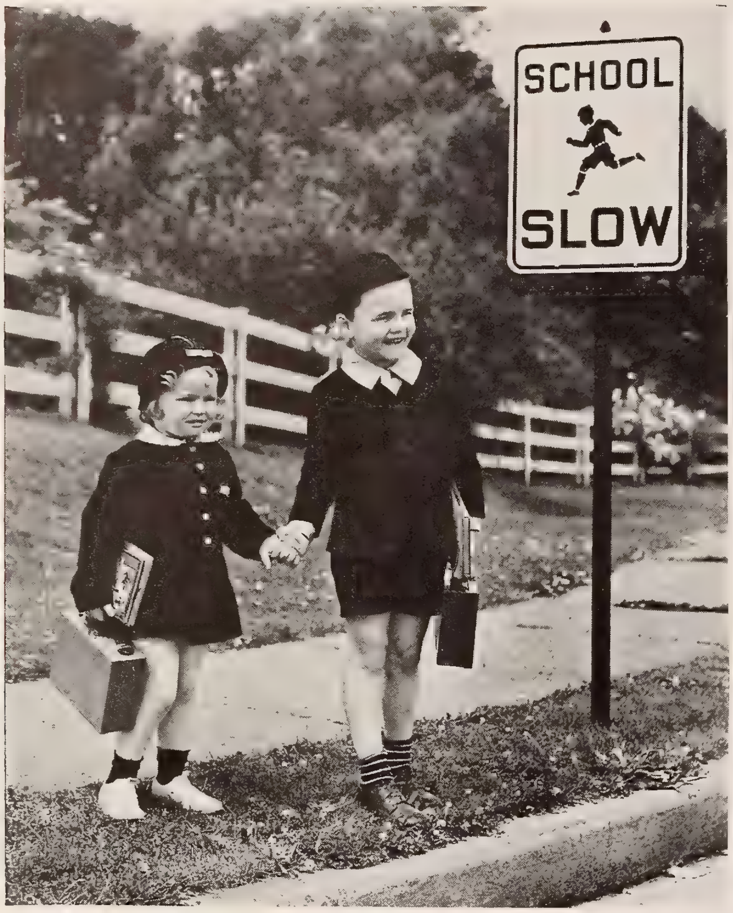
Experts as well as beginners enjoy it—and profit by it. And because it is selling far better than most fiction thrillers, it is making a real impression on the movie-making habits of the country. It's as important as it is useful. Available at all Ciné-Kodak dealers, $2.00.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

KODAK'S COLOR SHOW—Hit of the New York Fair Greatest photographic show on earth at the Kodak Building—Kodachrome full-color pictures projected on a 187-foot screen, the longest in the world. Take your Ciné-Kodak to the Fair and while you're at the Kodak Building Eastman experts will advise you what to take and how to take it.

Harold M. Lambert from Black Star



Sharp focus on important part of scene plus large aperture means that the background will be subdued

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Mirror aid On occasions, when working in unusual camera positions, I have found a small mirror to be a convenient aid to enable me to view the focus and aperture settings of my lens without moving to the front of the camera. This method is particularly useful in filming surgery, when the camera often is placed high and the cameraman's perch may be a bit precarious.—*Charles J. Carbonaro, ACL.*

Film marking One of the most convenient ways in which to develop positive titles is to place each title in the tray of developer so that it will be completely immersed when the film is standing on its edge. In order to do this, one must have some means of knowing at what points to cut the film to separate the titles before they are developed. Users of cameras which have hand cranks, that allow the shutter to be opened, will find the following system very simple. After shooting a title, remove the camera lens or, in the case of a turret camera, swing an empty turret mount into place, so that, when the shutter is opened by means of the hand crank, one can make a small black mark on the film with a grease pencil. If this is done after each title length is exposed, the roll can easily be cut up in the dark room, and a convenient number of strips may be developed at one time. For those who do not have cameras which permit the shutter to be opened, the only alternative to this method is to take the camera in a dark room, after each title is exposed, and to mark the film with the pencil.

Depth There are some photographic purists who feel that every part of a picture should be sharp, and, consequently, they take their shots at small apertures with the resultant great depth of field. Movie makers would question this technique, and the accompanying illustration is a good example of their point. By focusing sharply on the important part of the scene with a reasonably large aperture, one may usually subdue the background by causing it to be out of focus. This appears to increase the effect of third dimension and to draw the attention of the audience to the vital parts of the scene.

The mechanics of getting such effects are very simple. The only problem to be met is that of cutting down exposure when a relatively large diaphragm opening is employed. There are several ways of doing this, the most suitable depending upon the subject. If the subject is static, one may speed up the camera to necessitate a larger lens opening. Obviously, there are some action shots where this technique could not be followed. A second system makes use of ordinary filters which have a factor heavy enough to do the work. If one is working in color, these filters must be of the neutral density type, or two polarizing screens crossed to the proper degree could be used. Movie makers with cameras having variable shutters have a very simple means of controlling exposure by closing the shutter the required amount.

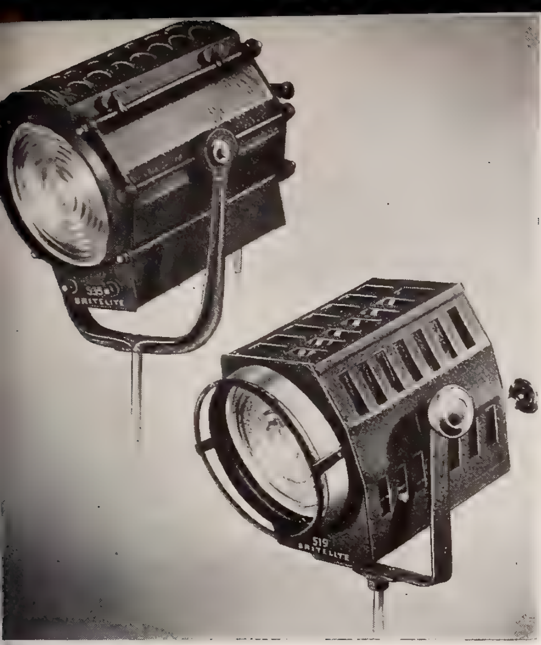
The whole idea of selective focusing is best worked out with fast focusing lenses, for it is not so practical when one has a fixed focus objective. In the case of the latter, however, the portrait attachment on close shots serves to decrease the depth of field very effectively.

Poor splice If your splices seem to jump sidewise as they go through the gate, examine them to see if they are not out of line. Draw the film through your fingers and see if there is not a bump at the joint. This bump is caused by splicers which are not in proper adjustment and which allow the two pieces of film to overlap without being in perfect alignment. The only remedy for such a condition is to send the splicer back to the manufacturer for adjustment.

Special masks Those who use cameras having slots behind the lens for masks sometimes have need for specially shaped masks. Black cellulose tape, sold in small rolls for gift package wrappings, is thin enough so that it can be stuck on a metal mask to change the shape of the opening without interfering with its insertion in the camera slot. Half circles, diagonal openings and many other shapes are made easily.—*Irving Pollack, ACL.*

Focus Projectors should not be focused for operation when they are set for still picture projection. When the film is stationary in the gate, it is heated to a greater extent than when it is in motion. Heat makes it buckle and throws it out of the proper plane for sharp focus. The result is that a film which appears to be sharp on still projection will appear to be out of focus when the machine is started. One should refocus the projector as soon as the film is set in motion.

[Continued on page 478]



Spotlights of new design by Motion Picture Screen & Accessories Company

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Castle in Capital An unusually fine subject, presaging the excellent quality of the new fall series of Castle substandard releases, is the one reel film, *Washington,* offered by Castle Films, Inc., 30 Rockefeller Plaza, New York. Well edited and particularly high in photographic quality, the new film is of great value from the informative, entertainment and artistic points of view. The picture depicts Washington in many moods and is particularly interesting in its graphic treatment of the work of the various government departments. Many beautiful shots, taken on infra red film, make the photography unusual.

Super-X Pan for Eight The new Ciné-Kodak Eight Super-X Panchromatic film is now available to users of 8mm. cameras. In this emulsion, the Eastman Kodak Company, its makers, have provided a speed increase of three times over the regular Ciné-Kodak Eight panchromatic. Thus, it is now possible to extend the range of 8mm. filming to such subjects as theatre stages, floodlit athletic contests or football in the late afternoon. The emulsion has unusual fine grain qualities. Cine-Kodak 8 Panchromatic is now $2.00 a roll.

New Bee Bee items The emphasis placed on steady camera holding at the Fairs this year is attracting particular attention to a new accessory item, the Bee Bee Neck-Pod, a camera support which is worn around the neck. Its leather neck strap is adjustable; the camera support proper is chromium plated.

For those who desire the traditional aid to camera steadiness, there is offered the Atlas all chrome, three section tripod with satin finish. Although this tripod weighs only three pounds, it is rigid in construction. When closed, the legs are twenty three inches long; open, they extend to sixty inches. Reversible leg tips are provided, giving rubber covered or pointed footing. A swivel head is incorporated, which may be worked by a handle in "pan" fashion.

In conjunction with the Bee Bee Ball-type Titling and Panoraming Top, the new Atlas tripod is intended to serve all movie making requirements. Further details may be had from the manufacturer, Burleigh Brooks, Inc., 127 West 42nd Street, New York.

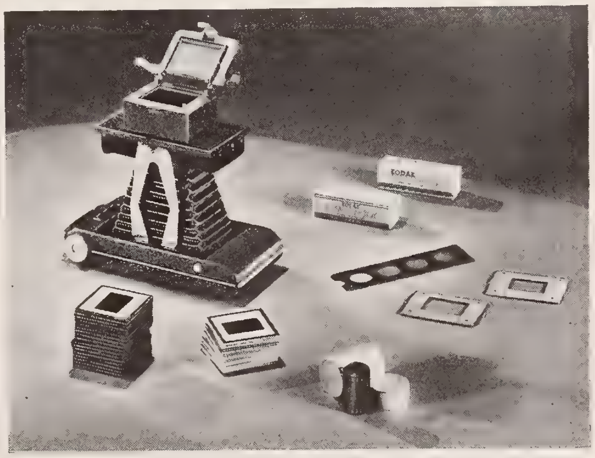
Medo - Dallmeyer Dallmeyer lenses, objectives of English make, now are available for most of the popular models of substandard movie cameras, according to Medo, 15 West 47th Street, New York. Leading still cameras with interchangeable lens features will also be serviced with these objectives by this firm, which is distributor for these high quality lenses.

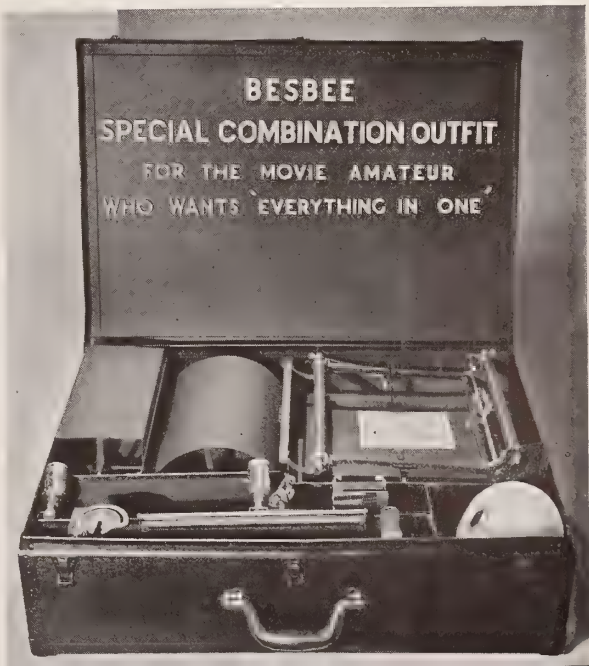
New spots Two models of a new spotlight of professional type are offered to movie makers and still photographers by Motion Picture Screen & Accessories Company, 351 West 52nd Street, New York. Although of advanced design, these new spotlights are sold at very reasonable prices.

Some of the features of their new design are: narrow beam, providing a twelve inch circular spot at a ten foot distance; quick acting, easily controlled focusing; diffuse beam with soft edges, having excellent modeling qualities; controllable, wide beam for flood effect, giving a ten foot, even circle of light at a distance of ten feet; all metal construction with metal reflector. The two models, Britelite 519 and Britelite 535, differ mainly in details of construction; for instance, the 519 has a rod focusing device, whereas the 535 has screw feed focusing; 519 has welded formed steel construction, whereas the 535 is all of light weight alloy, etc. The new spot makes use of a 500 watt, prefocused, standard projection type lamp, which may be obtained in correct color balance for use with color films.

[Continued on page 483]

Kodak Transparency Enlarger for enlarging Kodachrome transparencies in black and white





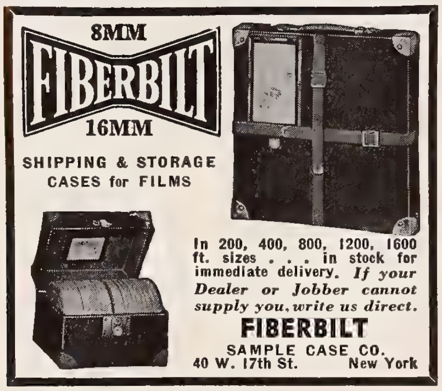
Besbee has special combination outfit for cine titling

The New
STREAMLINED
WELTINI
SPEED CANDID

With Coupled
Range Finder

Prize winning pictures are the natural result of Weltini's many fine features. Its split second speed, fine lens equipment, precision design, etc., will delight you. Uses 35mm. film. Fullest guarantee. Ask your dealer. Catalog No. 639-F FREE. Write today.

BURKE & JAMES, Inc.
223 W. MADISON ST. CHICAGO, ILL.


8MM
FIBERBILT
16MM
SHIPPING & STORAGE
CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*

FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York

Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

- - FLASH - -
A new remote control for your Bell & Howell 8mm Movie Camera.
Write to the—
Deseret Book Company
44 East South Temple Salt Lake City, Utah

USE METAL LETTERS **FOR MAKING TITLES**

Ask for samples of the most beautiful Capital and Lower Case Letters Made

....our CRUISE
through—
The Caribbean

Assortment 222 pieces in wood case, $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.
Specify white or black letters
YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.
H. W. Knight & Son, Inc., Seneca Falls, N.Y

Wings, guns and a camera

[Continued from page 459]

platter as the carving knife enters the scene. If your camera is not equipped for dissolves, you can connect the two closeups by a fade out and a fade in.

The second closeup would be followed by near shots of the members of the party (not forgetting the dogs) enjoying the meal. The final scene could be a shot of one or more of the hunters dozing before the open fireplace, the picture ending with a slow fade out on the dying embers.

Contrast from light

[Continued from page 468]

sun is almost directly overhead at noon in summer, but drops considerably toward the southern horizon in winter.

Let us take fall and spring as standards, for we then have approximately a twelve hour day which can be divided easily into convenient sections. As the angles of the sunlight are the same, except for direction, we can group morning and afternoon sections together thus: early morning and late afternoon, mid morning and mid afternoon. The angle of light from six to eight in the morning is much the same, except for direction, as that from four to six in the afternoon. From eight to eleven in the morning is equivalent to the period from one to four in the afternoon, while eleven in the morning corresponds to one in the afternoon. Thus, when we speak of an early morning condition, it also applies to late afternoon.

Now, let us correlate these periods of sunlight to the five basic types of illumination: front, side, top, back and three quarter.

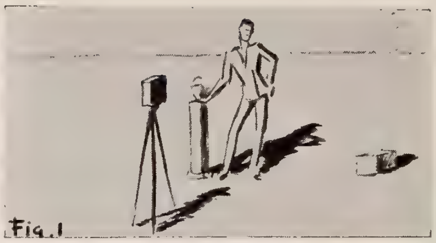


Fig. 1

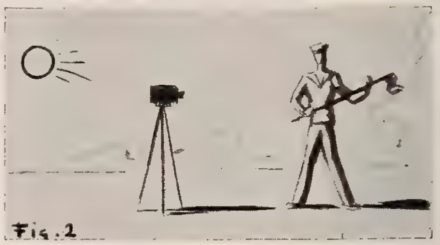


Fig. 2

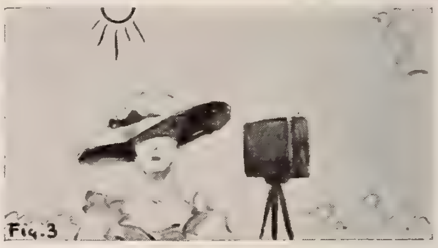


Fig. 3

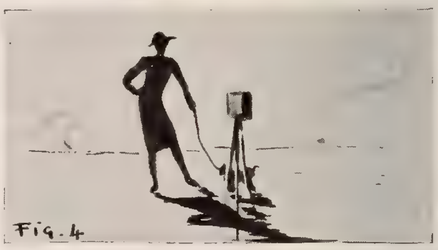


Fig. 4

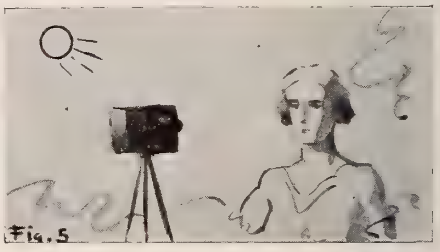


Fig. 5

Front light is the type of light falling on any subject facing east in the early morning. The light source is then practically on a level with the subject. The effect on the front of the subject is that of a very flat appearance; there is no modeling, no shadows. (See Fig. 1.)

Side light is the type of illumination falling on a subject facing south or north in the early morning. The effect is contrasty; the side toward the light is "burned up," and shadows on the other side are heavy. It is possible to secure balance and to reduce contrast by use of a reflector, to throw light on the shadow side, but modeling is not natural because of the low angle of light. (See Fig. 2.)

Top light occurs at noon. Actually it is top front or top side, according to the direction in which the subject faces, for true top light is to be found only in midsummer or in the tropics. The effect of top illumination is contrasty except when it is balanced by reflected light from the ground. Faces look unnatural, because of heavy nose shadows across the lips, and eyes appear very deeply sunk. If the subject wears a hat, the face will be in dark shadow. (See Fig. 3.)

Back light is found in any situation where the sun is behind the subject and the camera is aimed toward the light. Its effect is to create a slight halo around the subject, and it produces very contrasty results. It is used largely for silhouettes or for sunset or "moonlight" shots, particularly across water, in which case a degree of underexposure is also used to heighten the effect. Contrast may be reduced to normal with this lighting, and lovely portraits may be produced by the use of a reflector to illuminate features. (See Fig. 4.)

Three quarter light falls in mid morning on a subject facing either east or south. The effect is usually that of normal contrast with very satisfactory modeling. The camera should be trained in a line at least forty five degrees from the direction of light. This is generally the most satisfactory and universal type of lighting. (See Fig. 5.)

So far, we have considered only full, direct sunlight. But there are hazy days, of course. There are periods when thin clouds or the tiny droplets of moisture, called haze, diffuse the sun's rays. Shadows can be seen, but they are not sharply edged.

The same rules of lighting apply in spite of the haze; but, because of the diffusion, shadows become lighter, and contrast is reduced slightly. Actually, a slightly hazy condition will sometimes give a more pleasing result than will direct sunlight because the shadows are softer. This is particularly true of close-ups of people.

On overcast or dull days, the sky is clouded over completely. No shadows of any consequence are cast, and, therefore, contrast is low, and everything seems flat. Because of the extreme diffusion of light, the time of day or the angle of shooting does not matter, as long as there is sufficient light to get a picture. But it is not a time to make movies unless it be a case of necessity.

If you keep your eyes open and study the effect of angles of light, in relation to angles of subject and angles of viewing, you will find a new way of making your pictures interesting. Experience is the best teacher and, to gain experience with lighting, you need only observe the effect of light during the periods of the day.

He made them big

[Continued from page 463]

the long, black, small headed, entomologists' pins, if you can get them, but any pins will do. For example, in making my katydid shots, I clamped a single wild sunflower vertically in the slot, with the flower resting on the block, so that a stray breeze wouldn't move it.

Then I ruthlessly impaled the dainty green insect on a pin and thrust the pin down into the seed head of the sunflower, just far enough so that the katydid's legs rested naturally on the flower. Strangely enough, katydid minded the pin not at all, for she immediately fell to work on the half ripe seeds and had a good meal for herself.

This was such a good subject, and it looked so natural that, when I had exposed about twenty feet of katydid munching away in a one and one quarter inch field, I put on about an inch and a half more of lens tubes and looked her right in the eye. Now my field was cut down, so that only her head and shoulders (if a katydid has shoulders) filled the viewfinder. On the screen, the articulate coat of mail structure of the

IN RESPONSE TO FILM FAN DEMANDS!

3 NEW CASTLE FILMS

Yours to own! First Castle Films for the new season! Action-packed 16 and 8mm movies of permanent interest to supplement your personal films. Low in cost . . . NEW QUALITY REPRODUCTION THAT WILL AMAZE YOU!

"Give us a great movie of Washington!"

Castle Films presents

WASHINGTON

The new, complete, living camera story of Washington today . . . its architectural wonders and natural beauty. Famed government buildings, inside and out . . . playgrounds and historic memorials . . . a modern movie gem of the city magnificent from cherry blossom time to snowfall.

"We want to own a professional movie of Chicago's stirring show!"

Castle Films proudly offers

AMERICAN LEGION CHICAGO 1939

An inspiring camera coverage of America's annual pageant of patriotism, fun, revelry, carnival, parades . . . expertly filmed to bring back priceless memories on your home screen for years to come . . . Released—Sept. 28th.

"Give us a TERRY TOON' that is fast and funny!"

Castle Films presents an outstanding cartoon

PIRATE SHIP

Mlle. Micie in the clutches of peg-leg Captain! Navy sweetheart to the rescue! Jokes on the ocean . . . roars under the sea . . . a merry mouse romance that brings great screen fun and hilarity to every party!

Own these stirring movies . . . low cost!—8mm: 50'—$1.75, 180'—$5.50, 16mm: 100'—$3.50, 360'—$8.75, Sound-on-film: 350'—$17.50. On sale at your Photo Dealer.

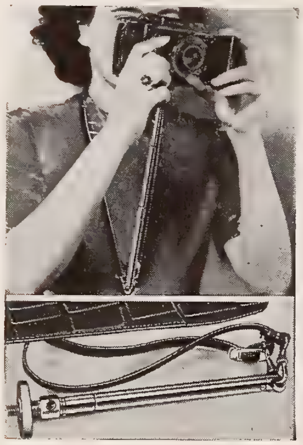
CASTLE FILMS

NEW YORK, RCA Building · CHICAGO, Wrigley Building · SAN FRANCISCO, Russ Building

Mail me today complete NEW Fall catalog of all Castle Films

Name______________________________

Address______________________________


New! **Bee Bee NECK-POD**

MADE IN U.S.A.

Holds Movie Cameras Steady—Even During Long Exposures—Eliminates Blurs

This handy new movie and minicam accessory measures only 6½ inches long, when closed, and extends to 12 inches. It is heavily plated with chromium and has a cleverly constructed head that holds the camera firmly in either horizontal or vertical position, as desired.

It sells, complete with an adjustable leather strap and a carrying case, for only $2.50

If your dealer cannot supply full information, write: Dept. 199

BURLEIGH BROOKS
INCORPORATED
127 WEST 42nd STREET NEW YORK

"YOSEMITE"—IN COLOR
Also: "The Blooming Desert." These two Kodachrome prints each come in two lengths:
100 ft., **$15.00** 200 ft., **$30.00**
"The End" in Kodachrome, 3 varieties for $1.00
Send for Travelette booklet describing "Hummingbirds," "San Francisco," "Let's See Yosemite," etc.
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

Print Your Own Film Titles
Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules furnished. Junior Outfits $8.25 up. Senior $17 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for free catalog and all details. **Kelsey Presses, W-48, Meriden, Conn.**
EXCELSIOR

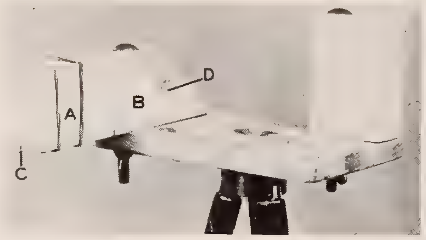
THIS IS HARD TO READ, IT STRAINS YOUR EYES . . .
SCRATCHES
SPOTS
STAINS make looking at your pictures an eye straining punishment, instead of a pleasure for yourself and your friends

PEERLESS
VAPORATE
FILM TREATMENT

Assures you better projection and longer useful life.
Used for over 500 million feet of entertainment, industrial and educational and personal film annually.
Fraction-of-a-cent per-foot-cost. 24 hour service—Nationwide facilities through your own Dealer.

VAPORATE CO.
130 W. 46th St.
New York, N. Y.

Bell & Howell Co.
1801 Larchmont
Chicago, Ill.
716 No. La Brea
Hollywood, Calif.



A stage for filming insects, designed by Robert H. Unseld

insect is plainly visible, and the delicate mandibles on the jaws work away "to beat the band" as katydid washes her face after eating.

Remember that, in work with lens tubes, the background will be entirely out of focus, so, in order to set your subject off against a contrasting background, it is necessary only to affix a leaf, a bright flower, or even a piece of paper, behind it.

In making some shots of aphids, or plant lice, I changed Block B, so that the slot would be horizontal. Then a green stem, covered with pink aphids, was clamped in the slot and filmed. This horizontal position was advisable, since it enabled me to get more aphids in my horizontal viewfinder and because the aphids stayed in the field longer, as they strolled along the stem.

But filming captive insects, with all the time in the world to arrange your stage, is easy, compared to shooting ants, termites and other rapidly moving insects.

Termites are especially annoying, for they hate the light and, once uncovered, they scurry for darkness with unbelievable speed. While rambling through the woods near Gull Lake, Michigan, I turned over an old log to see whether there might not be something beneath it worth catching and filming. Part of the wood fell away, rotten with the years, disclosing a colony of termites. What a shot! But the insects disappeared even as I watched. After several futile attempts, I finally worked out a satisfactory method of photographing them. I set up the camera and stage and focused on a piece of ordinary wood. Then I chopped a piece from the log, a large fragment completely pierced with the galleries of the termites in which they still swarmed, and ran with it to the stage, substituting the fragment for the piece upon which the camera was focused. Before the termites disappeared into the fragment, I had time to focus critically and to get some good footage.

Then the dramatic possibilities of battle occurred to me, for ants and termites are deadly enemies. I left the camera focused as it was, but I located my field on the fragment of wood by sticking a pin at each corner of the field, just out of range. Then I scooped up a handful of ants and another of termites and dropped them on my stage setting. With my field visible and my finger on the starting button, I waited until violent action took place, within the confines of the four pins, and then made the picture. And there was a real battle!

Most macroscopic shots of insects should be filmed at forty eight or sixty four frames a second. The movements of the creatures are so rapid and jerky that they are likely to be blurred and difficult to follow on the screen, if filmed at normal speed. A speed of thirty two frames a second is often fast enough, but experience is the best guide. Since lens extensions call for additional exposure, and since increased camera speeds demand still wider lens openings, it is obvious that a geat amount of light is necessary. All my work has been done under a cloudless sky, between ten in the morning and four in the afternoon, and, even then, I have found the fast $f/2.8$ three and four inch lenses of great value. Many times I have had to "give her all she had," shooting at $f/2.8$ under a noonday July sun.

In addition to shots of macroscopic subjects. *Swamp Song* contains many ordinary telephoto closeups, the type of shot that most owners of such lenses overlook. Neither lens tube nor reflex focuser is needed for these closeups. Simply focus your telephoto lens on the shortest distance for which it is calibrated and film what your viewfinder shows you, correcting for parallax, of course, A four inch lens focused on four feet will give you a field about five inches wide, quite small enough to enable you to fill the screen with a water lily, a spider's web, etc.

The stage previously described is very useful for such shots, for, upon it, natural backgrounds are easily "faked," and one can more easily manipulate stage properties that require no background.

The illustrations on page 463 show how easy it is to make a natural setting on the stage. In one photograph I am shown making a picture of a toad, using a three inch lens focused at three and one half feet. The other shows an actual closeup of the stage just as it appeared in the viewfinder. Nobody would guess that the picture was staged two feet above ground on a tripod, and that the toad was fastened down by a rubber band around his left hind leg, which is not visible.

Filming insects is a rather specialized phase of movie making, but I guarantee its fascination once you are in it. The principal human requisite is patience, infinite patience. Don't expect to get good stuff in a hurry. It has taken me a whole day, in hot, mosquito infested swamps, to get fifty feet of film, but I wouldn't trade that footage for a great deal. And, if ever you have waited eagerly in the past for film to come back from the processing laboratory, your impatience has been nothing compared to the suspense pending the return of your Kodachrome shots of the blue and green dragon fly eating a yellow bug!

Most of us think of bugs as things to step on or to snap off. Next time you see one, pick it up and look it in the eye. Consider how it would appear looking at you from your movie screen, magnified some 50,000 times in color.

The question bothering me at the moment is: can I film a firefly glowing at night, and shall I use Type A Kodachrome to try it?

Cue sheets for records

[Continued from page 465]

in the same sequence. It is convenient to letter the proper number on each record, and then it may be discovered at a glance. If you are using both sides of one record, give each side its proper number according to your cue sheet. In such cases, note on the cue sheet the fact that the record is to be used again. It can be done thus:

Title. *The setting sun* .... No. 12
BLUE DANUBE (Save to use reverse side for No. 15.)

The smoothest transitions are obtained by changing the music on a title. One record should fade out as the title nears completion, and the new selection should fade in when the new sequence of pictures appears on the screen.

The practice of using recorded narrative is becoming widespread, and an example of the manner in which it may be handled in a cue sheet is given in No. 5. Since, often, there is more than one speech on one record, it is well to designate the speeches by a letter, as shown in the specimen.

Sound effects require more detailed cues. It is necessary to describe, on the cue sheet, the action immediately preceding the spot where the sound effect is to be introduced. Smooth handling of sound effects, such as boat or train whistles, sound of running water, etc., necessitates considerable practice on the part of the operator, and, usually, he memorizes the cues so that the sheet is not needed after the first few showings.

The preparation of a cue sheet which will enable a stranger to present your film with sound is a more difficult task than to make one for personal use. More elaborate descriptions are needed, and it is important to indicate the action which occurs just before the change in the music, as well as that taking place during the change. It is almost impossible to prepare a sheet which will enable a stranger to screen the film without a chance to have a rehearsal.

Keep the number of records as small as possible to avoid abrupt changes in the sound accompaniment. Some proponents of phonograph record accompaniments for movies feel that well known works of music should be avoided unless they are particularly well suited to the scene. The theory behind this is that prominent works of music, especially operatic music, have grown to have a definite meaning for listeners and that that meaning might not fit in with the picture. Less well known selections might be just as effective and would not distract the audience because of an association based on knowledge of the music.

Movie makers who are building libraries of records for the purpose of scoring films should try to assemble a number of records which might be termed "general" musical selections. These should not have a marked national quality or a commanding theme. It is easy to pick out something of a definite nature, such as an Oriental dance, a military march or a popular rhumba, but it takes time to find a selection which might be used with almost any general scene in which there is no need for especially descriptive music or strong mood.

Avoid using music that has very soft and very loud passages in succession. The extraneous noise of the projector may spoil the effect of very soft passages, and the loud ones will blast forth unpleasantly if the volume level is raised to compensate for the softer moments.

Vocal records or instrumental selections with vocal passages are not well suited to picture accompaniment as a general rule.

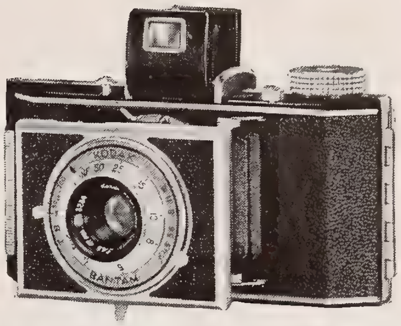
There is a surprisingly wide latitude in choosing selections of music for your films. Often with a given scene, you may use whichever record you would prefer of two or three of quite different character. It is impossible to get music which will please each member of the audience, but, if the mood created is in keeping with the film, the effect on the audience as a whole will be far better than if the picture were silent.

Baby takes a ride

[Continued from page 460]

Follow the trick shot with a closeup of the little girl looking about wonderingly. Then make a medium shot as she rolls up the rug, places it across the buggy for future transportation use and commences to tour the "zoo," wheeling the baby.

From this point, one can continue as he pleases. You could show the little girl and the baby looking at various animals, and you could cut from shots of the animals to scenes of the baby watching them. At the end of the tour, the little girl spreads out the rug and wheels the baby carriage aboard. She makes a wish



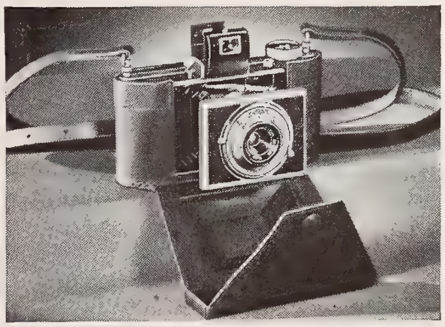
A great "Miniature" that gives you great "stills"

EXTREMELY COMPACT . . . But Kodak Bantam *f*.4.5 leads to big $2\frac{3}{4}$ x 4-inch pictures; modern photofinishing methods make this possible.

VERSATILE . . . Bantam *f*.4.5, with Kodak Anastigmat Special lens and 1/200-second shutter, handles "slices-of-life" shots, rainy-day pictures, close-ups and action shots with ease. Makes snapshots indoors at night under Photofloods.

"SIGHTING" AND "SHOOTING" MADE EASY . . . Bantam *f*.4.5 has an optical eye-level finder, and a body shutter release. "Sight" through one, "shoot" with the other. Quick, easy; camera movement minimized.

FIELD CASE WITH STRAP (extra) for Bantam *f*.4.5 frees your hands, guards your camera from jars and jolts. Unsnap the fastener and you're ready for instant action.



FULL-COLOR PICTURES, TOO . . . Kodak Bantam *f*.4.5 loads with Kodachrome Film, for gorgeous full-color transparencies. Also with a wide variety of black-and-white Kodak Films. At your dealer's... Eastman Kodak Co., Rochester, N. Y.

ONLY EASTMAN MAKES THE KODAK

KODAK BANTAM f.4.5
now only $\$22^{50}$
Field case with strap, $\$4^{25}$

GOING TO THE NEW YORK FAIR? Take your Kodak—visit the Kodak Building—see the Greatest Photographic Show on Earth.

IT'S NEW!

PENN CAMERA'S
Personal
SHOPPING SERVICE

HOW IT WORKS

If our vast stock does not include exactly what you seek, our Personal Shopper will comb the market to locate it. Just like being in New York yourself! No extra charge for this service—typical of Penn's desire to make friends. Take pen in hand, and write to Penn's Personal Shopper now!

TYPICAL PENN BARGAINS
in used equipment

Limited space permits listing only a FEW of thousands of alluring items all sold on Penn's "famous for fairness" 10-day money-back guarantee!

Ciné-Kodak model 25 8mm F 2.7	$ 31.50
Ciné-Kodak model 60 8mm F 1.9	51.95
Victor model 3 16mm F 2.9 lens	49.50
Bell & Howell 70D 3 Turret F 1.8 Cooke lens	129.00
Ciné-Kodak model K 16mm F 1.9 lens	58.50
Bell & Howell 57 GG projector 375 Watts	59.50
Keystone model A 81 16mm projector 750 W.	42.50
Ampro Model U 16mm Sound Projector	215.00
Cooke 3¾" Telephoto lens F 3.3	45.00

FREE CATALOG
Write to Desk 15

Famous For Fairness
PENN CAMERA EXCHANGE INC.
126 WEST 32ND ST., NEW YORK CITY

DON'T WAIT!

NOW is the time to plan for your Summer Movies! Our Form A-1 tells you how you can get outfits, cameras, films at good prices NOW.

JAMES A. PETERS
COMMERCIAL MOTION PICTURE SERVICE
456 Turner St., Allentown, Pa.

RALPH R. ENO
America's Pioneer
Art Title Builder
And Film Editor
545 FIFTH AVE. NEW YORK

Paillard-BOLEX
on CREDIT
World's Finest
16mm and 8mm
Motion Picture Cameras
ONLY $64.50 DOWN
12 Months to Pay

Enjoy the finest advantages of "professional" cameras—fades, superimposition, lap dissolves, animation, slow motion, etc. Get terms to suit you, as little as $21.41 a month. BOLEX cameras are complete, there are no costly "extras" to buy. F/1.5 lens and carrying case. With Leitz Hektor Rapid F/1.4 lens, $20.00 additional. Write for details to Dept. MM-9.

Trade In Your Old Camera—
Liberal Allowance

FORDHAM ELECTRIC CO., INC.
2563 Webster Ave. New York City
(One-Half Block No. of Fordham Road)

(you don't need a title), she disappears and, in the next scene, you see them appearing again in front of Baby's home.

Leaving the magic carpet on the sidewalk, the little girl pushes the carriage to the house where Mother is waiting. Take a close shot of Mother, who says in a title:

"You've been gone a long time. You didn't cross any streets, did you?"

Take a close shot of the little girl as she shakes her head negatively. In a medium shot, show the turbaned man finding his rug and stepping on it. He mutters something, and he and the rug disappear.

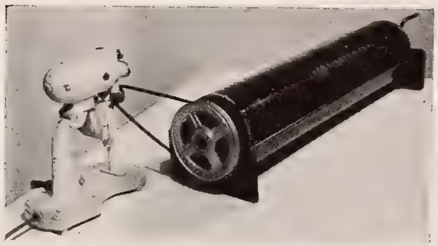
If one doesn't want to use a "zoo" as the location of the magic carpet excursion, an amusement park, a beach, a playground or a city park could be substituted. The little girl can wish that she were anywhere that the cameraman would find convenient to film. Of course, the shots of this location, except arrival and departure, could be made on any family outing, before or after the acted scenes.

The clinic

[Continued from page 472]

Neat drum From Ted B. Martens, ACL, come a description and photograph of a neat little developing drum which will hold 100 feet of 16mm. film. The body of the drum is turned from wood and is thirty inches long and six inches in diameter. It was turned on a lathe, and a projecting pin was left on each end. Over these pins were slipped short lengths of one inch brass tubing to serve as axles on each end. A pulley for driving purposes was placed on one of the pieces of tubing. The drum rests in a galvanized iron tank of a size that allows about one inch of clearance all around for developing solution.

Spacing the film when it is wound on the drum is handled by two rows of small bakelite pins which are placed in the drum on opposite sides. They are spaced just the width of the film and prevent the coils from slipping over one another. The entire outfit is given two or three coats of acid proof dark room paint to prevent chemical action. A further refinement was added by Mr. Martens when he commandeered an electric mixer from the kitchen and fitted it with a pulley so that the drum could be rotated by means of a belt.



Ted. B. Martens, ACL

A homemade wooden drum for developing short film strips

Service sheets The following service sheets are available to ACL members and may be had by writing to League headquarters. There is no mailing list for these sheets, and they are sent only in response to a specific request, since they are too specialized to appeal generally to movie makers. *Dual Turntable Construction, Reversal Data, Developer Formulae, A Board for Action Titles, Tinting Data, Toning Data, How to Use Exposure Meters, Frame Enlargements, Showing the Surgeon at Work, Movies with Microscope, Adapting Animation, The Why and How of Titles, Growing Up in Film.*

Double on eight Double exposure for 8mm. users is not so difficult as one might imagine. For example, suppose that we want to double expose a title on a movie scene. We could do it easily this way. Film the scene that you desire, making notes of the footage at the beginning and at the end of the shot. Put a cap over the lens and run off the film, clear through to the end of the roll. If the shot is on the first half of the 8mm. roll, this system would also involve threading the second half in the camera and running it through with the cap on the lens. When this has been completed, the film is ready to be threaded again, as if it were a fresh roll. Then, with the cap on the lens, watch the footage meter and run the film through up to the point where the scene for the title begins. Then, set up the title in white letters on a dead black background, take off the lens cap and film the title card until you reach the end of the exposed footage. When this is completed, you can use the rest of the roll of film just as you normally would.

Reduce If you are using Super XX in sunlight, and you find that you have no filter to cut down the exposure, you can resort to increasing the camera speed or, in the case of some cameras, reducing the shutter opening. Doubling the speed or cutting the shutter opening in half will have the same effect as closing the lens one full stop.

Fixed focus Remember that, if you have a fixed focus lens, you cannot expect to make sharply focused shots of a subject closer than a point six feet from the camera. Such lenses are made to give good results from six feet to infinity, but, at shorter ranges, a portrait attachment is required. This is simply a small auxiliary lens which fits over the regular camera lens, and it enables one to film, in sharp focus, objects that are from about two feet to five feet away from the camera. Nearly every camera manufacturer or lens maker can supply a portrait attachment for his particular equipment. The chief point to remember, in connection with using such a lens, is that it must be removed when distant shots are to be made.

Slow motion A camera speed of thirty two frames a second gives scenes of models a more realistic appearance than would the normal sixteen frames a second rate. The models appear to have greater size and weight, and the action is smoother. Hollywood models always are filmed in slow motion.

Exhibits at both World's Fairs offer innumerable models and dioramas in motion, and movie makers can produce some amazing pictures by the proper use of slow motion, if the light allows. Take some supersensitive along for greater latitude of operation, if you are going to film the interior exhibits.

"Vida Pacoima"

[Continued from page 461]

Dogs ambled about aimlessly. Children climbed on fences and pigeons fluttered about pigeon cotes set on tall stakes.

All these things I caught, as I discovered them. I had to work at a lively pace, for I couldn't arrange for the action to happen just when it would be most convenient. Scenes of sleeping goats, dozing geese and drowsing old men can't be planned. One must film them when they happen. You must act quickly or forget it, but taking such scenes is great sport, with thrills and excitement difficult to equal.

Then came the construction of the film in editing. I first compiled shots to produce a skeleton film, based on time and the change of lighting from morning to late afternoon. This was made easier, since the scenes were taken at different times of the day and since the color shots faithfully recorded the change in quality and direction of the light. The basic continuity—the change in lighting as the day passes—may sound very subtle, but it is very natural. It is surprisingly effective, for, although there are no shots of concrete symbols of the time of day, every audience seems to sense the passage of the hours.

With time, expressed by the change of light, as the structure of the film, I began to search for "fill in" shots that would support this treatment. I began the picture with a shot of cacti against the sky and obviously illuminated with early morning light. I continued with scenes that indicated the lack of activity that one sees in a village very early in the morning. Gradually, more life is observed, and this treatment is followed

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.

SALE!

Used Amateur Movie Equipment

Here is your opportunity to get a real bargain.
Each article is guaranteed, and subject to prior sale.

16mm. CAMERAS

Make	Condition	List Price	Sale Price
Zeiss Kinamo S10 F2.7 Tessar Fixed Focus	Good	85.00	25.00
Zeiss Kinamo S10 F1.4 Biotar Focusing	E.N.	185.00	75.00
Cine Kodak BB F3.5 Kodak Anastigmat Fixed Focus	E.N.	40.00	18.50
Simplex CC ¾" F2.8 Trioplan Fixed Focus	E.N.	72.50	30.00
Keystone A3 1" F3.5 Wollensak Fixed Focus	Good	35.00	15.00
Simplex F3.5 Ilex Anastigmat Fixed Focus	Good	50.00	22.50
Filmo 70A 1" F3.5 Cooke Fixed Focus	Fair	125.00	35.00
Filmo 70A 1" F3.5 Cooke Fixed Focus	Good	125.00	42.50
Filmo 75 20mm. F3.5 Cooke Fixed Focus	Good	74.50	35.00
Cine Kodak Magazine 1" F1.9 Kodak Anastigmat Focus	E.N.	130.00	85.00
Filmo 70DA 1" F3.5 Cooke Fixed Focus	Good	227.50	110.00
Filmo 70DA 1" F3.5 Cooke Fixed Focus	E.N.	227.50	145.00

16mm. PROJECTORS

Willoscope with 300 watts	Good	34.50	19.50
Keystone D62, 200 watts	Good	34.50	17.00
Keystone A74, 300 watts	Good	55.00	29.50
Keystone D62, 200 watts	E.N.	39.50	23.50
Keystone D64, 200 watt bulb	Good	35.00	19.50
Keystone A72, 300 watt bulb	Good	44.50	24.50
Keystone A75, 500 watt bulb	E.N.	55.00	35.00
Keystone A81, 750 watt bulb	E.N.	69.00	48.50
Kodascope B, 200 watts, 50 volt, black finish	Good	275.00	42.50
Kodascope B, 250 watts, 50 volt, brown finish	Good	275.00	49.50
Kodascope L, 750 watts, 110 volt, brown finish	E.N.	203.00	130.00
Kodascope E, 400 watts, 110 volt	E.N.	71.00	40.00
Ampro Model J with 500 watt bulb (Discontinued Model)	New	125.00	75.00
Ampro Model JS with 500 watt bulb (Discontinued Model)	New	145.00	87.50
Ampro Model JD with 500 watt bulb (Discontinued Model)	New	150.00	90.00
Ampro Model K with 750 watt bulb (Discontinued Model)	New	135.00	82.50
Ampro Model KS with 750 watt bulb (Discontinued Model)	New	140.00	85.00
Ampro Model A with 200 watt 110 volt bulb	Fair	125.00	50.00
Bell & Howell Model S, 500 watt bulb	E.N.	125.00	85.50
Bell & Howell Model 57G, 200 watt bulb	Good	190.00	42.50
Bell & Howell Model 57G, 200 watt bulb	Fair	190.00	39.50
Bell & Howell Model 57GG, 250 watt bulb	Good	240.00	47.50
Bell & Howell Model 57GG, 375 watt bulb	Good	260.00	69.50
Bell & Howell Model JS, 400 watt bulb	E.N.	252.00	89.50
Bell & Howell Model JJ, 500 watt bulb	Good	252.00	125.00

8mm. PROJECTORS

Kodascope 8-20, 50 watt bulb	Good	26.00	15.00
Kodascope 8-25, 200 watt bulb	Good	39.50	21.50
Kodascope 8-50, 300 watt bulb	E.N.	39.50	25.00
Keystone J8, 300 watt bulb	E.N.	39.50	22.50
Keystone L8, 500 watt bulb	E.N.	55.00	36.50
Univex P8, 40 watt bulb	Good	14.95	9.00

MOVIE LENSES

15mm. F2.7 Wollensak Fixed Focus Standard 16mm. mt.	E.N.	27.50	18.50
15mm. F2.7 Kodak Anastigmat Fixed Focus Cine K	E.N.	45.00	27.50
2" F3.5 Kodak Anastigmat Focusing for Magazine Kodak	E.N.	45.00	30.00
3" F4.5 Kodak Anastigmat Focusing for Magazine Kodak	E.N.	45.00	30.00
3" F4.5 Kodak Anastigmat Focusing for Cine K	E.N.	45.00	30.00
4" F2.7 Kodak Anastigmat Focusing for Cine Special	E.N.	75.00	52.50
3" F4 Wollensak Focusing Standard 16mm. mount	E.N.	50.00	34.50
4" F4.5 Wollensak Focusing Standard 16mm. mount	E.N.	57.50	38.50
3¾" F3.3 Wollensak Focusing Standard 16mm. mount	E.N.	50.00	34.50
2" F3.5 Wollensak Focusing Standard 16mm. mount	E.N.	35.00	23.00
3¾" F3.5 Wollensak Focusing Standard 16mm. mount	Good	50.00	25.00
95mm. F3.5 Bausch & Lomb Focusing Standard 16mm. mt.	E.N.	95.00	32.50
2" F1.9 Dallmeyer Lens in barrel	Good	60.00	35.00
1½" F1.5 Dallmeyer Lens Focusing Standard 16mm. mt.	Good	75.00	37.50
20mm. F3.5 Dallmeyer Lens Fixed Focus Stand. 16mm. mt.	Good	25.00	12.50
1" F1.9 Dallmeyer Lens Focusing Standard 16mm. mount	Fair	50.00	15.00
1" F1.8 Wirgin Lens Focusing Standard 16mm. mount	E.N.	50.00	25.00
1" F3.5 Wollensak Fixed Focus Standard 16mm. mount	Good	20.00	10.00
1" F3.5 Cooke Fixed Focus Standard 16mm. mount	Fair	25.00	10.00
1⅜" F2 Kino Plasmat in barrel	Fair	60.00	27.50
1" F1.5 Wollensak Focusing Standard 16mm. mount	Good	55.00	27.50
1" F1.5 Wollensak Focusing Standard 16mm. mount	E.N.	55.00	34.50
3" F4.5 Luxor Focusing Standard 16mm. mount	Good	45.00	20.00
2" F2.9 Trioplan Hugo Meyer Focusing Stand. 16mm. mt.	Good	60.00	30.00
6" F4.5 Dallmeyer Focusing for 35mm. De Vry	Fair	90.00	25.00
1" F1.9 Bausch & Lomb Anastigmat Standard 16mm. mt.	Fair	60.00	20.00

E.N.—Equal to New

NEW FEATURES

ENTERTAINMENT 16MM SOUND ON FILM EDUCATIONAL

in 16 MM. Sound-on-Film

GLAMOROUS NIGHT
Thrilling drama; gypsy music. 7 Reels.

SPY OF NAPOLEON
Historical masterpiece. 10 Reels.

FORBIDDEN MUSIC
Jimmy Durante, Richard Tauber. 8 Reels.

WHEN KNIGHTS WERE BOLD
Jack Buchanan, Fay Wray. 8 Reels.

PRISONER OF CORBAL
Rafael Sabatini's romance. 8 Reels.

1500 subjects available for rental or sale to home users. Send for catalog.

WALTER O. GUTLOHN, Inc.
35 W. 45th St., Dept. M-9, New York

Attention Dealers!

Latest RKO and UNIVERSAL
16 MM Sound Releases

Available to Shut-ins on approval basis. Write for details.

WALTER O. GUTLOHN, Inc.
35 W. 45th St., Dept. M-9, New York

REDUCTIONS
ENLARGEMENTS
DUPLICATES
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

DEVELOP & PRINT
YOUR OWN 16mm. SOUND SILENT FILM
with the PHIL-LAB
DEVELOPING RACK
100 ft. Racks in 11 x 14 Trays also 25 ft. Rack for Titles
Continuous Silent or Sound Printers up to 400 ft.
Send for descriptive circular
PHILLIPS LABORATORY 653 Hillcrest Ave. Westfield, N. J.

FADES. WIPES. CAN BE ADDED TO YOUR REELS

WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll. CINETINTS for coloring your 16 mm or 8 mm film. Set of six colors $3. At your Dealer or direct.

DYE RESEARCH LABORATORIES
319 Jackson Street Los Angeles, Calif.

PROFESSIONAL PRESENTATION
FOR YOUR FILMS

in a complete musical scoring to match their mood and tempo. We provide the right musical selections for your subjects from available disc records. Send complete synopsis of your film (including length & description of each scene) or film itself. Play records on your own phonograph or double turntable. Write for particulars.

COMPLETE MUSICAL SCORING FROM YOUR OWN FILM SYNOPSIS .... $5.00 per reel (400 ft. or less)

COMPLETE SCORING FROM ACTUAL FILM $10.00 per reel

K. G. DUTCHER, Washington, Conn.

CONTROLLED CHAOS

The art title background on page 469 lettered by Stahl Editing & Titling Service

by scenes of increasing movement until, in the afternoon, activity begins to diminish again. The final scene is a shot of cacti illuminated by the light of the setting sun.

In the early morning sequence, I introduced the church as a natural focal point. One first sees the cross, then the bell ringing for morning mass. This is followed by a scene of the priest at the bell rope, calling his parishioners, who hurry down the streets and enter the church. To remind the audience that the film told the story of a Sunday, I returned to shots of the church at intervals. I included the people leaving the church after services and, later, shots of the quiet church, filmed from vantage points around the town.

The main title, a foreword and my signature, used as an end title, are the only captions in the picture. These were double exposed over closeups of cacti against the sky. To fade in the double exposures, I pressed the back of my hand against the lens and then moved it away. Reversing this action, I produced an acceptable fade out.

Recently I discovered that my film idea and methods were used long ago by Karl Freund in producing *Berlin, a Symphony of a City*. He saw the artistic advantages of candid cinematography before I ever dreamed of movie making as a hobby. But the idea is still fresh, for we have scarcely begun to explore the artistic possibilities of complete reality in films. It is only through candid movie making that we can present the world as it really is.

Amateur clubs

[Continued from page 466]

Louis, ACL, following that group's annual meeting held early this past summer. They include Dr. J. Blanchard Barger, ACL, president; S. J. Bialson, first vicepresident; Dr. George Williams, ACL, second vicepresident; Eloise Koch, secretary; W. C. Conley, treasurer; O. A. Zahner and Dr. Louis G. Frumson, directors. Featured on the program of the annual meeting was an Old Fashioned Film Night, prepared from slides, illustrated songs and early motion pictures, by Mr. Zahner.

Coronet club

New in New Jersey is the Coronet Camera Club, a dual purpose group recently formed in West New York, N. J. Meetings are scheduled every other Tuesday, in the local public library. First officers include Enzo Archetti, president; Robert Maitland, vicepresident; Alfred Perra, treasurer; Joseph Bucchieri, ACL, secretary.

Brooklyn invites

The Brooklyn Amateur Cine Club, ACL, extends a hearty welcome to out of town movie makers, planning a visit to the New York World's Fair, to attend its meetings while they are in New York. With headquarters in Brooklyn's Hotel Bossert, centrally located for Fair visitors, the club meets on alternate Wednesdays at 8:00 P. M. Exact dates may be had on enquiry to the hotel, by telephone at MAin 4-8100. Late programs of the Brooklyn club have featured a demonstration of interior lighting by Charles J. Carbonaro, ACL; a talk on editing procedures by the president, Irving Pollack, ACL; a discussion of exposure meters, by a representative of the Weston Electrical Instrument Corporation.

Titles in Millburn

Making Movie Titles was the theme of a late meeting of the Millburn (N. J.) Cinema Club, held in the cellar theatre of the club president, A. W. Horne. Frank Liuni, ACL, of the Telephone Camera Club of Manhattan-Movie Group, ACL, led the program with a detailed discussion of title making and title uses. The Besbee Products Corporation picture, *Entitled To Success*, rounded out the evening. F. A. StClair is secretary of the Millburn group.

Sound for Newburgh

The use of double turntable sound and music was discussed and demonstrated at a late meeting of the Newburgh (N. Y.) Amateur Cinema Club, gathered in the Highland Steamer rooms. William R. Hutchinson, ACL, and Dr. William F. Small, ACL, were in charge of the demonstration, which employed turntables designed and assembled by the former, and *At Home Abroad*, a color study of Puerto Rico, produced by the latter. Short films by Frank Dittbrenner, Albert La Forge and Harry Tice also were set to music.

Films for Mt. Kisco

Highlights and Shadows, the Eastman documentary, *How Movies Move and Talk*, the Bell & Howell study, and *Wheels Across Africa* have been recent features at meetings of the Mt. Kisco Cinemats, in Westchester County, N. Y. The club's filming plan for the New York World's Fair has been modified, following committee discussions, to permit each member complete freedom in a personal selection of scenes and sequences, but with a view toward making all footage mutually available for duplication, if desired.

Contest in Flint Eight films were submitted by members of the Flint (Mich.) Amateur Movie Club, in that group's most recent contest, and prizes were awarded as follows: first award to Dr. E. E. Congdon; second awards to Dr. George W. Crow and Lynn J. DePree; third award to Jack Bakeman. A joint meeting with the Lapeer Cinema Club is planned for the summer.

Activities in Orange Sound on film movie making and plans for filming the New York World's Fair have been concerns of the Cinema Club of the Oranges, in New Jersey, at late meetings. Allan W. Hawkins, a club member, gave the demonstration of sound pictures, which featured his own, home built recording camera. Charles J. Carbonaro, ACL, president of New York's Metropolitan Motion Picture Club, led the discussion on Fair filming.

For Los Angeles *Highlights and Shadows*, the popular Eastman documentary, produced by Dr. J. S. Watson, jr., ACL, and Kenneth R. Edwards, was the featured attraction at a late meeting of the Los Angeles Cinema Club, held in the auditorium of Eastman's Hollywood headquarters. The contest committee of this veteran club recently has issued to the membership a comprehensive series of regulations which will govern all group contests in the future. Guy Nelli, ACL, chairman, H. C. Bennett and Raymond B. McMillin were in charge of this well planned work.

Halifax is host Fifty five members and guests of the Halifax Cinema Club, ACL, in Nova Scotia, saw *In The Beginning*, Ten Best award film by Fred C. Ells, ACL, at a late meeting held in the Lord Nelson Hotel. Among the distinguished guests were American Viceconsul K. V. Hicks, and Mrs. Hicks, as well as Capt. E. H. Smith and two fellow officers, from the U. S. C. C. *Chelan*. Viceconsul Hicks and his wife joined the club in membership following the meeting.

Titles for Yakima Titles from all points of view engaged the attention of members of the Yakima Amateur Movie Club, in a late program sponsored by three club members working in collaboration. Carl Becker led off with a discussion on the

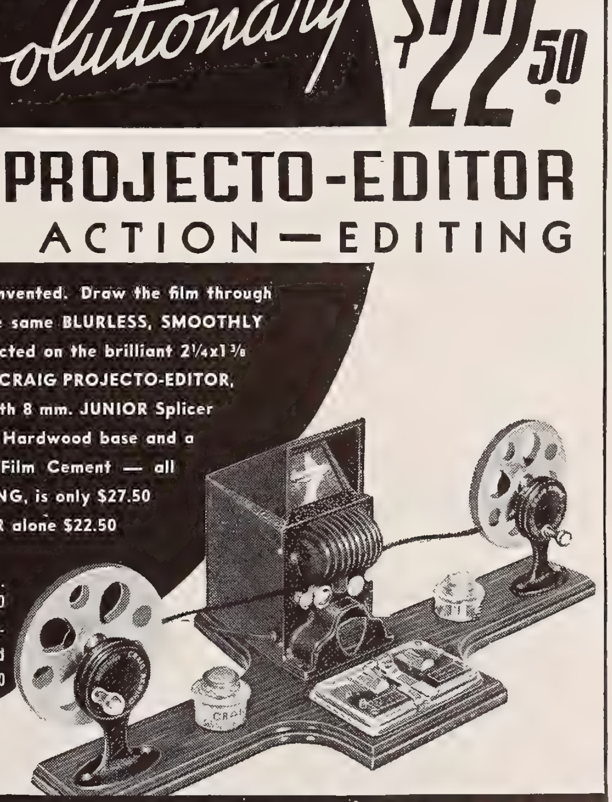
The Distant View with Meyer TELEPHOTO LENSES

Far horizons — mountain tops—castellated turrets — architectural details and sports closeups are best captured with Hugo Meyer Telephoto Lenses—for 8 and 16mm cameras. . . . These are compact, highly corrected, color-compensated, internationally famous objectives of precision quality.

Focal Lengths: from 1½" to 12"

Booklet 42 on Request

HUGO MEYER & CO.
39 W. 60th St., New York



New... Revolutionary $22.50

CRAIG PROJECTO-EDITOR
for 8mm. ACTION—EDITING

The finest Movie Aid yet invented. Draw the film through fast or slowly . . . and the same BLURLESS, SMOOTHLY ANIMATED action is projected on the brilliant 2¼x1⅜ inch viewing screen. 8 mm. CRAIG PROJECTO-EDITOR, *as illustrated*, complete with 8 mm. JUNIOR Splicer and Rewind Combination, Hardwood base and a bottle of CRAIG Safety Film Cement — all ready for ACTION-EDITING, is only $27.50
CRAIG PROJECTO-EDITOR alone $22.50

16 mm. PROJECTO-EDITOR . . . $35.00
16 mm. PROJECTO-EDITOR, complete with Senior Splicer and Rewind Combination . . . $49.50

CRAIG MOVIE SUPPLY COMPANY
1053 SOUTH OLIVE STREET · LOS ANGELES, CALIFORNIA

For rapid and efficient splicing
use the BESBEE
RAPID TWINS

RAPIDOFF
Emulsion Moistener and Remover

RAPIDON
Film ..Adhesive Applicator

Shaped like fountain pens, these TWINS are indispensable for fine splicing. Inner chamber contains the fluid . . . press the point and the fluid is released.

BESBEE RAPIDON SET; including pen and 1-oz. bottle of FLUIDON Film Adhesive........$1.75

RAPIDON and RAPIDOFF SET; both pens on a very practical stand similar to fountain pen desk set $3.50

BESBEE FLUIDON; an improved adhesive, flows freely, sticks better, won't smear or dry out; 1-oz. bottle 25c

RAPIDOFF or RAPIDON, priced separately $1.50

At your dealer, or write. Made in U. S. A.
BESBEE PRODUCTS CORP.
Trenton New Jersey

UNUSUAL BUYS
In used equipment—fine condition
FILMO 70-D; 1-in. Zeiss Tessar f/2.7; 4-in. Dallmeyer f/4; Mayfair Case $149.50
FILMO 70, Cooke f/3.5, completely rebuilt & refinished (brown crackle); guaranteed; with case 59.50
CINE-KODAK B; f/3.5............ 22.50
LEICA MODEL F, f/2; Everready case 105.00
Write for our special Bargain List of movie and still equipment.
Fine-grain photo finishing. Laboratory on premises.
MADISON MART INC.
403 Madison Avenue New York
(Between 47th & 48th Sts.)

16 mm sound on film rental:
"In His Steps"
adapted from Chas. M. Sheldon's novel.
New 1939-40 S-O-F catalogue now ready.
LEWIS FILM SERVICE
105 East First St., Wichita, Kansas

SERVICE & REPAIR
On All Movie
CAMERAS—PROJECTORS
SOUND SILENT
Call Circle 6-0445
World Film Enterprises 630 Ninth Avenue New York, N. Y.

8mm SLITTER
Slits perfectly 16mm width film to exact 8mm width. Die cast body with hardened steel cutting wheels. New price, each, $2.50.
DEVELOPING RACKS
Stainless steel, take 30 feet 16mm or 8mm width film. Can be used in 11x14 or 8x10 flat trays respectively. Complete with loading stand, each, $6.75. Specify type wanted.
At Your Dealers or Direct
J. C. Haile & Sons
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio.

Why of titling; Oscar Martin followed with the *When*, and Carl Lowenthal finished off with *How*. The last named section was illustrated with a fifty foot roll of 8mm. film containing twenty five different kinds of titles, ranging from the simple, typed caption to elaborate, double exposed titles on multiple projected backgrounds. A color film of the Boy Scouts, by Clarence Truitt, and *Not One Word*, from the League's Club Library, rounded out the program.

Movies in Maui

A motion picture division of the Maui Camera Club, in the Hawaiian Islands, has been announced by that group in a recent dispatch from Noel Atkinson, chairman of publicity. Officers of the club include Victor Schaeffer, president; Alfred Martinsen, ACL, director of the movie division; William Sakamoto, secretary treasurer. The most recent activity of the cinema unit has been filming, in detail, the elaborate preparations for a *luau*, or native Hawaiian feast.

Films in Fort Wayne

Highlights and Shadows, the outstanding Eastman documentary film on photography, was featured at a late meeting of the Fort Wayne Amateur Cinema Club, in Indiana. Clinical screenings of members' films rounded out the program. Recently elected officers for the coming club season include Albert J. Krueper, president; Jack Edwards, first vicepresident; Ralph Schwartz, ACL, second vicepresident; B. J. Olender, secretary; William Brosler, treasurer. Donald Craig will serve with them on the board of directors.

Practical films

[Continued from page 467]

plex than formerly. Educators and religious leaders will more than ever need to use care to avoid being swept into the position of using films just for the sake of showing a picture instead of confining them to their proper use in an educational program—an aid to understanding and a stimulus to thinking related to a given subject under consideration."

Animated Reel for Exam.

To illustrate a talk about the Battle of Tannenberg, that was part of his examination for an R.O.T.C. Second Lieutenant's commission, W. Graham McKelvy, ACL, class of 1940 at Princeton, constructed an enlarged map of the battle area, painted pieces of cardboard to represent each corps and spent ten hours filming the progress of the battle by single frame animation.

The production, in 16mm. color, lasted only ten minutes but provided him with a visual résumé of his talk, which presented so vivid a picture of what happened when the Germans and the Russians met in 1914 that President Harold W. Dodds and Professor Albion, of the History Department, persuaded him to make a similar, though more elaborate, film of the Battle of Princeton fought during the American Revolution.

Scenes of the actual terrain and features of the battlefield will be combined with animated flat maps and a relief map in this picture. Toy soldiers will be animated to illustrate troop movements. Mr. McKelvy has been working on this film during the summer and hopes to have it completed before his senior year commences. Incidentally, he passed the R.O.T.C. examination.

Fish Hatchery Operations

The Mahoning County Natural Resources Council has engaged Billy Knox, ACL, of Youngstown, Ohio, to make a 400 foot, 16mm. color film of the work of each of its fifteen different societies. The first picture, now completed, illustrates restocking lakes and streams throughout the country, mainly with ten pound bass. Included in this reel are scenes of the hatchery at Meander Lake, where one quarter of the new stock was presented to the State. The second film in the series has been commenced and will concern wild life preservation.

Movie Shows Egg Profits

As the feature of its exhibit at the World Poultry Congress in Cleveland last summer, the Poultry Department of the University of Maryland showed a two reel, 16mm. sound film depicting its research and educational activities. Produced by Business Films, Inc., of Washington, D. C., the film describes the difference between old and new methods of obtaining eggs, justifying the title, *Bigger Earnings from Better Eggs*. Cameraman for the project was Marshall Faber, ACL, of Washington, D. C.

Why Metals Fracture

First of a series of 16mm. analytical and educational films to be made for the American Society of Metals is a reel concerning metallic crystals, now in production by Reid L. Kenyon, ACL, of Middletown, Ohio. It will show, among other things, that metals fracture not because of crystallization, but because of fatigue failure. When completed, the film will be screened before groups of the society's members and will also be offered to engineering schools. The next production will concern the types and uses of metallurgical tools.

Swedish Missions Use Movies

In West Khandesh, India, Fredrik Franklin, ACL, is now undertaking a 1600 foot. 16mm. monochrome film to illustrate the work of the Swedish Alliance Missions in that country. Centering about the church's eight mission stations, the film will show the everyday life of the Indian as well as his religious festivals and pagan gods. Its purpose is to arouse interest and to stimulate support for future activities.

News of the industry

[Continued from page 473]

Kodak books Four new, useful reference books in handy pocket size, have been published by the Eastman Kodak Company, Rochester, N. Y. These new texts, sold at a nominal price through Kodak dealers, present a collection of material on specific photographic topics. *Kodak Films,* 56 pages, discusses important physical and photographic attributes of film, processing, etc.; *Kodachrome, Photography in Color,* 52 pages, gives exposure technique, handling of color film, movie and still uses, Professional Kodachrome data and the like; *Wratten Filters,* 40 pages, deals with these well known filters, both from practical and theoretical standpoints, and includes material on Kodak Pola-Screen filters; *Eastman Photographic Papers,* 48 pages, presents full information on various types of photographic papers, their uses and how to work with them.

Musical Westerns A series of entertaining and melodious musical and action features, in 16mm. sound on film, has been released by Cine Classic Library, 1041 Jefferson Avenue, Brooklyn, N. Y. These subjects feature Fred Scott, who sings, shoots and rides his way through such pictures as *Melody of the Plains, Ranger's Roundup* and *Romance Rides the Range.*

Scoring to order A wide knowledge of the wealth of disc recorded music that is available is brought to the aid of the amateur by the service offered by K. G. Dutcher, Washington, Conn. Amateurs may have their films carefully scored to appropriate music, which may be had in disc record form and which they may play as an accompaniment as the films are shown.

Rapid twins Two handy splicing accessories are introduced this month by Besbee Products Corporation, Trenton, N. J. Well timed for the beginning of editing summer films, the devices are Rapidoff and Rapidon, the former designed for easily removing film emulsion, preparatory to splicing, and the latter for the application of film cement. Both resemble fountain pens.

Rapidoff, filled with water, applies a

16 mm. 9.5 mm. Double 8 mm.

Gevaert

There is no limit to your movie making when you use Gevaert Reversal Films. 3 types—PANCHROMOSA, PANCHROMOSA MICROGRAN and ORTHO REVERSAL are designed for specific uses; and the 3 sizes of these films fit any camera you use. Shoot better than usual movies—theatre quality movies—with Gevaert Reversal Films.

If your dealer does not supply you, write to

The GEVAERT COMPANY of AMERICA, Inc.
423 West 55th Street, New York
Philadelphia Boston Chicago Los Angeles San Francisco
In Canada GEVAERT (CANADA) LIMITED
Toronto Montreal Winnipeg

500 Watts do the work of 2000

Professional Standards . . . at One-Fourth the Cost!

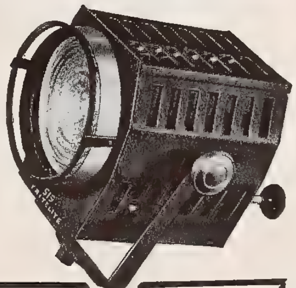
BRITELITE SPOTLIGHTS

Actual professional units for amateur use. Rapid focusing. Soft edge beam gives unlimited modeling possibilities . . . no color fringe. Amply ventilated. Perfect for natural color work. Use 500 Watt T-20 bulb. Reflector and FRESNEL lens guaranteed against heat cracking. Both models: narrow beam, 18" at 10' . . . wide beam, 10' at 10'.

Ask your dealer for a personal demonstration, or write for the facts.

Made in U. S. A.

MOTION PICTURE
SCREEN & ACCESSORIES CO., INC.
351 WEST 52nd STREET NEW YORK CITY



MODEL 519
$19.75
Heavy Duty Tripod, $7.50

MODEL 535 (additional features) Duraskel construction; screw feed precision control; universally adjustable reflector $35.00

Let Our Genuine
KODACHROME TITLES
Enhance
YOUR COLOR FILMS

We have been making these titles regularly since the inception of Kodachrome.

Our titles were chosen for the Official Color Motion Picture produced by the Official Motion Picture Photographers of the World's Fair.

Standard printed titles, white letters, $1.25 each. Also custom made hand-lettered titles with beautiful color backgrounds or borders, $3.50 and up. We also make black & white and tinted titles, 25c up.

Let our special department edit and title your World's Fair films.

Information upon request.

HORNE
MOVIE SERVICE
342 Madison Ave., New York City

. . . and for those who like to read every burning word about Movies we suggest

BASS CINE BARGAINGRAM #240

Created by Bass for the average as well as the rabid fan . . . contains everything of importance . . . thousands of items . . . thousands of *bargains* (hence its name) in 8 mm & 16 mm . . . Sound, Silent and even 35 mm . . 66 pages . . . and FREE for the asking...Mention this "ad."

Bass CAMERA CO.
179 W. MADISON ST.
CHICAGO, ILL.
DEPT. C.

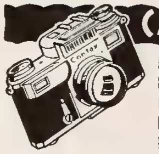
Who will win the Maxim Memorial Award for 1939?

Who will win a place in MOVIE MAKERS 1939 Ten Best selection?

Be sure that your work has a chance for these honors.

October 16 is the deadline for 1939

MOVIE MAKERS
420 Lexington Avenue New York, N. Y.



CAMERAS on CREDIT

HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.

CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

Become an Expert
PHOTOGRAPHER

Train at Home or in our completely equipped studios. For pleasure or career. **Commercial, News, Portrait, Advertising, Natural Color and Motion Picture** photography. 29th year. Free booklet.

NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

Do as Hollywood Does-
Hand-letter your TITLES
"A to Z" TITLING OUTFIT

ANYONE CAN DO IT

A simple tracing method that you can work in a few minutes. 12 different alphabets, 1600 initials, numerals and easy, practical tricks all for $2.00 complete. Designed by professionals. At your dealer or send $2.00 direct.

Write for literature.

JACOB STEIN, Dept. M5
175 5th Ave., New York, N. Y.

Robert Taylor in Lucky Night

COMPLETE OUTFIT $2

small amount of moisture to the film by the pressure of a plunger. The softened emulsion then is removed by a scraper blade which is part of the device.

Rapidon provides a film cement reservoir, and just the right amount may be applied to a splice by a single pressure of the plunger. This does away with the necessity for cement bottle and brush. The device is said to be good for 300 splices with a single refill and will not gum nor clog. A special film cement, known as Fluidon, is provided for use with it.

Nu - Art movie accessories

Because of the number of inquiries received through its regular film sales and rental channels, Nu-Art Films, Inc., 145 West 45th Street, New York, has decided to install an equipment and supply department. This will offer such items as a film cleaning solution, an illuminated viewing box for film inspection, portable screens and similar items. This popular library has recently released a single reel 16mm. sound subject, *Jai Alai.*

Musicals lowered

A new low price of $17.50 a reel has been set for high quality 16mm. sound musical shorts by Associated Film Enterprises, 244 West 49th Street, New York. Each of these subjects is a complete film story, featuring such well known stars as Bing Crosby, Donald Novis and others.

Knight personnel

H. W. Knight & Son, of Seneca Falls, N. Y., well known manufacturers of the Knight metal letters for titling purposes, announce the retirement of their president treasurer, H. D. Knight. Mr. Knight has a record of fifty seven years of service with his company.

Gilded reels

A de luxe presentation of a movie of the recent visit of Britain's King and Queen to America is offered by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This three part 16mm. account of Their Majesties' visit is released on three gilded reels contained in gilded humidor cans, the whole housed in a beautiful library container. Only one hundred examples of this special edition are to be released throughout the world. However, Bell & Howell announce that they will continue to supply demands for the single reel edition of the royal visit (on aluminum reels) as released by Castle Films of New York.

Willoughby items

Two new photographic accessories, of interest to still photographers, are announced by Willoughbys, 110 West 32nd Street, New York. These are the A. G. Giant Print Press, taking

WITH *Wesco*
FADETTE
You Get "3 in 1"
1. Vignetter
2. Sunshade
3. Filter Holder

Produces a rectangular fade at ANY SPEED. Manual control. Fits most cameras. With filter holder and case .. $5.95

Special adapter for Eastman lenses . . . 75c
When ordering, specify make, model and lens

Ask Your Dealer For a Demonstration

WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET SAN FRANCISCO

MOVIE CAMERAS AND EQUIPMENT
Rabsons EST. 1905
STILL CAMERAS AND EQUIPMENT

AGENT FOR ALL STANDARD MAKES

TIME PAYMENTS
1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY
TRADES ACCEPTED

A FEW COPIES of the
Special June
New York World's Fair number of
Movie Makers
are available at
25c a copy

This 100 page magazine, with 16 pages of illustrations in natural color, is a complete guide to filming the New York World's Fair.

Exact exposure data on filming exhibits inside buildings are included. Exposures for shooting Kodachrome at the Fair at night and indoors are given. Tested, outstanding shots are listed.

Film plans for long and short movies of the Fair are outlined with specific suggestions as to viewpoints and compositions.

A map for the movie maker—a camera chart for the Fair is printed in color. It tells you how to find the movie viewpoints that are discussed in the articles.

If you shoot movies or "stills" at the New York World's Fair, you will want to take a copy of June MOVIE MAKERS with you.

MOVIE MAKERS
420 Lexington Ave. New York, N. Y.

all prints up to eleven by fourteen inches in size and selling for only ten dollars, and the Willoette Easel, for masking prints while enlarging.

Abe Cohen catalog A new eighty four page brochure, said to be a complete guide to desirable values in still and movie cameras, projectors and every type of photographic equipment, recently has been published by Abe Cohen's Exchange, 142 Fulton Street, New York City. Copies will be sent in response to a request to this firm.

Vaporate in Hollywood The Hollywood laboratory of the Bell & Howell Company, 716 North La Brea Avenue, now offers the Peerless-Vaporate film treatment as a feature of its service. This process was one of those found to conform to the requirements outlined in a report issed by the Research Council of the Academy of Motion Picture Arts & Sciences.

Color department To supply advice and technical information on every photographic question involved in color filming, movie or still, a new color department has been installed at Willoughbys, 110 West 32nd Street, New York. This department offers color workers complete technical information and material and will be pleased to answer inquiries on the subject.

Copying stand To hold any still camera so that its lens axis shall be exactly perpendicular to the copying board is the function of the new Solar Copying Stand, recently announced by Burke & James, Inc., 223 West Madison Street, Chicago, Ill. The device provides a substantial vertical rod, upon which the camera support slides. A large, flat baseboard supports the copy, and, by means of the sliding camera attachment, a vertical adjustment is included which starts at the baseboard and rises to thirty six inches. All adjustments may be clamped securely in position at any point by means of large wheel knobs. Both still and movie cameras may be used with this new aid.

Paper safes Motion Picture Screen & Accessories Company, Inc., 351 West 52nd Street, New York, now offers two useful models of containers, or "safes," for enlarging paper. These protect the enlarging paper at all times, yet provide a ready means of accessibility.

Keystone catalog A well printed brochure, describing each item in the widely used line of its 16mm. and 8mm. cameras, projectors and accessories, recently has

DU PONT
REGULAR PAN
16 MM

JOE LORBER

Fills Your Screen with
SPARKLING MOVIES

Clear, sharp motion pictures are easy to take on Du Pont Regular Pan. Its sparkling contrast projects sunlit subjects with all their natural brilliance—shaded subjects with their finer tonal gradations surprisingly well separated. For your next black and white movies, try Regular Pan. Its speed outdoors fits the range of your lens. Bright scenes take your smallest opening. It is fully panchromatic and has wide latitude. Its economical price lets you give each scene the full length of film it requires.

DU PONT FILM MANUFACTURING CORP. INC 9 ROCKEFELLER PLAZA, NEW YORK N Y

DU PONT FILM

Puts Sunshine in Your Movies

GOERZ

KINO-HYPAR LENSES
F. 2.7 and F3

Take Glamorous Color Movies of Vacation, Sport and Travel Scenes

on Kodachrome, Dufaycolor and other color films.

The high chromatic correction of these lenses will yield results which will be a revelation to you and your friends.

Clear-cut images, undistorted, of microscopic definition and wonderful, crisp brilliance.

Focal lengths 15 mm. to 100 mm—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ REFLEX FOCUSER
— Patented —

A BOON to 16 mm. Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size ground-glass image magnified 10 times.

Adaptable to Lenses 3" and up

Also useful as Extension Tube for shorter focus lenses for close-ups

Extensively used in shooting surgical operations, small animal life, etc.

Address Dept. MM-9

C.P.GOERZ AMERICAN OPTICAL Co
317 EAST 34TH ST. NEW YORK CITY

American Lens Makers Since 1899

SENSATIONAL!

BING CROSBY
and other
Headline Stars
in one-reel, 16mm all-talking
Musical Comedies
at $17.50 each!

Dealer's Discounts and Illustrated Catalogues on Request

ASSOCIATED FILM
ENTERPRISES
244 W. 49 St. Dept. M. New York

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: Powell Radio & Camera Shop, 430 Hull St.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Kemp Camera Shop, 127 W. Main St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Bishop: Phillips Camera House, 336 N. Main St.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Photo Art Shop, 222 N. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Grass Valley: Maurice Photographer & Camera Shop, 107 Mill St.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Lane's Photographic Supplies, 167 N. La Brea Ave.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2509 W. Seventh St.
Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Vert Camera Store, 5331 Foothill Blvd.
Pasadena: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Pomona: Frashers, Inc., 151 E. Second St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milew Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Colortone Productions Co., 681 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Jenkel-Davidson Optical Co., 366 Post St.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: J & A Camera Supply, 411 N. Main St.
Murane's, 323 N. Broadway .
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Yale Camera Exchange, 1528 Stout St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Miller Ross, 909 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Frost Store, 915 Shipley St.
Milton H. Hill, Inc., 922 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds Photo Supplies, 919 - 15th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Hecht Co., Camera Dept., F St. at Seventh, N. W.
Ritz Camera Centers, 1112 G St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Charles Schwartz & Son, 708 Seventh St., N. W.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Wholesale Radio Service Co., Inc., 265 Peachtree St.
Rome: Brock's, Inc., 231 Broad St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Nampa: Vic Stolle Drug Co.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Shop, 2440 Catalpa Ave.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans Camera House, 1940 E. 71st St.
Union News Co., 37 W. Monroe St.
Wholesale Radio Service Co., Inc., 901 W. Jackson Blvd.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6019 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Jacobs & Jensen, Inc., 1724 Sherman Ave.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, Inc., 1009 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Rex Studio, 329 S. Adams St.
C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.
Waterloo: Mack's Photo Shop, 615 Commercial St.

KANSAS

Hays: Jeffs Camera Shop.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Karl's, 3105 Huntoon St.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 15 W. Sixth St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.

(Continued on page 488)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

Lafayette Camera Corporation

New
FREE BOOK
Saves Money
FOR HOME MOVIE MAKERS!

Take your bargains where you find 'em! This **FREE** camera catalog has everything you need for expert home movie making—at low money-saving prices. Completely new, up-to-date and value-packed. Write for **FREE** copy of catalog No. 77 today. Discover how much *you* can save, how much more convenient it is to order everything at home. Be smart—make this book your buying guide.

LAFAYETTE
CAMERA CORPORATION
DEPT. 64J9—100 SIXTH AVE., New York, N. Y.

NEVER BEFORE
Has there been a summer so full of opportunity for filming fine movie subjects! BUT HAVE THEM EDITED AND TITLED NOW, while names and places are fresh in mind! We'll do it, just the way you want it—with results that will make you proud every time you show your films. *Write for booklet and information.*

STAHL EDITING & TITLING SERVICE
Successors to Kodascope Editing & Titling Service, Eastman Kodak Co.
33 West 42 St. New York, N. Y.

PROFESSIONAL 16MM. PRINTERS
Developing Machines Lite Testers
Laboratories Write for Details
FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

Have You Made Any Colored Movies of the World's Fair?
If so, send for free samples of our—
WORLD'S FAIR TITLES
CHROMART, 88 Pleasant St., Pawtucket, R. I.

Now! CAMERAS ON CREDIT

- Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.

Financed through Commercial Credit Co.
KLEIN & GOODMAN
18 S. 10th Street, Phila., Pa.

SHOOT THE WHOLE FAMILY FOR 10¢ A DAY!

MAKE YOUR OWN MOVIES
Know the thrill of seeing yourself flashed across a movie screen. Take theatre quality movies of yourself, family and friends—scenes you wish to keep forever. Relive vacations, trips, sporting events. Capture the children in action from the cradle through childhood.

Nationally Known Movie Equipment
Keystone, Eastman, Bolex, Victor, Ampro, Bell & Howell—precision built, fully guaranteed, 8MM and 16MM movie cameras and projectors. Buy known quality!

SEND NO MONEY—A FREE 10 DAY TRIAL
Money Back, 10-Day Free Trial. Convince yourself at no risk! **Low down payments;** balance as low as 10c a day. Big film library; complete line of accessories. Thousands of satisfied customers throughout the world. Write for FREE Home Movie Booklet today! **DON ELDER'S HOME MOVIES, Dept.** R9 **739 Boylston, Boston, Massachusetts.**

been published by the Keystone Manufacturing Company, 288 A Street, Boston, Mass. The new book is beautifully illustrated in color and black and white and is issued in conjunction with the Keystone exhibit in the Communications Building at the New York World's Fair. A copy will be sent upon request to the home office of the company.

Cine-Transito A new device, which will automatically produce fade ins, fade outs and (in connection with back winding film) lap dissolves, wipes and other special effects, is offered by Baia Motion Picture Engineering, 8044 Hardyke, Detroit, Mich. Attachments for the device, which is called the Cine-Transito, may be built into certain popular models of 8mm. and 16mm. cameras. The device, when installed, provides a moving disc which operates from a shaft connected directly to the mechanism of the camera. The disc revolves in front of the lens at a controlled rate of speed and, in this way, produces the effects. Baia will make other special alterations and attachments to one's own camera, such as back wind mechanism and the like. Complete details may be had by writing to the address given.

New exposure guide Valuable exposure information, covering the use of No. 1 and No. 2 Photofloods, is placed at one's fingertips by a new card exposure guide issued by the Eastman Kodak Company, Rochester, N. Y. This guide is for use with 8mm. and 16mm. Type A Kodachrome, 8mm. panchromatic, and Ciné-Kodak Safety, Super X and Super XX emulsions. It is made in handy pocket form and incorporates a rotating scale which enables the user to consider all exposure factors at a glance. It may be had for ten cents at any Ciné-Kodak dealer.

New Bargaingram The Bass Camera Company, 179 West Madison Street, Chicago, announces a new sixty six page catalog covering a large selection of cine equipment in 8, 16 and 35mm. This firm will gladly mail a copy to those who request one.

Agfa book *The Story of Agfa Ansco* is a finely printed, beautifully illustrated brochure which traces the history of this company from its beginnings, with the establishment of Edward Anthony in New York in 1842. At that time, the firm of Anthony specialized in "daguerreotype materials only," but more advanced developments were quickly undertaken as the industry grew. The booklet also presents the modern manufacturing methods now employed by the Agfa Ansco Company in its present Binghamton plant.

GET DIFFICULT • DISTANCE SHOTS LIKE THIS ONE . . .
WITH A
DALLMEYER
TELEPHOTO LENS

- Now *you* can give your own pictures that "professional touch" you've always wanted . . . get those difficult distance shots that plague every cinecamera fan . . . with an outstanding *British-made* Dallmeyer Telephoto lens. Whatever outfit you own . . . Victor, Bolex, Cine-Kodak, Filmo, Keystone—16 mm or 8 mm—there is a Dallmeyer lens for you!

And because of the precision used in the manufacture of these lenses, Dallmeyer accuracy and interchangeability are famous throughout the world. There's a Dallmeyer lens that will fit your pocketbook just as well as it fits your camera.

Ask your dealer for literature on cine and still camera lenses and prices today. Or write, mentioning the type of camera you own, to

MEDO
15 West 47th Street New York City

REDUCED PRICES!
Our new price list for 16mm sound features and shorts is now ready — send for your copy.
J.H.HOFFBERG CO. INC.
729 SEVENTH AVENUE, NEW YORK

WORLD OF TOMORROW

THE WORLD of to-morrow will think more of the films you take today if you use
TITLES BY PARK CINE
NEW 1939 CATALOG
is now ready. Write for your free copy.
PARK CINE LABORATORY
120 West 41st St. New York

(Continued from page 486)

Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Livermore Falls: Harry N. Allen.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Philip K. Frye Studio, 76 Portland St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.
Raup Camera Center, Hotel Alexander Bldg.

MASSACHUSETTS

Boston: Atlantic Film Library, 108 Massachusetts Ave.
Catholic Film Service, 234 Clarendon St.
Cinema, Inc., 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Hyannis: Studio Shop, 636 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Worcester: Buffington's, Inc., 8 Sudbury St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photographic Laboratories, 80 Franklin St.
L. B. Wheaton, Inc., 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Cosmopolitan Film Libraries, Inc., 3248 Gratiot Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop, 11862 Grand River Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave.. W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, Inc., 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Litchfield: Victor Film Service, 113 E. 2nd St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., Inc., 96 E. 5th St.
Waseca: Didra Drug Co., 100 S. State St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.

MISSOURI

Hannibal: Sperry Camera Shop, 310 Broadway St.
Kansas City: Audio Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Sedalia: Camera Corner, 312 S. Ohio.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Dillon: Eliel Bros., Inc., 104-108 N. Montana St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Lebanon: Kenneth L. Spring, 17 Flynn St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Nichols' Photo Supply Service, 350 Ave. C
Camden: Keystone Stationery Co., 527 Market St.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House, Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
Lightning Photo Supplies, 917 Broad St.
J. C. Reiss, 10 Hill St.
Wholesale Radio Service Co., Inc., 219 Central Ave.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Film-Mart, Inc., 210-A Parkside Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Buffalo Photo Material Co., 37 Niagara St.
Camera-Craft, Inc., 91 Allen St.
Chippewa News & Novelty Shop, 19 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
Lafayette Photo Supply Co., 12 Broadway.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., Inc., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 1265 Broadway.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 728 Lexington Ave.
Cine Film Mart, 110 W. 34th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Goldsmith Bros., 77 Nassau St.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Harris Home Movie Library, 322 W. 42nd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
LAFAYETTE CAMERA CORP., 100 Sixth Ave.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
MADISON MART, INC., 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 116 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores. Inc., 128 E. 44th St.
PENN CAMERA EXCHANGE, INC., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.

Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Valley Stream: Vincent Photo Shop, 180 Rockaway Ave.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
East Cleveland: Brugmann's Film Studios, 1594 Carlyon Rd.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Chiloquin: Pioneer Drug Co.
Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Klamath Falls: Van's Camera Shop, 727 Main St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Medford: Hal's Camera Shop, 29 N. Central.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
JAMES A. PETERS, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Clearfield: Williams Auto Sales Co., 208 N. Third St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 14 E. 10th St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker). Camera Shop.
Ralph E. DeWitt, 18 N. Franklin St.
Ace Hoffman Studios, 32 W. Market St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Rube's Sport Shop & Camera Exchange, 30 Canal St.
Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Burkburnett: Cine Film Shop, 302 Main St.
Corpus Christi: Taylor Bros., Mesquite & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: ***DESERET BOOK CO.,*** 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Burlington: G. W. La Pierre's, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: Acme Camera Shop, 4 Monticello Arcade.
G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Barstow Co., Inc., 3 N. First St.
Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 745 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.

Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 383.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
Victoria: Scott Camera Craft, Ltd., 1015 Douglas St.
Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.
Playfair's News Agency, 373 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Peterborough: Roy Studio.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Wm. F. McCutcheon Co., 46 Carlton St. (Maple Leaf Gardens).
Roher's Bookshop, 9 Bloor St., W.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O., Biskupsky dvur 8.
Emil Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
  9 Blvd. des Italiens.
  39 Avenue Montaigne.
  5 Avenue de l'Opera.
  41 Blvd. Raspail.
  28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Photographic Services (Birmingham) Ltd., 4 Bull St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
  59 Cheapside.
  Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
  Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
  Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
  Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
  Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
  81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
  J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
  Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
  Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
  Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VIII: Hafa, Hatschek es Farkas, Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459. Capuchinas 11.
  Branch No. 1: Juarez Ave. No. 66.
  Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Cia-Importadora Fotografica, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
  294 Lambton Quay.
Quillars, Ltd., 42 Mercer St.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.
Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Lucerne: Alice Friedlinger, Weggisgasse 21.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

A GOAL TO STRIVE FOR

The Hiram Percy Maxim Memorial Award

HIRAM PERCY MAXIM

AT the headquarters of the Amateur Cinema League, there stands a tall pillar, surmounted by a shining silver globe. This is both a monument to the memory of Hiram Percy Maxim, Founder of the Amateur Cinema League and its first President, and a living statement of his movie making ideals. On its surface is inscribed, each year, the name of the winner of the Hiram Percy Maxim Award, forming a roll of honor of the world's greatest amateur movie makers.

This Award is bestowed on the maker of the best picture in the General Class of Movie Makers annual selection of the Ten Best Non Theatrical Films, and it carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of

$100.00

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it this year, it is only necessary to submit a film for consideration for Movie Makers selection of the Ten Best for 1939.

MOVIE MAKERS

Ten Best Non Theatrical Films of 1939

is the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

The Ten Best are chosen by the staff of Movie Makers from all the films seen by them during the year. All films sent to the League for review by its members are considered automatically for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries for consideration. League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

It is only necessary to send your entries to Movie Makers so that they will arrive before five o'clock, October 16, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

To classify entries properly, send the certificate below with each film that you submit.

Here are a few, simple rules governing the selection of Movie Makers Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 16, is the deadline. All films to be considered for 1939 Ten Best and the Maxim Award must reach Movie Makers office, at 420 Lexington Avenue, New York, N. Y., before that time.
2. In the Ten Best, eight places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and two places are allotted to the Special Class (films for which the maker *did* receive compensation from a client).
3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.
4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 16, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 6, 1939, before five o'clock. Telegraph and cable will be used in the case of those persons living so far away from New York City that an exchange of mail would be difficult.

   However, to save time and correspondence, it is requested that the certificate accompany the film when it is sent to Movie Makers for consideration.
5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.
6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).
7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States, for, otherwise, there is a customs duty which Movie Makers will not pay.
8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and time at which the operator is to shift from one record to another. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

   According to instructions from the New York Post Office, phonograph records shipped through the mails must be packed in a wooden box and in no other container.
9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.
10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 2, because of the last minute rush.
11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of Movie Makers, and the judges will decline to undertake discussion of their decisions, after they are made.
12. The competition for placement in Movie Makers Ten Best Non Theatrical Films of 1939 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

Place . . . .

Date . . . .

I, ... (name)

certify that I did / did not receive compensation from a

motion picture made by me entitled . . . .

(name of film) . . . .

(signature) . . . .

THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity, movie imagination and intelligence are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1939 Ten Best and the Hiram Percy Maxim Award!

Send your film early, accompany it with a certificate of entry. **Remember that five o'clock, October 16, is the deadline for 1939!**

MOVIE MAKERS
420 Lexington Avenue New York, N. Y.

NEW! *Three Times as Fast as "Regular Pan"*

OPEN THIS END
16mm CANNOT BE USED IN 16mm CAMERAS
LENGTH 25 FT. (7.62 M.) NO. 399
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
FOR USE IN THE
CINÉ-KODAK EIGHT
8
8
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.
READ THIS NOTICE

CINÉ-KODAK EIGHT SUPER-X

It's new, it's fast, it's brilliant. Super-X Film opens whole new worlds of movie-making opportunity for 8 mm. camera users.

CINÉ-KODAK Super-X Safety Film (8 mm.) greatly increases the scope of movie making with an "Eight." Indoors under the light of a Photoflood or two, outdoors under any kind of daylight or with night's illuminations, Super-X does its work brilliantly.

In speed it is three times as fast as regular 8 mm. "Pan"; its even greater fineness of grain assures clear, clean-cut projection on the largest screens ordinarily used for 8 mm. showings. It is, of course, fully panchromatic. And its price, Kodak corrective processing included, is $2.25.

Ciné-Kodak Eight "Pan" Reduced in Price

With the announcement of Super-X Film, the price of regular Ciné-Kodak Eight Panchromatic Film has been reduced from $2.25 to $2 per roll. This famous film—the film that brought revolutionary economy to movie making—remains exactly as it has always been, reliable, beautifully fine in grain, and wide in latitude.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

OCTOBER, 1939

CLASSIFIED ADVERTISING

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word **Minimum Charge, $2**

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Bass has it again. New fall bargains now in the offing. USED GUARANTEED CAMERAS: Magazine Cine-Kodak with f/1.9 Kodak Anastigmat lens, $82.50; Cine-Kodak Model K with f/1.9 Kodak Anastigmat lens, $62.50; Bell & Howell Magazine 121, 20mm. f/3.5 lens, $47.50; Filmo 70A, with 1″ f/3.5 Cooke lens and case, $44.50; Cine-Kodak Model K with f/3.5 Kodak Anastigmat lens, $42.50; Cine B Kodak, 100 ft. capacity, with f/1.9 Kodak Anastigmat lens, $42.50; Agfa precision 33 ft. magazine camera, 20mm. f/3.5 lens, $37.50; Bolex 50 ft. capacity 16mm. camera with f/3.5 lens, $25.00; Cine-Kodak Model B, with f/3.5 Kodak Anastigmat lens, $24.50; Simplex Pockette with f/3.5 lens and case, $32.50; Paragon 16mm. three speed camera, f/3.5 lens, new condition, $18.50; Keystone B-1, 16mm. f/3.5 lens, $14.50; Ansco Risdon 50 ft. capacity, f/3.5 lens, $10.00; Moviematic, automatic 16mm. camera, $2.75; Eastman Model 60 8mm., f/1.9 Kodak Anastigmat lens, $50.00; Filmo Double 8 134-H, 16 to 64 frames, f/3.5 Bell & Howell Anastigmat lens, $34.50; Filmo 8 Model 134-C, 8 to 32 frames, f/3.5 lens at $32.50; Eastman Model 60, 8mm., f/3.5 Kodak Anastigmat lens, $22.50; Keystone B-8 8mm., with f/3.5 lens, $18.50. USED PROJECTORS: 16mm. Bell & Howell Model 129D, 750 watt with case, $144.00; Ampro Model J, 16mm., 500 watt, like new, with case, $67.50; Standard projector, 16mm., 750 watt, $37.50; 35mm. 1000 watt Acme S.V.E. projector, all metal, motor drive, $32.50; 35mm. Acme Model 10 projector, suitcase type, motor drive, $22.50; Bausch & Lomb combined Balopticon and lantern slide projector, $65.00. BOOKS: Trick effects with the Cine Camera, a new manual, $1.00; 8mm. Handbook of Cinematography, a mine of information, $1.00; American Cinematographer Handbook and Reference Guide, former edition, $3.00 value for $1.39; 16mm. Sound Recording for the Amateur, by Nye and Golow, $1.50; Home Processing by Harris, $2.00. Don't forget No. 240 is free and you want this great Cine Book. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FULL list price allowed for your Model 20 Eastman Cine-Kodak toward a new Bell & Howell with f/2.5 lens. Full list price for your Eastman Model E or EE toward Eastman Model G or Bell & Howell Filmaster. List price allowed for your 8mm. Bell & Howell toward new turret Bell & Howell. $12.00 and your Model 40 will buy a new Model 50 Kodascope. Full allowance for your Model 50 Kodascope or your Keystone L-8 or R-8 on a new 8mm. Bell & Howell projector. Full list price for your Rolleicord toward a new Automatic Rolleiflex. Write for other liberal allowances and catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

■ VICTOR SOUND Model 33 projector; power rewind; takes 1000 watt lamp; demonstrator; full new guarantee; cost $325.00; now $225.00 prepaid. BAILEY FILMS, 1651 Cosmo, Hollywood.

■ MODEL L Ampro Sound, two case projector with extra cord; excellent condition, $200.00. BOX 226, MOVIE MAKERS.

■ GIANT CAMERA CATALOG 46T—Packed with cine cameras, projectors, both sound and silent, hundreds of movie equipment bargains, films, sound recorders; also still cameras and supplies; everything in photography. Send 10c to NORMAN-WILLETS, Dept. D, 330 W. Washington St., Chicago.

■ WIND-BAK, a new device to give you professional dissolves, cut-away views, and wipes with any 8mm. Bell & Howell Filmo camera in three simple operations. Any portion of the film can be wound back, a foot, or even the entire roll. One day installation, price $19.95. Write RIESCHL EMERICK LABORATORIES, 303 Loeb Arcade Bldg., Minneapolis, Minn.

■ PROJECTOR, 250 watt, 50 volt B & H Filmo, $35.00; RCA 16mm. sound camera, complete 400 foot magazine, 110 volt synchronous motor drive, latest amplifier, list $992.00, special, $600.00; also 12 volt motor drive outfit, 4 volt amplifier, list $1,022.00, price $650.00; latest model Bass RCA sound camera amplifier, list $165.00, price $100.00; Magnavox public address system, 18 watts, list $139.00, price $40.00; all in perfect condition, guaranteed. J. C. HAILE & SONS, 215 Walnut, Cincinnati, Ohio.

■ FOR SALE: Special Model Victor Animatophone No. 36; used only three times; with separate turntable; list price $365.00; will sacrifice, $220.00. BOX 271, Jamaica P. O., L. I., N. Y.

■ USED CAMERA BARGAINS. 16mm.: Cine-Kodak B, f/5.6, $16.00; Cine-Kodak B, f/3.5, $22.50; Filmo 70A, $35.00; Filmo, f/1.5, $65.00; Cine-Kodak Magazine, $85.00; Victor 4, 2 lenses, $125.00; Victor 5, 2 lenses, $165.00; Filmo 70D, 2 lenses, like new, $175.00; Bolex, f/1.4, $190.00. 8mm.: Kodak, Model 20, $19.50; Kodak, Model 60, f/1.9 lens, case, $58.00; Filmo 8, f/2.5, $38.50. Projectors, screens, titlers, splicers, lenses, filters; we buy, trade, time payments. CAMERA MART, DEPT. A, 70 WEST 45th STREET, NEW YORK.

■ PRESTO Model 7-J phonograph disc recorder, complete; nearly new; cost $189.00; will sell for $100.00. HAZELTON, Box 1655, Charleston, W. Va.

HIRAM PERCY
MAXIM

Who will win the Maxim Award?

Who will place in the Ten Best?

This is the LAST CALL for entries for these honors

In the Ten Best selection, there are two places in the Special Class (films for which the maker received compensation from a client) and eight places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the eight that place in the *General Class* of the Ten Best.

To classify entries properly, send the certificate below with each film that you submit.

Send your film early, accompany it with a certificate of entry. Remember that five o'clock, October 16, is the deadline for 1939!

Send entries and certificate to
MOVIE MAKERS
420 Lexington Avenue
New York, N. Y.

Place ....

Date ....

I, ... **(name)**

certify that I did did not receive compensation from a motion picture made by me entitled ....

(name of film) ....

(signature) ....

■ GUARANTEED USED BARGAINS: 8mm. Univex, f/5.6 lens, $5.00; 8mm. Univex, f/3.5 lens, $12.50; 8mm. Kodak 8-20, f/3.5 lens, $19.50; 8mm. Kodak 8-25, f/2.7 lens, $26.50; 8mm. Filmo Double 8, f/2.5 lens, $42.50; 16mm. Zeiss Kinamo S 10, f/2.7 Tessar, $15.00; 16mm. Zeiss Kinamo S 10, f/1.4 Biotar, $49.50; Filmo 70A, f/3.5 Cooke lens, $30.00; Filmo 70A, f/3.5 Cooke lens, $37.50; Filmo 70D with f/3.5 Cooke, $110.00; Filmo 75 with f/3.5 lens, $34.50; Ensign Auto Kinecam, f/2.6 Cooke, $40.00; Ensign Super Kinecam, f/2.6 Cooke, $75.00; Victor 3 with f/2.9 Dallmeyer, $35.00; Simplex camera, f/3.5 Ilex, $19.50; Keystone A7, f/2.7 lens, $28.50; De Vry 57 with f/3.5 lens, $15.00; Stewart Warner with f/3.5 lens, $17.50; Kodak Model B, f/1.9, $47.50; Kodak Model B, f/3.5 lens, $22.50; Kodak Model B, f/6.5 lens, $11.50; Magazine Kodak, f/1.9 lens, $85.00; 8mm. Univex P8 projector, $9.50; 8mm. Kodascope 8-20 projector, $15.00; 8mm. Kodascope 8-40 projector, $22.50; 8mm. Keystone R8 projector, $38.50; 8mm. Keystone J8 projector, $27.50; 16mm. Filmo 57, 200 watt, 50 volt, $39.50; 16mm. Filmo 57G, 375 watt, 75 volt, $62.50; 16mm. Filmo 57C, 250 watt, 50 volt, $52.50; 16mm. Filmo S, 500 watt, 120 volt, $89.50; 16mm. Filmo ST, 750 watt, 120 volt, $98.50; 16mm. Filmo Showmaster, 750 watt, $140.00; 16mm. Filmo Diplomat, 750 watt, $130.00; 16mm. Filmo LL, 500 watt, $105.00; 16mm. Filmo J, 500 watt, $79.50; 16mm. Ampro JS, 500 watt, $87.00; 16mm. Ampro A, 200 watt, $39.50; 16mm. Ampro B, 250 watt, 20 volt, $55.00; 16mm. Ampro JD, 500 watt, $90.00; 16mm. Kodascope B, 250 watt, 50 volt, $45.00; 16mm. Kodascope L, 750 watt, 120 volt, $110.00; 16mm. Standard S DeLuxe, 750 watt, $52.50; 15mm. f/2.7 Wollensak, Filmo mt., $18.50; 15mm. f/2.7 Goerz Hypar, Filmo mt., $27.50; 1″ f/1.8 Wirgin, Filmo mt., $25.00; 1″ f/1.8 Cooke, Filmo mt., $40.00; 1″ f/1.5 Plasmat, Filmo mt., $35.00; 1″ f/1.9 Kodak lens, Filmo mt., $30.00; 2″ f/3.5 Berthiot lens, Filmo mt., $21.50; 2″ f/3.5 Wollensak, Filmo mt., $23.50; 3″ f/3.5 Wollensak, Filmo mt., $34.50; 3″ f/3.5 Berthiot, Filmo mt., $27.50; 6″ f/4.5 Dallmeyer, Filmo mt., $30.00; 6″ f/4.5 Cooke, Filmo mt., $55.00; 3¾″ f/3.5 Bausch & Lomb, Filmo mt., $27.50; 1½″ f/1.5 Dallmeyer, Filmo mt., $37.50; 1″ f/0.99 Dallmeyer, Filmo mt., $25.00; 3¾″ f/3.3 Wollensak, Filmo mt., $34.50; 1″ f/3.5 Wollensak lens, Filmo mt., $5.00. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

FILMS FOR RENTAL OR SALE

■ PRICES slashed on slightly used films and equipment. Send for our monthly free bulletins. FRANK LANE, Little Bldg., Boston, Mass.

■ "THE World's Greatest Passion Play," 16mm. and 35mm. 8 reels. Sound with dialogue or silent, rent or purchase. Superior to Oberammergau stage play. 37B CHURCH ST., Boston, Mass.

■ FREE: Write for CINESCREEN MAGAZINE, latest film news! We sell all subjects. BAILEY FILMS, Dept. M, 1651 Cosmo, Hollywood.

■ JUST released—"Movies March Along" (1896-1928), 16mm., 360′, $8.75; 8mm., $5.50. World War, Chaplins, cartoons. Bargain catalog. MEGI-FILMS, 340 W. 29th St., New York.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ EXCHANGE Headquarters. 8mm., 16mm., silent-sound; $1.00 reel; list films with us; free directory. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

FILMS WANTED

■ WANTED: Films suitable for educational subjects; outright purchase; send description. PAGANELLI SERVICE, Editing, Titling, Animating, Recording, Photographing, 21 W. 46th St., N. Y. C.

TRADING OFFERS

■ SHOTGUNS, target pistols and binoculars accepted in trade on everything photographic, including Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite Screens. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

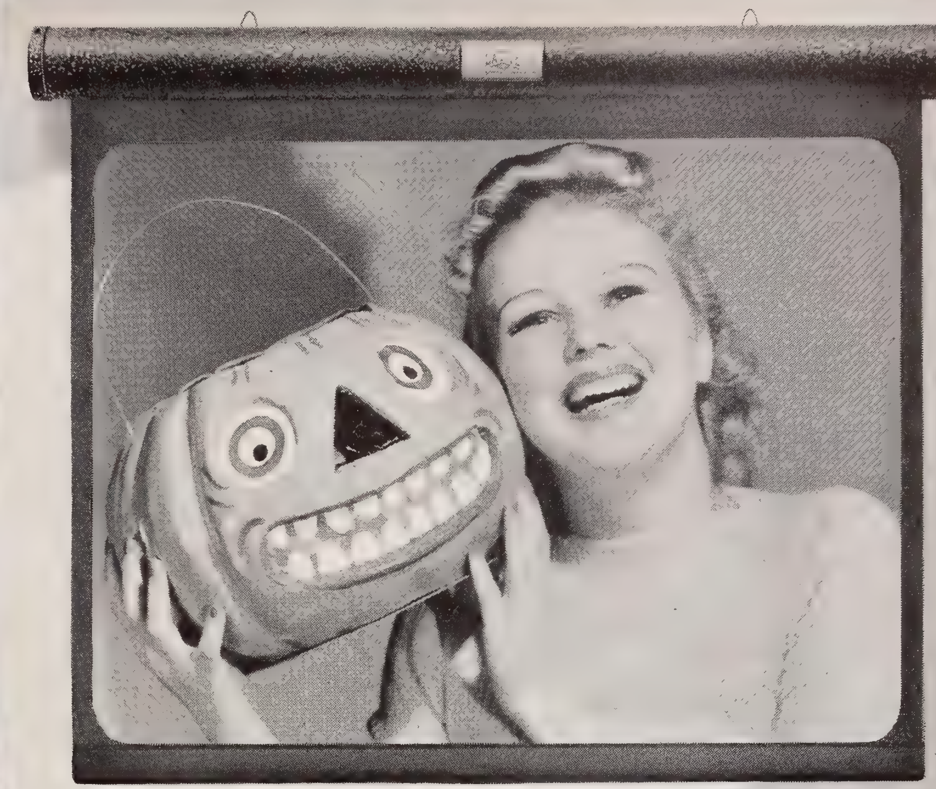
MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

■ PUT recorded sound effects, narrative, music, to your silent 8 or 16mm. movies. PICTURES, Inc., Box 1655, Charleston, W. Va.

Printed by WNU, New York

FOR TRUE COLORS *in Full Brilliance*



Use a DA-LITE GLASS-BEADED SCREEN

(Reg. U. S. Pat. Off.)

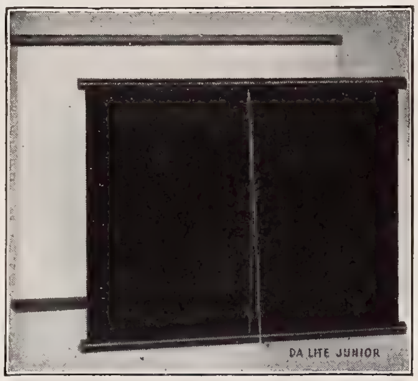
Da-Lite Model B Screen (shown above) is spring-roller-mounted in a metal case, with hooks for hanging. 12 sizes, 22″ x 30″ to 63″ x 84″. From $7.50* up.

The Challenger is different from any other tripod screen. It alone has square tubing in the tripod and extension support to hold the screen rigid and perfectly aligned. It alone has the handle mounted on a sturdy bracket encompassing the case. Fully adjustable in height. Twelve sizes (including square and rectangular shapes) from 30″ x 40″ to 70″ x 94″. From $12.50* up.

Da-Lite Model D is housed in a leatherette-covered carrying case. 10 sizes, 22″ x 30″ to 72″ x 96″. From $14.00* up.

DA-LITE MODEL D

**Prices slightly higher on Pacific Coast*



Da-Lite Junior serves as a table model or hanging screen. From $2.00* up.

DA-LITE STANDARD CHALLENGER

Da-Lite Standard Challenger—can be set up anywhere in 15 seconds; yet folds compactly for easy carrying.

YOU gladly pay a premium for color film to get the greater realism that color gives. Be sure that you show this realistic life-like quality when you project your movies or stills—use a Da-Lite Glass-Beaded Screen. Its higher light reflective quality is especially needed in showing color films because of the greater density of their emulsions. The Da-Lite Glass-Beaded surface shows the colors with all of their hues, in full brilliance. Its millions of tiny glass beads reflect the light without sparkle or glare. Da-Lite Glass-Beaded Screens are made in many styles and sizes, including square shapes for showing still pictures as well as rectangular shapes for showing movies. The square sizes can be reduced to rectangular shapes. A wide choice of mountings from $2.00* up brings efficient projection within reach of every budget. See Da-Lite screens at your dealer's. Ask for a demonstration. Write today for literature and name of nearest supplier.

DA-LITE SCREEN COMPANY, INC.
Dept. 10 MM, 2723 N. Crawford Ave., Chicago, Ill.

DA-LITE SCREENS AND MOVIE ACCESSORIES

WAR IN EUROPE!

Astounding 16mm and 8mm Home Movie!

● A special edition of the NEWS PARADE that brings you the momentous events in Europe filmed as they happen.

SEE the greatest tragedy of modern history expertly and authentically reported for your screen by ace news cameramen.

SEE Von Ribbentrop returning to Berlin after concluding world awakening agreement with Soviets that whirled the European struggle to final, fatal round.

SEE startling scenes in England, France, Poland and Germany as mobilization mounts to war-time peaks and Americans fleeing Europe's danger zone.

SEE thousands of women and children being evacuated from Europe's great cities.

SEE Germany's lightning land and sky invasion!

SEE Poland strike back—England and France fire and another world-war begins.

Every 16mm and 8mm movie collector will want to own and show this astounding film document of history as it happens. Only tremendous volume enables us to maintain Castle Films' regular low prices.

8mm: 50′. $1.75 180′. $5.50 16mm: 100′. $3.50 360′. $8.75
Sound-on-film: 350′. $17.50

ORDER YOUR COPY TODAY. DELIVERIES WILL BE MADE STRICTLY IN ORDER OF RECEIPT.

CASTLE FILMS

NEW YORK, RCA Building · CHICAGO, Wrigley Building · SAN FRANCISCO, Russ Building
TORONTO and MONTREAL, Associated Screen News, Ltd. · LONDON, Bell & Howell Co., Ltd.

ORDER YOUR COPY NOW!

PERSONAL ORDER BLANK—*Mail This to Your Photo Dealer Today!*
Reserve for earliest delivery "War in Europe" ______*mm. size* ______*foot length*
*Name*______________________ *Address*______________________

MOVIE MAKERS

Black Star

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 14 October, 1939 Number 10

Cover design . . . . *photograph by Victor de Palma from Black Star*

The last call, *editorial* 501

Bridging movie gaps . . . . *Rudolf Bretz* 503

New England holiday . . . . *Albert Watts* 504

Movie shows at Treasure Island . . . . *Gene Harris* 505

Don't look at the camera! . . . . *Charles W. Herbert* 506

"It wow'ed 'em" . . . . *Ken Wagner* 508

Dressing up old ones . . . . *Arthur Wolff, ACL* 509

Amateur clubs . . . . *James W. Moore, ACL* 510

Practical films . . . . *Benjamin F. Farber, jr.* 511

Making a dental teaching film . . . . *Dr. James E. Bliss, ACL* 512

The clinic . . . . *Frederick G. Beach, ACL* 513

News of the industry . . . . *Russell C. Holslag, ACL* 516

An international list of the dealers and agents who carry this magazine 530, 532, 533, 534

Closeups 531

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

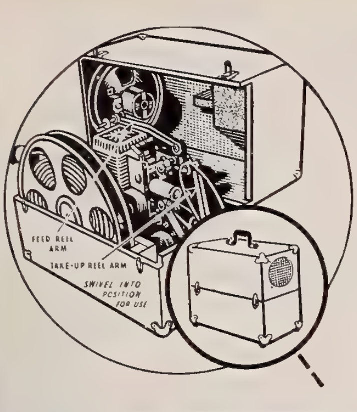
Wollensak means Good Lenses

"TITANS," by Marcus Walter, amateur photographer of New York City. Distinguished for its fine artistry, Mr. Walter's work has hung in the New York Salon, the Marshall Field International Salon and in many other exhibits, here and abroad. The photograph reproduced here was hung in several salons, including the Royal Photographic Society Exhibition, 1938; the New York World's Fair, 1939; and reproduced in "Camera" and "La Revue Moderne" (Paris), January, 1939. Taken through a Wollensak Velostigmat,* enlarged through a Wollensak Velostigmat*. Improve *your* photography with a Wollensak. **Reg. U. S. Pat. Off.*

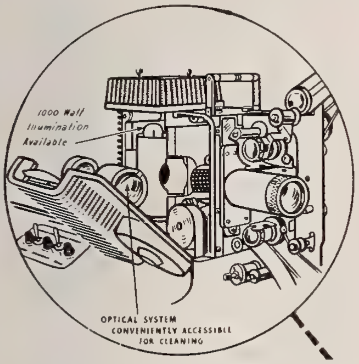
For Movies, Candid, Enlarging, Action, Stills

WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

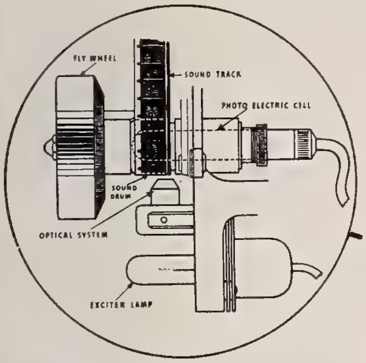
Only One Projector Offers All These Features


FEED REEL ARM
TAKE-UP REEL ARM
SWIVEL INTO POSITION FOR USE

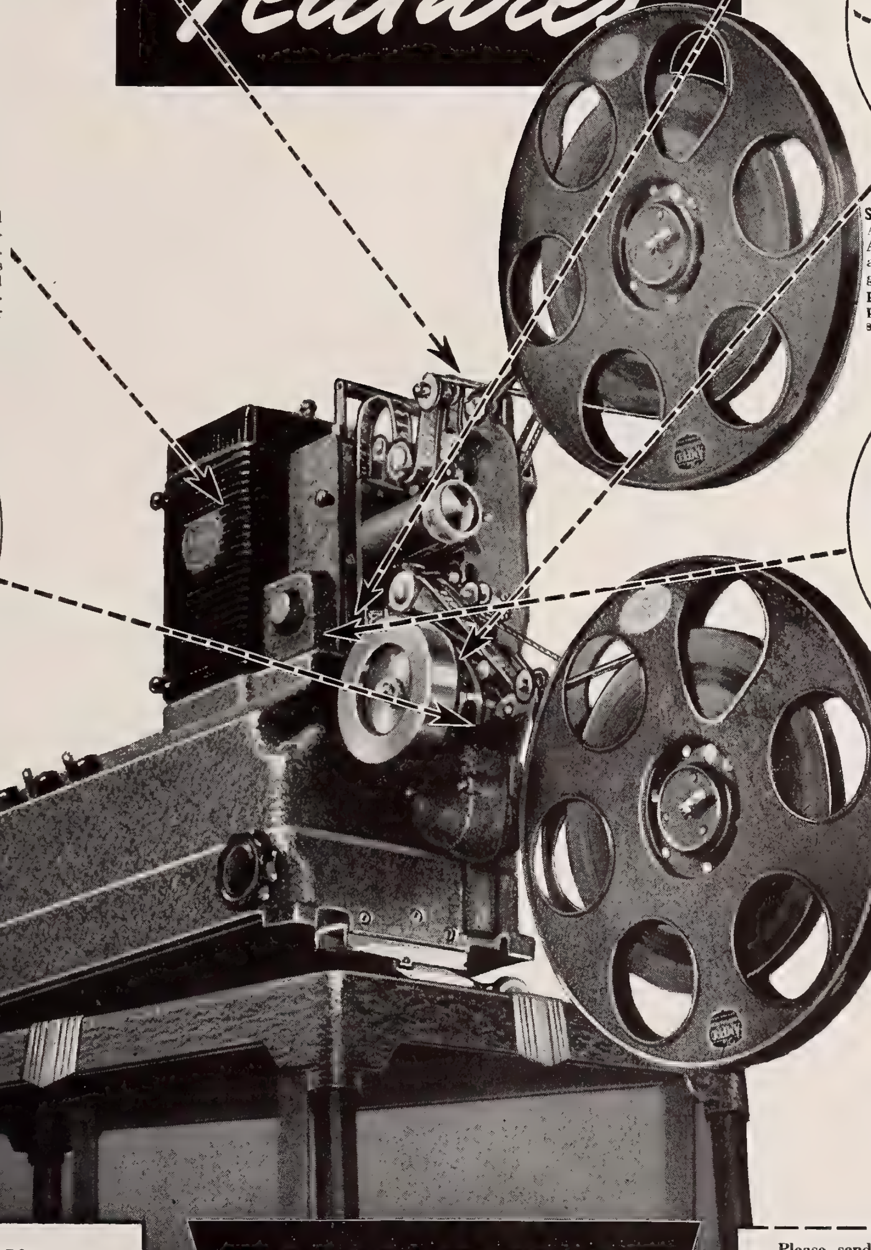
PERMANENTLY ATTACHED REEL ARMS FOR QUICK SETUP Reel Arms permanently attached; merely swivel into position for instant use. Accompanying belts, always attached, swing directly into position.

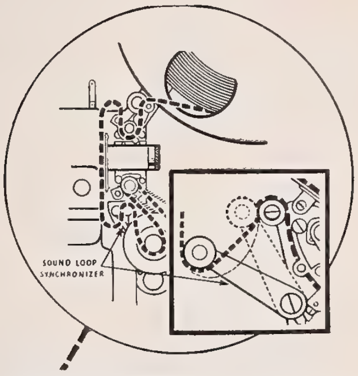

1000 Watt Illumination Available
OPTICAL SYSTEM CONVENIENTLY ACCESSIBLE FOR CLEANING

1000 WATT ILLUMINATION PROVIDED Amprosound Models X and Y are approved by the Underwriters' Laboratories for 1000 Watt Lamps. A 750 Watt Lamp is normally furnished as standard equipment but can be interchanged with 1000 Watt Lamps. Reflector and Condensor lenses are mounted on front cover for quick cleaning.

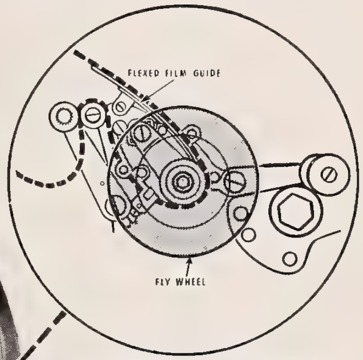

FLY WHEEL
SOUND TRACK
PHOTO ELECTRIC CELL
SOUND DRUM
OPTICAL SYSTEM
EXCITER LAMP

SOUND OPTICAL SYSTEM The light from the exciter lamp is projected directly and optically onto the photo cell without the losses or distortions normally encountered when mirror, prism, or mechanical slit is used.

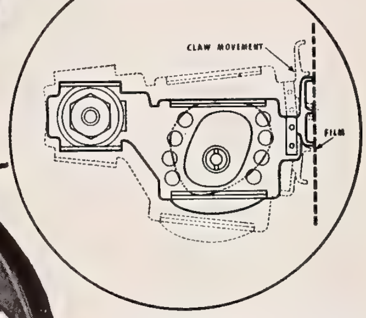



SOUND LOOP SYNCHRONIZER

SOUND LOOP SYNCHRONIZER Permits perfect synchronization of picture and sound by the exact forming of sound loop. Guesswork is eliminated. Resetting of sound loop accomplished without stopping projector when loop is lost through faulty film and without damage to the film.


FLEXED FILM GUIDE
FLY WHEEL

SMOOTH SOUND ENTIRELY FREE FROM WAVER The Ampro "SOUND" is free from "WAVER AND DISTORTION" due to its finely balanced fly-wheel, mounted on airplane type grease sealed ball bearings, and Ampro's patented film guides. Curved film guides placed before and after the sound drum and sound sprocket prevent the film from flapping.


CLAW MOVEMENT
FILM

FILM PROTECTION — TRIPLE CLAW ACTION FOR MOVING FILM A triple claw is used for moving film, engaging three sprocket holes simultaneously. Film with two adjacent torn holes can be successfully used. Ampro patented "kick-back" movement lifts the claws from the sprocket holes before withdrawing, eliminating film wear. Take-up compensator prevents starting strain.

The light pressures applied to the film at the aperture gate and sound head greatly increases film life.

OTHER AMPRO FEATURES

The new Amprosound Models "X" and "Y" which list at $275 and $295 respectively also offer you: Convenient operation with *all* controls centralized on one illuminated panel; such extreme quietness that a sound-proof case is not required; threading as simple as on a silent projector; and the fastest of automatic rewinding without the slightest damage to film. Send coupon for full details.

AMPRO

PRECISION CINE EQUIPMENT

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

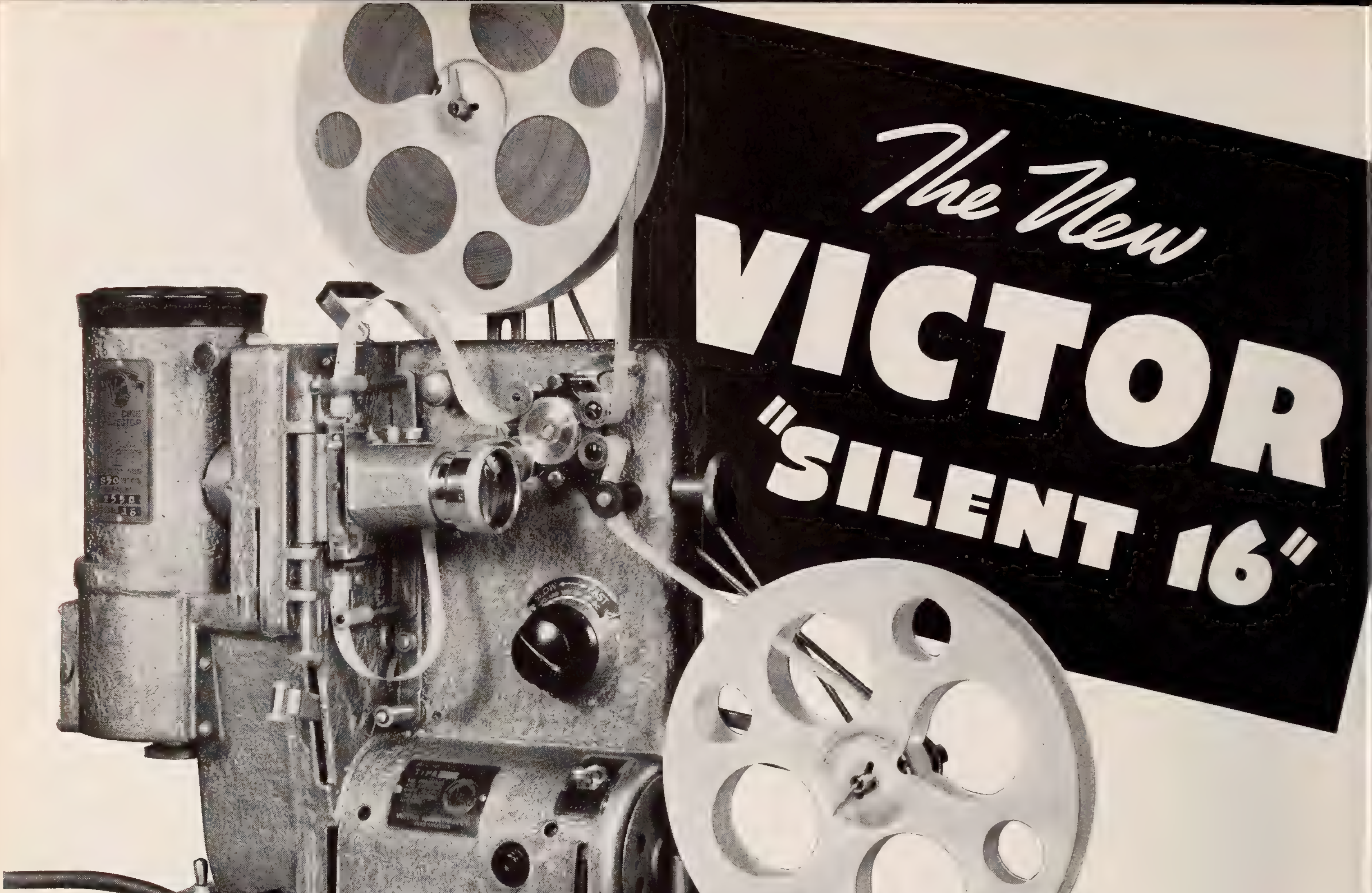
Please send me the new 1939 Ampro Catalog. I am particularly interested in:

- ☐ New Amprosound Models "X" and "Y".
- ☐ Ampro 16 mm. Silent and Convertible to Sound Projectors.
- ☐ All Ampro 16 mm. Sound Projectors, including Ampro-Arc.
- ☐ Ampro 16 mm. Continuous Projectors (for Displays—World's Fair and Convention Exhibits).

Name..

Address..

City.......................... *State*..............



"Convenient Carrying Case" Light weight, easy portability, attractive black leatherette cover. Extra space in bottom for tools; extra cord, reels, lamp etc.

Heralds a new day in 16mm silent projection

Again, VICTOR ingenuity firmly establishes VICTOR as the leader in 16mm film projection. The New VICTOR "Silent 16" embodies many new features not found in any other equipment regardless of price. Above all, its quietness in operation, its simplicity, and its unequalled sturdiness for long years of trouble-free service, make it outstanding. A demonstration at your dealer will show you why VICTOR Projectors are "The World's Favorite."

NEW VICTOR "SILENT 16" BOASTS THESE ADVANCE FEATURES

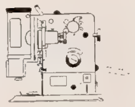
REAL QUIETNESS IN OPERATION

With fewer moving parts, plus a new shuttle assembly, the New VICTOR "Silent 16" attains a quietness never before possible in silent projectors, as proven by our laboratory tests. *Only VICTOR has it!* Extremely simple to operate. A new professional brilliance will be given your pictures.

"Unmatched Silence"

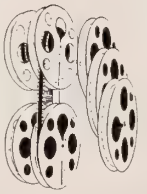
DISAPPEARING REEL ARMS

Securely locked into place when extended, these reel arms snap into the body of the projector, out of the way for placing in case. No need now to dismantle arms or expose them to injury. *Only VICTOR has it!*



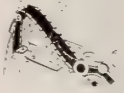
AUTOMATIC "REWIND-AS-YOU-SHOW"

A big time saver and convenience. The new VICTOR "Silent 16" rewinds used films as you are showing the next reel. No delay from one reel to the next except threading. Rewinds 4 reels while showing one. *Only VICTOR has it!*



ABSOLUTE FILM PROTECTION

A world famous VICTOR feature that eliminates the common trouble of all projectors that causes mutilation and damage to priceless, expensive films. A series of "trips" immediately throws projector into neutral, if film is binding, tearing or out of sprocket mesh. The most valuable feature any projector could have. *Only VICTOR has it!*



VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT . . . . IOWA
Ask any Qualified Photographic Dealer

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, Inc.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

The last call

THE final date for receiving entries for Movie Makers selection of the Ten Best Non Theatrical Films of 1939 is October 16. Of course, many films have already been submitted, but it is possible that other movie makers have delayed until the very last minute in preparing their footage for this oldest non theatrical annual film selection.

The simple rules are well known. There is the general class, winners in which have an opportunity to be chosen as the recipient of the Hiram Percy Maxim Annual Memorial Award. There is the special class of films, whose makers have received compensation from a client for producing the film submitted. This class is not eligible for the Maxim Award.

All films examined during a year by the consultants of the Amateur Cinema League are automatically considered as contenders for the Ten Best. Anybody may submit films especially for Ten Best selection, with the exception of those made on thirty five millimeter width, whose producers received compensation from a client. This class is not eligible, for the reason that producers are generally equipped with facilities that are not available to the general run of movie makers.

The annual selection of the Ten Best Non Theatrical Films by Movie Makers is the oldest non theatrical film honor. The recent addition of the Hiram Percy Maxim Annual Memorial Award gives a still further incentive to movie makers. The determination of the Maxim Award winner, of the Ten Best places and the Honorable Mentions lies entirely with the staff of Movie Makers, which insures that the jury will always be made up of persons who have a wide experience with non theatrical filming, who live with amateur movies day by day and who are not asked to judge a picture as an occasional, and relatively novel, activity, but who look at it from a background of comparison with the best product of personal movie makers over a period of years. They know the problems and can estimate the achievements of contestants, both sympathetically and with critical fairness.

If you have delayed preparing your entry for Movie Makers 1939 Ten Best, there is still time for its final editing, if you work fast and are not too far away. If you have not had in mind sending a film for consideration, go over your recent product to determine if there is not something that you believe will stand well by comparison with other personal movie makers. The average amateur is modest about his work. Frequently films chosen for Ten Best honor have been considered by their makers as quite unlikely to place. Don't be backward, if you have something that might be selected.

Movie Makers is glad to note the increase, each year, in the number of movies considered for its annual selection. This means, of course, that better films are being made. It also means that more filmers are willing to have their work measured against the effort of their fellows, which is always healthy for any avocation. You are invited to swell the 1939 group of contenders for these honors.

Bridging

Philip D. Gendreau

William Rittase

Gordon Sutton from Black Star

In a fall reel, the gap between a sequence of autumn foliage and one of horseback riding could be bridged simply by introducing horse and rider in a distant scenic view and then coming closer for the first shot of the equestrian sequence. When football is to be introduced, the rider is shown stopping to look at a poster advertising the big game.

movie gaps

Convenient and natural methods of showing time lapses in films

RUDOLF BRETZ

For years, now, we movie makers have been reading about the fundamentals of continuity. We know that the scene—long shot, medium shot or closeup—is the individual unit of film expression. We know, too, that the sequence—a coherent series of such scenes on any given subject—is the larger and working unit of film. Be sure of your sequence, and your continuity battle is half won.

But it is not entirely won, for sequencing alone will not make a smooth, complete continuity. Since a sequence is a continuous unit of film expression, and since our films are pretty generally made up of a large number of these units, it is inevitable that we must provide in our continuity some method of connection between them.

The simplest and most common method of connecting one sequence with another is the use of the subtitle. With a properly written caption, one can bridge almost any shift in subject matter or in time. We are all very familiar with this type of title, because it is the variety most frequently used in amateur films.

In the reel of the seasons, a title, such as *Then winter comes*—, notifies the audience that the fall sequence is ended and that the scenes of winter are to follow. *Beautiful Havana is the largest city of the West Indies* tells the audience of the cruise film that the sequence of travel at sea is over and that the shots of Cuba are to follow.

Fades, dissolves and wipes provide more subtle connectives between sequences, but these are limited to amateurs who either have special equipment or who are willing to give considerable time to camera manipulation.

Fortunately, for the sake of variety in amateur work, there is a third method of connecting sequences—a system that is as subtle as the use of dissolves and even more varied in application and often more effective. That is the cinematic transition.

A transition in a movie is a means of bridging a gap—a change in subject matter, a change of locale or a shift in time. A simple cut will carry the audience to a new locale, if it has been clearly established by the theme of the picture, but a cut will not bridge time. Two shots that are juxtaposed are understood to represent action happening in succession. If we show Tommy mowing the lawn and then show him working in the garden, the audience will not take it that two or three weeks are supposed to have lapsed between the two shots.

A lapse of time between sequences, or within a sequence, calls for a genuine transition. The most common gap occurs, however, when the action not only skips to a later time but to another place as well.

One way to bridge this kind of gap is to insert a short transitional sequence. In a vacation film, it might link activities in different places by important phases of the automoble trip in between. A short montage could be constructed from shots of persons entering a car, the car door closing, a closeup of a front wheel starting to move, a long shot of a car speeding down the highway and then the car stopping as the new sequence begins.

This series of short scenes tells the audience that the car is traveling and indicates the passage of time. When the car is seen to come to a stop at the end of the series, the audience will expect to see a new place.

When you plan a film, as you come to spots where a lapse of time must be indicated, ask yourself these questions: "What changes occur during this time interval? What can I show to indicate the passage of time?"

Obvious devices are calendar leaves being torn off and clock hands moving rapidly. These are effective, but it is always more desirable to use some device that is naturally involved in a story. For example, the first shot shows Tommy beginning to clean the snow off the sidewalk, and the next shows the work almost completed. In a closeup, Alice turns on the tap to fill the dishpan, and, in the succeeding closeup, we see her drying dishes. John starts on his homework. He is in presentable condition, and his arithmetic, pencil and paper are before him. In the next scene, his hair is disheveled, and he is surrounded by wads of paper. Anybody would know that time has elapsed between the scenes in these examples.

Often, one can introduce a symbol of passage of time so naturally that it is a part of the story. The family is playing cards, and, in a near shot, Dad rises to put a chunk of wood in the fireplace. The scene cuts to a close view of the fireplace from a different angle, and we see that the wood is consumed and the fire is almost out. Small wonder that, when the scene shifts back to the family, some are politely yawning, and Dad is suggestively winding his watch.

There are other methods that are more subtle than the examples cited and which have a wider scope for ingenuity. You need not insert a special transitional shot; instead, plan the last scene of the first sequence so that it will bear a direct relationship to the first shot of the second.

In working on *The City*, a recent film study of the value of civic planning, it was desired to shift from a sequence of people in the street to one of people at a ball park. A special transitional sequence would have slowed down the film needlessly and would have used valuable footage. It was necessary, however, only to introduce the subject of the ball game, so we effected the transition thus: the last shot of the street sequence was a scene of people looking at a store window. We inserted a closeup of a hand writing the final baseball score on a bulletin announcement, presumably inside the window. From this, it was entirely logical to cut to a shot of crowds pouring out of the ball park.

[Continued on page 518]

NEW ENGLAND HOLIDAY

This one was brought home with an 8mm. movie camera

ALBERT WATTS

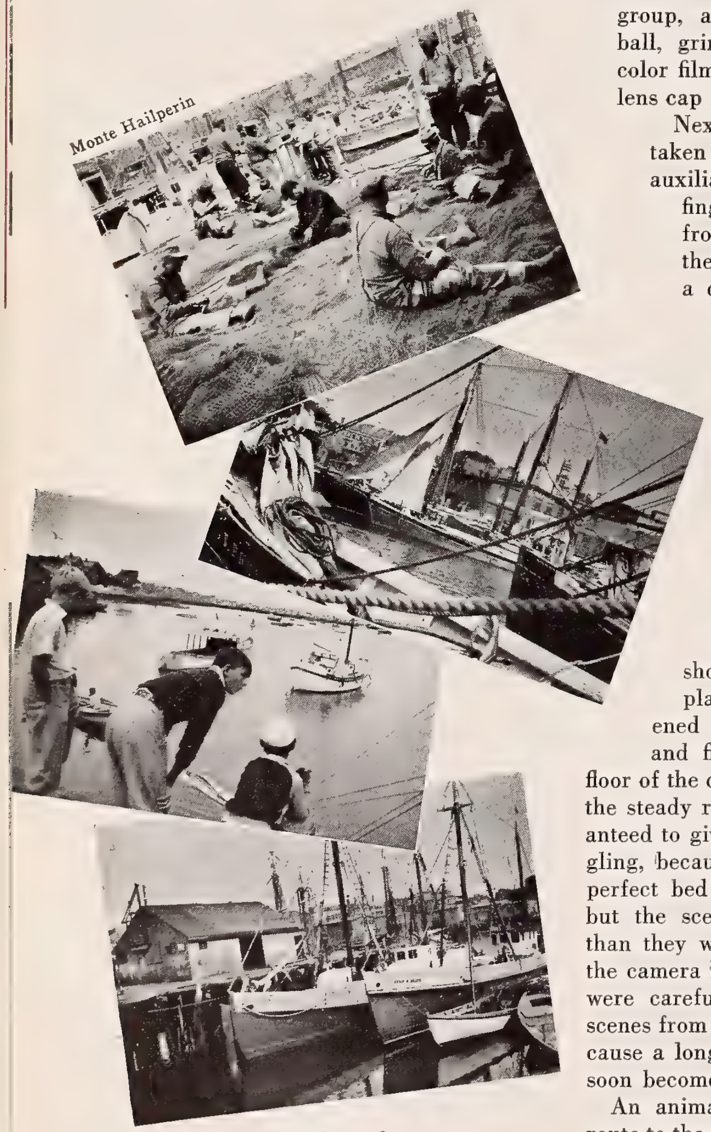
THE very name, New England, smacks of the salt air and the traditional history of our forefathers. It suggests innumerable scenic shots and seacoast studies.

That is the reason we decided that New England would be the destination of our vacation, and, when my wife and I broached the project to another couple who were also movie minded, they readily fell in with our plans. The result was a delightful vacation and a super 8mm. production that we hope is as good as the vacation.

The picture opens with a shot of three of our party poring over a touring map of the New England area. (I, the fourth of our group, am behind the eight ball, grinding away precious color film and hoping that the lens cap is off.)

Next comes a closeup, taken with the help of an auxiliary lens, to show a finger tracing our route from Buffalo eastward to the coast; then we filmed a close shot of a gasoline hose being thrust into the maw of our car's tank.

A series of scenes made through the windshield of the car is used to give the picture a sense of forward movement that is always helpful in travel movies. In making these shots, the camera was placed on a tripod, shortened to the right length, and firmly planted on the floor of the car. This method gave the steady results that it is guaranteed to give. There is some jiggling, because the road is not a perfect bed for a camera truck, but the scenes are far steadier than they would have been with the camera held in the hand. We were careful not to take many scenes from the car in motion, because a long series of such shots soon becomes monotonous.



Waterfront action in New England is fine cine material

An animated map traces our route to the first stopping place in the Berkshires. This map, which shows New York, Massachusetts and part of the New England coast, was drawn on a cardboard and was filmed in our titler.

We exposed a foot or so of film on the map, then stopped the camera. Then we inked a dot next to the location of Buffalo, our starting point, and exposed three more frames. Another dot was inked on our line of travel, and three additional frames were exposed; the process was repeated until the line of dots reached the point in the Berkshires where we spent the first night.

A map helps to clarify the itinerary of a travel picture and it is easy to make. One can produce a single frame exposure with almost any camera, simply by flicking the exposure button quickly. We found, however, that three frames gave better results than one, because the exposure of but a single frame after the addition of each dot made the line of dots race to its destination too rapidly for the eye to follow.

In picturing the beauty of the lovely Berkshires, we tried to introduce human interest. We saw two farmers pitching hay into a high wagon, and a courteous request brought forth a "Shore, son, go right ahead and take your pictures," which we proceeded to do in medium, long and closeup shots.

The wheel of a cultivator, at rest in the field, provided a frame through which to shoot the opening scene of the sequence. A close shot, made at a low angle, to show the farmer on top of the hay rack, and a long shot of the loaded wagon rolling out of the scene complete this sequence. When we resumed our journey, we resolved that, whenever we saw an outstanding scene, we immediately should stop and take several shots of it. It is a good plan to go easy on still landscape scenes, but, if a really good view is sighted, one must get it or regret it.

The animated map carries the audience from the Berkshire area to Boston, where we filmed the Harvard yard. A series of short scenes forms a montage treatment of the various buildings of the university. Then a lighter note is introduced by the title, *We came all the way to Boston to get baked beans, but this is what we wound up with,* which is followed by a closeup of a hand holding a big, juicy "hot dog" and another hand applying mustard to it.

This gave us an idea for a "running gag," which really gets a laugh whenever the film is shown. At different intervals throughout the film, I cut in a shot of Alice eating an inevitable "hot dog." For instance, we see the strong and tragic statue of a fisherman at Gloucester, with the inscription, *They that go down to the sea in ships.* This is shown in upward angles, and the last of them is followed by a scene of Alice looking up and contentedly munching a "hot dog."

At Rockport, in the artist colony, we filmed a series of shots of artists at work and took closeups of their canvases. The last scene was followed by a shot of Alice with a bored look on her face, still eating a half finished frankfurter. The "pay off" comes, however, after a sequence of fish being caught and fried. A closeup shows a plate of deliciously fried fish, and, in a medium shot, three of us are seen doing justice to it. Then comes a shot of Alice devouring the ever present "hot dog."

Needless to say, these gag shots were "faked" when we reached home and had time to do them properly. It is surprising how real a "faked" closeup can appear.

Movie possibilities at Gloucester and Rockport defy description. If you like boats, and who doesn't, you will be tempted to use up your supply of film on

[Continued on page 521]

San Francisco's Fair offers cine shows as well as cine subjects

Photographs by Roberts & Roberts

MOVIE SHOWS AT TREASURE ISLAND

Fine occasion for study of practical film methods

GENE HARRIS

THE $50,000,000 San Francisco World's Fair offers unusual opportunities for shooting, and it also gives the amateur movie maker a laboratory in which to study the technique of commercial and publicity films screened on the site.

More than two hundred 16mm. industrial films and several 35mm. reels are shown on the numerous screens on the island. While many of the pictures were taken on the grounds, films of all sorts of commercial and industrial activity are offered. Foreign nations use travelogs, taken especially for Exposition presentation, to lure visitors to their borders.

Only a few of the films were taken with sound; the majority were taken in silent form, and sound was added later, either by post synchronization or record accompaniment. Color films are numerous, there are a few reels of cartoons, microscopic subjects and trick photography, but most of the pictures are simple in technique and continuity.

One of the neatest advertising "tie ins" is furnished by the Union Ice Company of San Francisco in a two reel Kodachrome film. The advertising "plug" is brought in so cleverly that the audience is scarcely aware that anything is being advertised. The picture is a gay tour of the San Francisco Fair; gardens, fountains, courts, towers, palaces and pavilions pass in polychromatic array.

At length comes an action shot of a gigantic ski jump being frosted with artificial snow for a forthcoming tournament. Ice by the truck load is shown being wheeled to the island. A crew of workmen is seen cutting up the big cakes, while others are feeding small sized pieces to the rotating iron jaws of the "swingers," which grind the ice into snow and blow it through nozzles over the broad track of the precipitous jump.

World famous ski jumpers are shown stamping the snow into a compact bed. Later, they are seen in the thrilling tournament. The words, "Union Ice," are to be seen on every truck hauling ice to the jump, but a viewer would not be aware of the advertising element unless he had some knowledge of the subtleties of the business. The cameraman was R. W. Davis, advertising and sales representative of the Union Ice Company.

Night illumination on Treasure Island is featured in another Kodachrome film of 800 feet taken by Branson de Cou, the travel lecturer. The lighting of dazzling fountains, shimmering pools and alabastine walls is presented in a color film of rare beauty. Particularly good are the shots of the Gayway, Treasure Island's amusement area. Best shot of the lot is a scene showing four mechanical thrill devices, all in operation.

Unique among the industrial films is the Kodachrome movie sponsored by Pabco Products, more formally known as The Paraffine Companies, Inc. The actors in this film, like the great King Kong, are miniature dolls animated by hand, each step of the movement having been photographed by single frame exposure. The picture is titled *Your Dream House* and shows a newly wedded couple viewing the step by step building of their new home, into which is going, to be sure, Pabco building materials. The director of the film is Orville Goldner, with Jimmy Stone responsible for the photography and Wah Chang in charge of the animation. The picture, of necessity, is very short—about 150 feet.

For sheer scenic beauty, few of the 16mm. films on the island can compare with *Magic Beneath the Clouds*, directed by Carlton T. Sills and produced by Universal for the Denver & Rio Grande Western Railroad. It is purely a picture to promote travel to the vacation lands of Colorado and shows majestic scenes of the Columbine State's Garden of the Gods, Cave of the Winds, Pike's Peak, Cripple Creek Canyon, Royal Gorge and Colorado Springs. It is not an unrelieved scenic, however. A pair of youthful trav-

[Continued on page 520]

ne regardez pas la caméra!

DON'T LOOK AT THE CAMERA!

no mire á la cámara!

non guardare la macchina!

CHARLES W. HERBERT

A cine glossary in other tongues for the traveler

WHEN you pack your kit for a movie making trip to foreign lands, include a working glossary of words and phrases essential to telling your subjects what you want and how you want it.

You need not, as far as movies are concerned, have a complete knowledge of the language of the country that you are visiting. But you will find the facility of using a few words very helpful in filming people—the most interesting of all movie subject matter. Your instructions to your subjects, who usually are cooperating with you out of the kindness of their hearts and general good will, should be clear, concise and delivered in a friendly manner.

As long as you are intelligible, it isn't your accent that counts so much as it is your manner. Be gracious and grateful. Speak slowly and carefully, and, almost anywhere in the world, you will get all the cooperation you need.

"Don't look at the camera!" heads the lists of phrases that you should learn in the language of whatever country you are filming. Put in Spanish, this plea would be *"No mire á la cámara!"* In French, *"Ne regardez pas la caméra!"* If you add "please" to your request, its effect is amplified, and, if you can say *"No mire á la cámara, por favor"* in a pleading tone, you can work wonders.

When a movie maker of today has brought his technique up to standard, his first goal is to get pleasingly natural scenes in which the subject does not appear to be conscious of the camera. Sometimes such scenes can be filmed without the subject's realizing it. One method is to use a telephoto lens, which allows you to work from a point far enough away from the subject so that he is unaware he is the target of your operations.

But a telephoto lens means a tripod, and a tripod is not always practical when you are traveling. If you are not using a tripod, you must find another solution. Fortunately, there is an even better method that does not require a telephoto, and that is to make natural human interest shots with the permission and cooperation of the subject. I found that to be the most effective means during the course of filming for *Magic Carpet* and other travel reels. My method was to tell my actor that I wanted him to do just what he was doing when I happened to pass by and, at the same time, that I did not want him to look at the camera. The shots illustrated on this page were made that way.

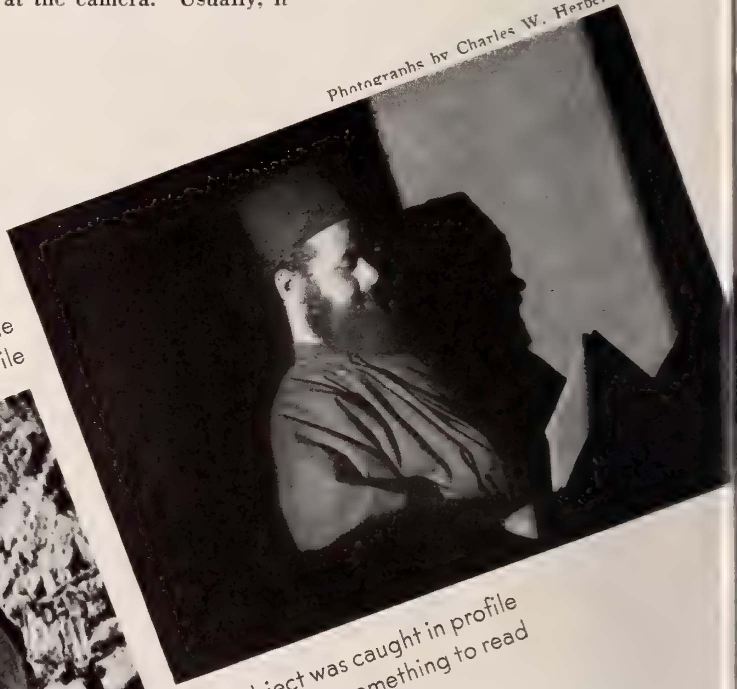
Even if you cannot tell your subject what you propose to do and why, those magic words, "Don't look at the camera, please," will go a lot further than any pantomime, dramatic gestures or waving coins before the victim. The phrase does have its limitations, and you will find it most useful when the subject is occupied by some activity—either work or recreation—that keeps him anchored in one spot.

For instance, suppose that you have arrived at a port of call on a West Indies cruise. When you come down the gangway and set foot on foreign soil, you immediately feel that you are in a beehive of activity. All seaport towns are crowded with workers—and with loafers. The workers are busy at a job, and even the loafers are occupied with something, even if it's only observing what is going on about them. Invariably, the workers are hard at it doing something which you have not seen before, or else they have their own typical way of plying a common trade.

Therein lies the very heartbeat of the country, and your prospective actors are already on the set. The "props" are handy, and natural action is ready for your camera. A few general atmospheric shots usually can be made without need of your "don't look at the camera" phrase. Sometimes, to be doubly sure that your general views will have that natural look, you might have to get under cover so that people in the foreground will not realize that they are being filmed. With these few introductory shots in the bag, you will then seek intimate views of what the people are doing.

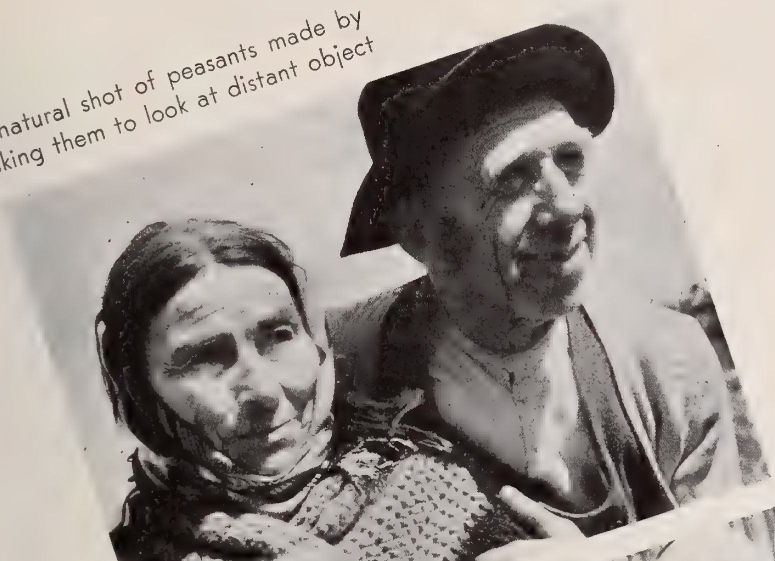
You won't have to look far, but, when you spot your first likely subject, take it easy! Don't look too eager and try not to be offensively inquisitive. Smile, nod your head and move closer. Be sincerely interested as you watch your subject carry on with his work, and, as you hold up your camera, preparatory to making a shot, smile and nod again and out with your "please don't look at the camera." Usually, it

Photographs by Charles W. Herbert



This subject was caught in profile and was given something to read

The subject doesn't look at the camera when filmed in profile works, and, when you have the scene, smile some more. Continue to show your interest in the work, and, if you feel the need for another shot, try again. Now you can be bolder. Perhaps you caught an entirely natural feeling in the scene, but something was lacking in the composition or action.



A natural shot of peasants made by asking them to look at distant object

The Moorish gunsmith is busy, so he does not look at the camera

Impromptu staged scene of cadets taken aboard a Polish training ship

Here's where you need to call on your glossary for help. There is a chance that you just couldn't get your camera started in time to film the part of the action most essential in telling the story. "All right, ready, go" *(bien, listo, avance)* will do the trick, and you will surely get the scene without wasting a lot of film.

When you know that you have the scene, "stop" *(pare)* comes in handy, and "thank you" *(graçias)* makes you friends for sure and paves the way for succeeding scenes which you certainly will want to make.

If you had trouble with the composition, the words "right" *(derecha)*, "left" *(izquierda)*, "up" *(arriba)*, "down" *(abajo)* will be of great value if politely interspaced with "please" *(por favor)* and "thank you" *(graçias)*.

Maybe the action was too slow (it would rarely be too fast in general experience). You need to say "Once again, please, faster" *(una vez mas, mas aprisa, por favor)*.

As a further aid in capturing that "don't look at the camera" appearance in a scene, it is well to remember that the proper choice of a camera position can make the desired effect doubly certain. As a general rule, try to get around to the side of your subject so that the face is in profile. If you can't get the camera into such a position, then try to turn the subject around. You will find that profile shots not only tempt the subject less to look at the camera, but also that they are more charming and unposed in appearance.

If you encounter subjects that you want to film, even though they are not engaged in any particular activity, it is usually easy to place them, profile to the camera, and to give them a cigarette to smoke, a book to look at, a game to play or perhaps a cup of coffee to sip. At least, they may look at some object in the distance. But be sure to say, "Please don't look at the camera," before you start the scene. Sometimes your subject will freeze into immobility when the camera starts, so that you need only to say, in a quiet voice, the one word which tells him to smoke, read, play, drink, as the case may be.

If you speak excitedly, or as if you were out of patience, then he is most sure to respond with jerky, unnatural action. It is well to remember that these people are actually doing you a favor. Don't spare "thank you" and "please." They are both splendid keys to movie making accomplishment.

Most of the foregoing examples apply to scenes that are ready for the camera and to subjects that are pretty well anchored to one spot. When you get out into the field and along the road, the approach to your subject should be about the same. But you will need a few additional words to carry on, such as "forward" *(adelante)* and "backward" *(retroceda)*.

Surely you will have to ask directions, such as "Where is the school, church, road, factory, etc.?" *(¿Donde esta la escuela, la iglesia, el camino, el fabricado?)*

When you are in search of some particular thing or place to film, it is a smart idea to be able to tell the natives what you want, and the following phrase does the trick very nicely. "I want to make a motion picture of the ——————" *(Quiero tomar una vista de ——————.)*

Here follows a movie maker's phrase book in Spanish, French and Italian. I have found that these few words are usually sufficient to enable me to direct impromptu actors through almost any piece of action which I might want to put on film when visiting countries where these languages are spoken.

If you are visiting a country where some other language is used, look up these words in a phrase book and compile your own list of expressions. Keep it in your camera case, and you will find it invaluable.

[Continued on page 518]

"IT WOW'ED 'EM"

Burlesque newsreel delighted audience of victims

KEN WAGNER

THE house lights dimmed, a fanfare of trumpets sounded and there it was, on the screen at last! . . . PHOOEYTONE NEWS.

My guests leaned forward with a special interest, for here was the film they had been hearing so much about, presented with real first nighter trimmings. For weeks, I had been carefully compiling the newsreel, working it over until I felt that it had the punch I wanted.

Weekends and evenings, I had made trips among my friends, discussing, with each, some particular bit of humorous incident that would fit well into a newsreel subject. Pledging each family to secrecy, we filmed the bits at their homes, and this very secrecy gave *Phooeytone News* its biggest punch. For weeks, my friends and newsreel actors had eagerly queried about the mysterious undertaking and attempted to learn what the others had been doing in their bits.

When I finally mailed the brightly hand colored mimeographed announcements of the "World premier showing . . . presenting the sensational new chronicle of world events, PHOOEYTONE NEWS," my friends were right on hand to witness the show with more than usual interest. The announcement was profusely illustrated with caricatures of its participants and crammed with a flood of superlatives gleaned from a score of Hollywood movie advertisements.

I even gave the event a Hollywood setting, with bright lights along the outside walk and a quickly executed, lighted marquee, from a cardboard carton, reading, "WORLD PREMIERE TONIGHT . . . PHOOEYTONE NEWS." Throughout the screening, we used recordings of martial music. A fanfare of trumpets in the Ringling Circus Band recording, *Entry of the Gladiators,* served as an appropriate opener.

Hearing the roars of glee and the back slapping of my audience, as they saw each neighbor's cinema appearance, gave me a pleasure I had hardly hoped to realize. And was the film a success! They made me show it three times and are still talking about it. Many have brought their friends over to see a screening of this venture.

Following are outlined some of the reel's most successful "news" items that you can easily recreate with practically no special equipment. We used a three speed camera with an $f/3.5$ lens, a tripod, a few flood bulbs in reflectors for the interiors, a homemade titler and our homes and yards for most of the settings.

We opened the subject with a main title, PHOOEYTONE NEWS . . . *Would You Believe It!* (See Fig. 1. This title is ready for your use, too, if you like it.) The first sequence ran as follows:

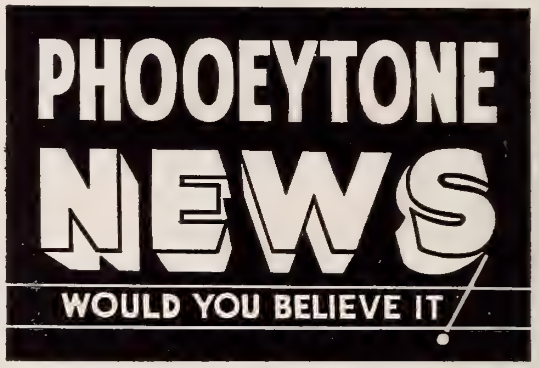


Fig. 1

WAR with CHINA!

This fast and furious episode begins with a husband fearfully dodging a fusillade of flying dishes and chinaware—he ducks to safety behind an overstuffed easy chair. The following scene is a semi closeup of the wife picking up dishes and hurling them in a fit of anger. Shots of this action are alternated with scenes of hubby ducking behind the chair. Finally, he timidly raises a wad of bills above the back of the chair and waves them as a flag of truce.

Title: *But this time he had* won *the poker game.*

There follows a closeup of the wife about to throw more dishes. She spies the money, pauses, smiles and runs to the chair. She reaches over the back and grabs the money. Hubby stands up, and they embrace, all smiles.

Of course, the dishes were not real; that is, those thrown were not. We made them quite successfully by baking a tough crust in pie tins, a dozen proving sufficient. Thrown at poor hubby, from just out of camera range, the crust dishes flew to pieces with great realism.

PERSONALITIES in the NEWS:

In nearly every social group, one finds a natural mimic, or clown, whose antics keep parties in a merry mood. Here is where he or she can really perform. In our group, we had a dandy. His imitations of Charlie Chaplin, President Roosevelt, Ned Sparks and Mae West, all enacted in costume, panicked the first nighters.

The subject opened with a stock shot of a steamer, to establish the atmosphere of travel. It was followed by a title: *Nation's notables arrive home from European tours.*

Then come the precious scenes of impersonation, against a plain, light background. The scenes were short and, since all were enacted by the same person, the results were surprisingly hilarious. The addition of wipeoffs, created by diagonal strips of Scotch tape over the splices, help this episode.

If a steamer shot is not available, a shot of a train arrival, engine thundering past the camera, will suffice.

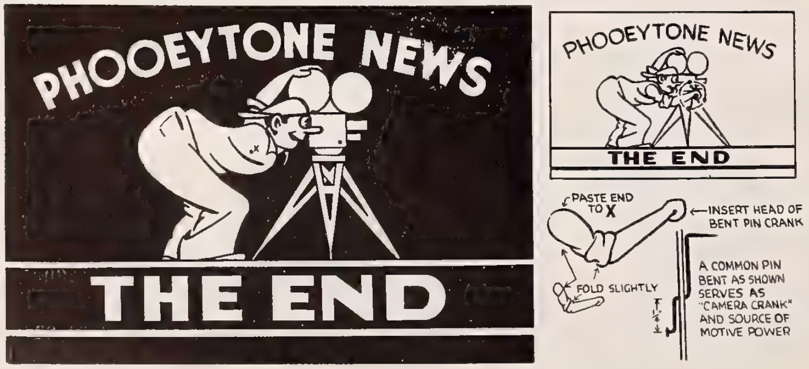
Our next title was:

Inventions: TELEVISION HERE AT LAST!

This is followed by a second title, *Prof. Maurice Zander* (you can use a friend's real name) *ignores problems baffling scientists and constructs new gadget of his own.*

A burst of [Continued on page 524]

Fig. 2


PHOOEYTONE NEWS
THE END
PHOOEYTONE NEWS
THE END
PASTE END TO X
INSERT HEAD OF BENT PIN CRANK
FOLD SLIGHTLY
1/4"
A COMMON PIN BENT AS SHOWN SERVES AS "CAMERA CRANK" AND SOURCE OF MOTIVE POWER

DRESSING UP OLD ONES

Schemes for rejuvenating films for home audiences

ARTHUR WOLFF, ACL

WE amateurs, no matter how enthusiastic we may be, can't devote all our spare time to the production of new films. Even if we have unlimited audience support at home, we can't undertake a production schedule like a Hollywood studio.

But we can take one leaf out of the Hollywood book of experience and reissue old pictures. We can improve a movie that we have made previously. We can exchange one scene for a better one; we can add finishing touches through careful editing and trimming, here and there, and we can insert a few new scenes, titles or effects.

Hindsight is better than foresight, and anybody can improve one of his pictures that is a few months old. You can learn a lot about movie making this way, you can have considerable fun at little film expense and you can give your reels a new dress that will make them seem like brand new pictures to the home audience.

A few years ago, I made *The Windy City,* a film story of the four seasons of the year, which represented every kind of weather condition. After the film was completed, I soon ran into scenes that were better than some of those I had. So I filmed them and substituted them for the less attractive shots in the picture. I found that I got as much fun out of improving the old picture as in making a new one. The home audience appreciated the changes.

Another year passed, and again this picture received treatments for rejuvenation. The next operation was performed after careful observation. I found that many scenes were too long; others were too weak. The titling could be improved.

I began by saving newspaper headlines referring to weather conditions, change of season, etc., and I found enough material to add punch to a ten reel feature. Such headlines as "Goodbye Summer," "Indian Summer" and "First Heavy Snowfall This Season" are repeated every year. I selected the best of these and substituted them for the original titles in the movie.

In filming the printed lines, I always included a section of the newspaper. Sometimes, I showed almost an entire page when the headlines stretched across it. In other cases, I took closer shots.

I decided that I wanted a stronger indication of the lapse of time between the sections of the film depicting the seasons. Leaves falling off a calendar seemed to be the best device. I found a small pad calendar and mounted it on a board in front of the camera (see Fig. 1). Near the top center, I drilled a one quarter inch hole through the entire pad and the board behind it. I placed the assembly on a larger board (to simulate the wall of a room) and drilled a hole through it to match the hole in the calendar pad. I pushed a short metal rod (a wooden one would do) through the hole. I removed the binding of the pad and thus, when the rod was withdrawn very slowly from the rear, the leaves would fall off and flutter down before the camera.

I planned to have the leaves fall off the pad until the season was reached on the calendar that was to be pictured next in the film. To keep the remaining leaves in place, I bound them together at the top with white sewing thread. To indicate the transition to a later season in the year, I pulled out the white thread, bound a smaller section of calendar leaves together and made another shot of leaves fluttering down, similar to the first. The effect works very smoothly on the screen.

A glass of beer and ten cents' worth of Epsom salts supplied the properties for the next effect added to the film—frost crystals forming on a window for the winter section of the movie. (Fig. 2).

To produce the desired result, one half teaspoonful of Epsom salts was dissolved in about four tablespoonfuls of beer. The solution was spread with a finger over a small glass plate of the proper size to fit my titler. Within twenty minutes, the solution dried, and crystals were formed which resembled the bona fide handiwork of Jack Frost.

No effort should be made to dry the liquid on the glass in a shorter time, for this prevents the crystals from spreading. To film the entire process of crystallization, wait until the liquid has begun to dry along the edge of the plate, set up the glass in your titler and illuminate it with one flood bulb placed behind and slightly to one side. Then expose one frame of film every three or four seconds. By the time the glass is dry and crystallization is complete, you will have exposed about 240 frames, which will last about fifteen seconds on the screen. The exact time for the process depends upon the temperature of the room.

The result is a beautiful shot of the formation of frost designs on what your audience will believe is a window pane, since you will have preceded this scene with a larger view of a real window.

Never tell your audience that Epsom salts and beer did the trick. The perfection of the stunt lies in the fact that it seems real.

A showman never gives his show away. I learned this from experience, for I have talked so much about Hollywood trick work to my friends that they suspect some sort of hocus pocus whenever they see anything unusual in my films. I ruined my reputation as a cinematographer among my friends. Now, I talk only inside the fraternity.

I have one convincing scene of a snowstorm over the city, which, I confess to fellow movie makers, is not quite what it seems. In a newspaper rotogravure, I found an attractive winter picture of the city. I cut it out and placed it in my titler, a flood bulb having been placed on each side. As I started the camera, I sprinkled silver bronze powder from the top, in front of the picture. (Fig. 3.) With one hand, I controlled the camera and, with the other, I operated the snow effect. I held the powder between two fingers, rubbing them slightly, to allow it to sift downward. I ran the camera at thirty two frames a second, since slow motion makes effects more convincing.

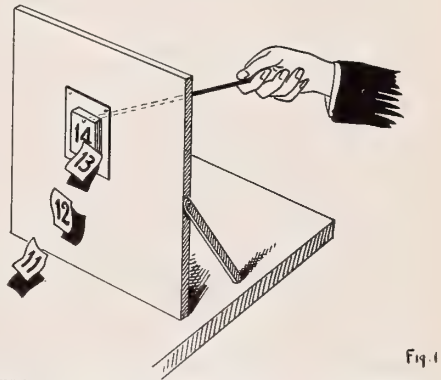


Fig. 1

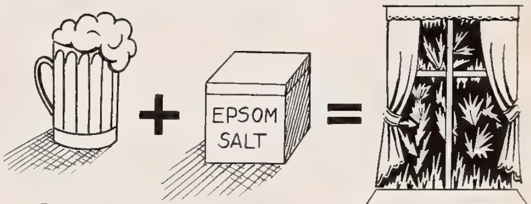


Fig. 2

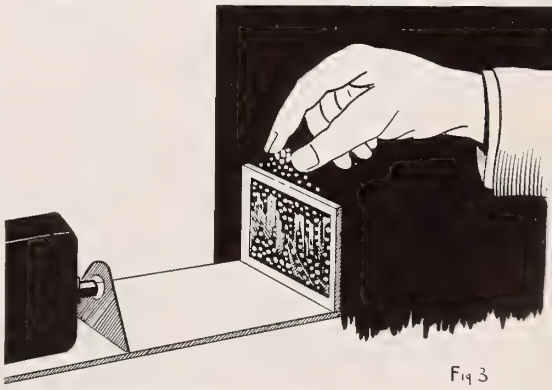
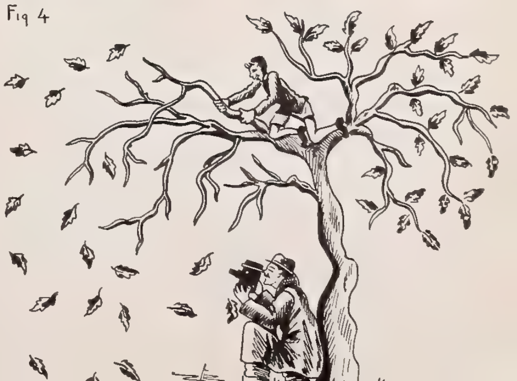


Fig. 3

Fig. 4



[Continued on page 528]

• Above, production still from "Foul Play," 8mm. drama by Cleveland Amateur Cinematographers. Below, audience at the picture's recent premiere.

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

All Australian Twenty two films were entered in the first All Australian competition, recently concluded by the Australian Amateur Cine Society, of Sydney, N.S.W. First prize and the James A. Sherlock Gold Cup—here put in competition for the first time—went to Robert Lowe for *Coast Town*, a simple documentary record of life in a small Australian fishing village. Other formal awards, in order, were made to L. Solomon, for *To The Zoo;* J. F. Brooks, for *What A Day!;* W. J. F. Stubbs, for *Feathered Features.* Special prizes were awarded to the South Australian Amateur Cine Society for its amusing club production, *Cleaning Up*, and to Mr. Alford, of the Victorian Amateur Cine Society, for his photoplay, *Lunch Time.* The board of judges included Ken G. Hall, director of Cinesound Productions; G. D. Malcolm, of the Commonwealth Film Laboratories; Dr. George Mackaness, of Sydney University. The marked success of this first All Australian competition bids fair to establish it as a regular feature of amateur cine activities on the Australian continent.

New in Kansas Organized early last summer, the Wichita Amateur Movie Club has been unusually active throughout its early meetings. Documentary and demonstration films on phases of movie making came first, with screenings of *How Motion Pictures Move and Talk*, by the Bell & Howell Company; *Highlights and Shadows*, by the Eastman Kodak Company, and *Entitled to Success*, by the Besbee Products Company. Program features put on by club members have included a demonstration of 8mm. positive titling, by Russell Terrill, ACL; the screening of a four reel, 16mm. Kodachrome study of Mexico, by J. H. Downing; an 8mm. color travelog in California, by Mrs. Martin Lentz, and a 16mm. color film of golfing, by Carl Evans. Plans already are on foot for the production of a simple film story, in cooperation with Wichita's Little Theatre. First officers of this strong new group include Mr. Downing, president; Mr. Evans, vice-president; Robert Gaskins, ACL, secretary; Jack Lewis, ACL, treasurer; Robert Hill, membership chairman; Mrs. Lentz, social chairman; Mr. Terrill, program chairman.

Los Angeles ladies Twelve of the fourteen lady members of the Los Angeles 8mm. Club entered films in a recent contest conducted for them only, according to an announcement carried in a late issue of *Thru The Filter*, attractive club bulletin. First prize, a loving cup of modern design, went to Betty Barney, for *Spring Fever;* second prize to Mrs. Tabor, for *Boernholtz' Bewildering Family;* third prize to Mrs. Linn, for *San Francisco Fair.* The club has made a preliminary announcement of its full annual contest, which will conclude in December.

Club in capital Latest club to be organized in the nation's capital is the Washington Society of Amateur Cinematographers, with meeting headquarters in the Board of Trade Room of the Evening Star Building. First officers include Reed N. Haythorne, president; John T. Chedester, secretary; Edward Lawrence, treasurer; M. J. Pike, program chairman. Early lecturers have been Jerome R. Reimers and Carl Louis Gregory, both pioneers in theatrical film production. From the League's Film Library, the club has seen and studied *Shadow's Bones, Movie Bugs, Peggy's Cove* and *Little Sherlock.*

Des Moines doings Members and guests of the Y.M.C.A. Movie and Camera Club of Des Moines, ACL, in Iowa, gathered late this past summer at the home of George W. Cushman for an afternoon and evening of assorted photographic pleasures. For the movie makers, there was provided a simple skeleton scenario, based on the outdoor settings of the Cushman home, while still picture workers were invited to record the antics of their fellows while they ground out their varied plot developments. A picnic supper and a screening of films produced by Mr. Cushman rounded out the day.

San Diego Cinema New in Southern California is the San Diego Cinema Club, recently organized under the leadership of Guy Taylor, ACL. First officers are Lee Matthias, president; W. Elton Gray, vicepresident, and Mr. Taylor, secretary treasurer. The club already is forming plans for a members' filming contest, to conclude late in the fall.

[Continued on page 526]

16mm. scenes by Leo Meister

WELCOME
PRUDENTIAL

Enlargement of frames in reel of outing of Bamberger employees

PRACTICAL FILMS

The non theatrical movie as used for various purposes

BENJAMIN F. FARBER, jr.

More Money for Educational Movies

During the past summer, the Alfred P. Sloane Foundation of New York City announced a $75,000 grant to New York University for the establishment of the Educational Film Institute. Executive director of this new division, now in action, is Spencer D. Pollard, of the Economics Department of Harvard. He is aided by Professors Herbert Dorau, Philip Badger and Darrell Lucas, all of New York University's faculty.

Plans for the Institute include the production, distribution and evaluation of educational films, it is said. The first step has been the recent publication of a pamphlet outlining the Institute program. Research and study of the field is now being undertaken to determine needs which can be served by Institute activities.

Script Writing Course

"Educational films should originate in the classroom. Schools must design their own films." This theory, set forth by the Division of Visual Experiment of the Harmon Foundation, gave reason and emphasis to a six week summer course in script writing given by its staff member, Evelyn S. Brown, at Saint Lawrence University, at Canton, N. Y.

The students taking the course, with one exception, were teachers. Beginning with a lecture on working out ideas in sequence form, the class was taught the importance of research before writing, how to think in visual terms and the manner of combining sequences to make scenarios.

According to the prospectus of the course, it was hoped that "some film treatments of worthwhile quality would result for use in various kinds of courses and programs." Results bear out this expectation, for Miss Brown points to three films based on scripts written by members of the class and filmed during Demonstration Week by Kenneth F. Space, ACL, also of the Foundation. The first of these, *Honesty is the Best Policy?*, is a full reel of black and white 16mm., while the other two are each 250 feet in length.

Students Enthusiastic

Although the students were not taught camera technique, each one was assigned a definite job during production. According to Miss Brown, the enthusiasm for this course ran high. "If educational motion pictures are to be designed by teachers, as we think they should," she says, "then the technique of planning pictures must be fully understood before work is started. This course was one of the steps now being taken in that direction."

Film Personality Contest

While the employees of the L. Bamberger and Company, Newark, N. J., department store, were on their annual Prudential Insurance Company outing this past summer, Leo Meister, of Irvington, N J., was busy taking their pictures on 1000 feet of 16mm. film, part color and part black and white.

This lengthy collection of candid closeups was then shown in the store recently, and a vote was taken in the audience to discover four girls with the best screen personalities. Prizes were given to the winners of this unusual contest, which provided an added attraction for the store's customers as well as a thrill to those who appeared in the film.

Dental Teaching Film

A Complete Immediate Denture Technique for the General Practitioner is the latest release from the 16mm. camera of Dr. James E. Bliss, ACL, director of the Cinema Laboratory of Western Reserve University. Taken in 1200 feet of color, the picture illustrates, step by step, the entire process of installing a new set of teeth. The production will be used as a teaching film, and it received an enthusiastic reception at a screening for the American Dental Association, which met last summer in Milwaukee, Wisc.

New Gutlohn Releases

Walter O. Gutlohn, Inc., of New York City, recently announced the publication of a new, free catalog of educational sound films for the coming school year. Among the new subjects listed is *School*, a candid two reel record of life in a private school classroom; a series of nature study reels, entitled *Struggle to Live;* five British documentary films; many Grantland Rice Sportlight releases; several French language pictures. Many of these films were approved last year, it is said, by the Advisory Committee on the Use of Motion Pictures in Education, headed by Dr. Mark A. May.

Three year leases of these films are offered at rates from $27.00 to $36.00 a reel.

Films Royalty

When the Crown Prince and Princess of Denmark visited the town of Brush, Colo., last spring, H. B. Bloedorn, ACL, of Fort Morgan, and Alonzo Petteys, ACL, recorded the occasion on 200 feet of 16mm. color film. The purpose of the royal visit was to inspect the Eben-Ezer Mercy Hospital and Sanitarium, one of seven such institutions founded in the United States by Denmark. When the film is completely edited and titled, it will be presented to the hospital as a permanent record of the royal visit.

A 16mm. Documentary

Ten year old children, pupils of the Hessian Hills School, at Croton-on-the-Hudson, N. Y., became actors and actresses for six weeks early last spring during the production of a two reel, 16mm. sound film sponsored by the

[Continued on page 527]

16mm. scenes by Dr. James E. Bliss, ACL

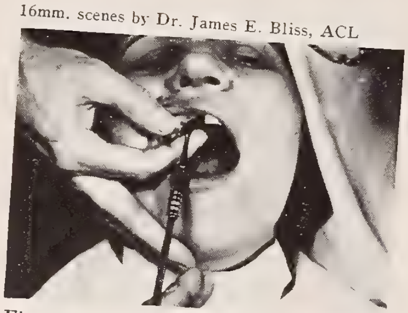


Fig. 1. Long shot; 1 inch *f*/1.9 lens.

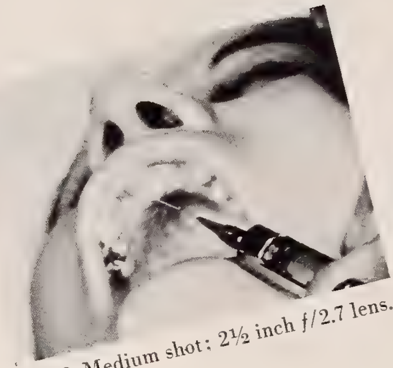


Fig. 2. Medium shot; 2½ inch *f*/2.7 lens.

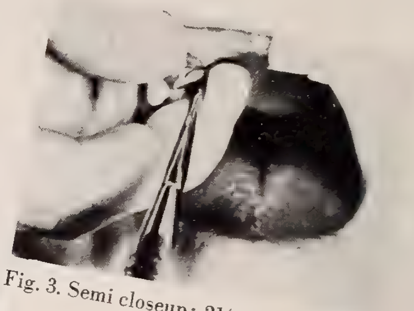


Fig. 3. Semi closeup; 2½ inch *f*/2.7 lens.

New scheme of scene areas for close work in dental filming

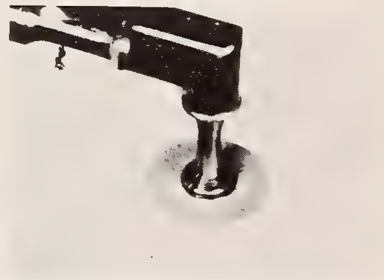


Fig. 5. Ultra closeup; *f*/2.7 lens racked out beyond focusing scale.

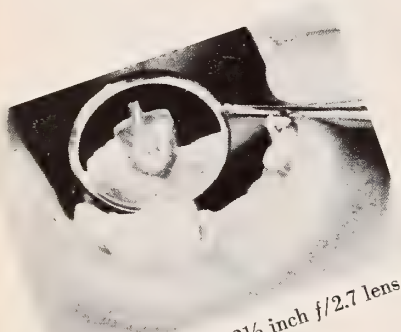


Fig. 4. Closeup; 2½ inch *f*/2.7 lens.

MAKING A DENTAL TEACHING FILM

Authoritative discussion by well kown expert

DR. JAMES E. BLISS, ACL

MODELS, casts, drawings and slides all play their part in dental as well as other types of teaching, but these lack the animation and reality of the motion picture. More and more, the modern trend in dental teaching is to make use of the motion picture.

Although a student must acquire proficiency by *doing*, he usually profits more by the doing, and makes fewer mistakes in the process, if he first can *see* a technique in its complete continuity.

The production of a dental teaching film requires exact camera and lighting methods. The field of dental operation is limited to a somewhat spherical cavity in the face, with an opening that may vary considerably in size. This places definite limitations on camera shots of certain surfaces of the teeth. The operator's hands and instruments, indispensable to the dentist, are impedimenta to the movie maker. Often, they obstruct the camera's view, and, at best, they may throw distracting shadows.

Knowing this, I did not regard the undertaking to produce a detailed Kodachrome film of bridge work, which we had planned at the Department of Dentistry at Western Reserve University, with the same sublime confidence with which I should consider a film of the baby.

However, I started with certain advantages. Dr. Robert P. Dressel, head of our Crown and Bridge Department, had prepared an excellent scenario, and I was to be aided by one of the most cooperative patients we have had. Fortified with this knowledge, I tackled filming *Construction of an Anterior Fixed Bridge*, which was to run 1200 feet.

In a teaching film of dental technique, close shots are all important, for the area of important action is very small, and the students must be able to see clearly the methods used. At the same time, variation in camera distance is also important, for, just as in large scale film subjects, closer shots emphasize details, and longer shots establish the theatre of action.

Hence, I wanted a variety of camera fields comparable to the standard closeup, medium shot and long shot, but covering a much smaller range of area. I revised the general classification of scene areas for this purpose. A "long shot" in my scheme of things became a full head view. (Fig. 1.) A "medium shot" included an area approximating that from chin to nose. (Fig. 2.) A "semi closeup" included the mouth fully opened and a view slightly wider than that covered by the corners of the lips. (Fig. 3.) Scenes that were framed vertically by the lips or were limited to just a few teeth were our "closeups." (Fig. 4.) Shots of the tips of instruments or the smallest grinding burs were our "ultra closeups." (Fig. 5.)

The "long shots" were made with an *f*/1.9 one inch lens, and closer views were accomplished with an *f*/2.7 two and a half inch lens or an *f*/2.7 four inch telephoto. The choice of the four inch lens was made when it was desirable to obtain a greater distance between the camera and the patient, so that Dr. Dressel would have more room in which to work.

Our "ultra closeups" were filmed with a scene width of about one and a fourth inches, and, for this purpose, the two and a half inch lens was racked out to its limit, beyond the minimum calibration of the focusing scale. Since our camera allows direct viewing of the entire field of the lens, these difficult, ultra close shots of tooth grinding instruments could be framed accurately and focused sharply.

We found the "1, 2½, 4" inch lens combination to be adequate to every need of dental cinematography, and I should recommend this, or a similar selection, to other dental filmers.

Sufficient illumination and correct exposure to obtain normal tissue color are of the utmost importance in Kodachrome dental motion pictures. If you are making your first film of this variety, you would do well to make preliminary experiments and exposure tests with a fifty foot roll of Type A Kodachrome. Then you can study the results of your exposure meter readings and can learn how to modify them simewhat for different mouth conditions. We found that meter readings taken at about ten to twelve inches from the face gave the best results. My one compensation was to use an opening of one half stop more exposure than the meter indicated, since the patient was brunette, with the deeper skin tones characteristic of her type.

[Continued on page 519]

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Jumping letters

Like many of us, Willard N. Belden came to the point where he wanted to title a reel, *Hodge Podge*. Seeking a new way to make the main title, he looked up "hodge podge" in the dictionary and found that it meant "a stew of various ingredients." A stew suggested a pot, so he made his title by causing the letters to appear to jump from a pot which was standing on a stove.

HODGE PODGE

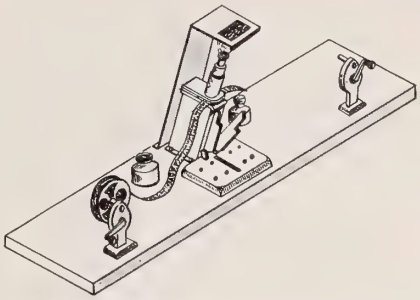
Of course, the trick was done with reverse motion. The title was set up on the stove, as shown in the illustration, and, with the camera held upside down, he exposed a few inches of film on the lettering. Then, as the camera continued running, a hand entered the scene, removed the last letter from the title and tossed it into the pot. This action continued and, letter by letter, the entire title was thrown into the pot. When the film was processed and turned end for end, the resultant title showed letters jumping from the pot to the hand, which, in turn, placed them in line on the stove.

While this idea can be worked with any 16mm. camera, it is not suited to 8mm., because, in addition to inverting 8mm. end for end, it is necessary to turn it back for front. This brings the emulsion on the wrong side and causes the reverse motion scene to be out of focus when the focus is set for the rest of the film. More important, since the film is turned with the wrong side toward the lens, a mirror image is projected on the screen, and the title lettering would be illegible.

Viewer change

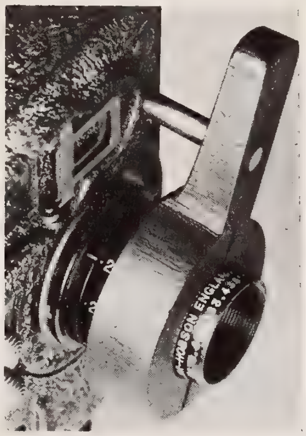
The owner of a Keystone Viewer may easily convert it so that it will show an enlarged image on a ground glass. First remove the regular viewing lens and lay it aside, for it will not be needed for this adaptation.

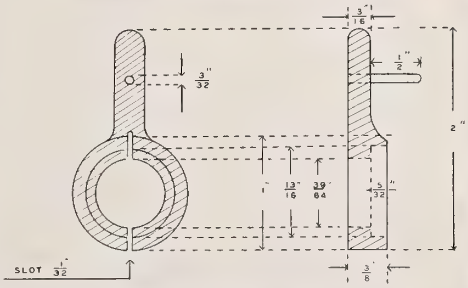
Secure a block of balsa wood which will fit the place occupied by the lens. In this plug, which should be about two inches long, cut a hole so that your regular projector lens can be inserted, with the screen side of the lens upward. Next, secure a stiff piece of tin and cut a rectangular hole, one and a half inches by two and a half inches, near the end, as shown in the sketch. Over this hole, fasten a sheet of ground glass, or matte celluloid, to serve as a screen. The tin should then be bent, as shown, and fastened to the back of the editing board. By careful adjustment of the tin support and the projector lens, the image of the film, placed in the editor, will be projected on the small screen above.—*William H. Fetz.*



Fader

Owners of Filmo Eight cameras with $f/2.5$ lenses will find that, by closing the diaphragm as far as it will go, they can make an excellent fade, as the blades in the diaphragm of this camera close the opening completely. Kendall T. Greenwood, ACL, found this out and made himself a neat little gadget which enables him to fade out and in again with great ease. The device illustrated is made of a fiber block and a small brass pin. The dimensions are given in the drawing. In use, the arm is placed on the lens and is turned so that the pin comes to rest on the camera when the diaphragm is set at the stop being used. To make a fade out, the lever is pushed to close the diaphragm; to fade in, it is pushed back again until the pin stops it at the original lens setting. An important point to watch during the construction is the snugness with which the jaws slip over the lens shade. The jaws are made a little smaller than is required and are slotted so that they may be sprung apart to fit over the lens.





Puffs

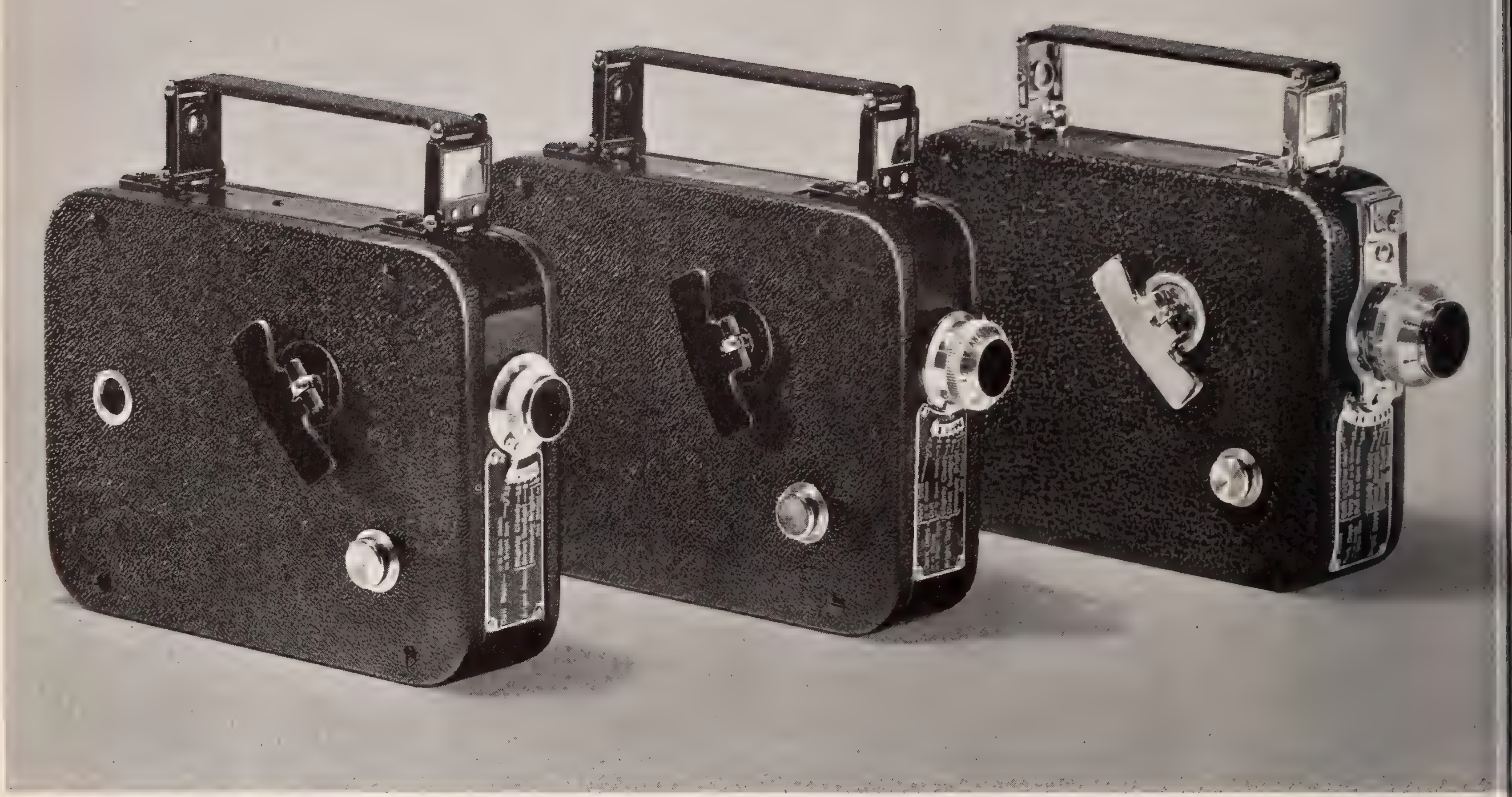
While making a sequence on a rifle range, George Marrin found that the long shots of targets being hit by bullets were dull and uninteresting. These scenes were necessary for continuity purposes, so he sought a means of enlivening them. He hit upon the idea of placing, behind each target card, a small paper bag filled with flour. Then, when shots hit the target, he was rewarded by seeing a puff of white "smoke" which recorded well on the film. An otherwise static scene was given some signs of movement, and the audience could see that the target had been hit.

Emergency projection

"Recently, I was faced with the problem of showing a 1600 foot reel of film with a projector designed to take only 400 foot reels," writes Dr. James E. Bliss, ACL. By propping his rewind up on the projector case and lining it up with the takeup and feed reels, as shown in the photo-

[Continued on page 523]

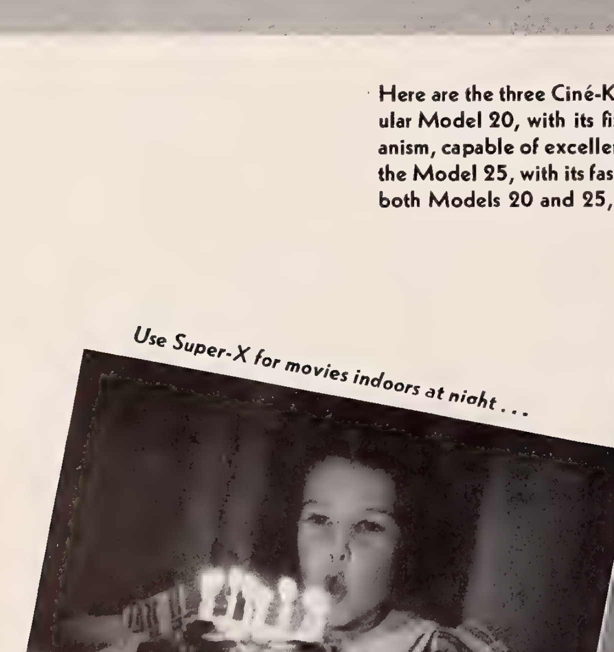
Super



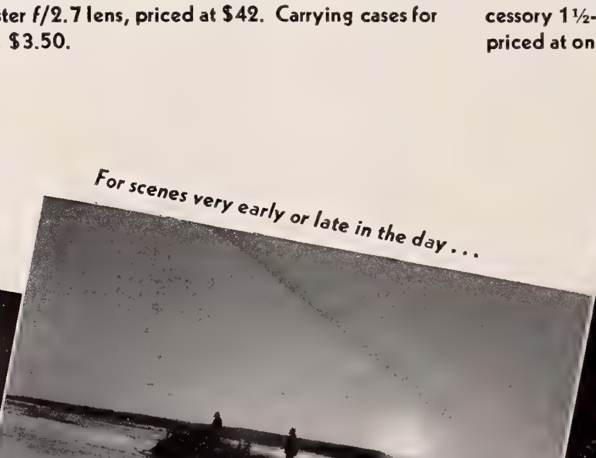
Here are the three Ciné-Kodak Eights. At the left is the famous and popular Model 20, with its fixed-focus *f*/3.5 lens. A sturdy, reliable mechanism, capable of excellent movies. Its price is only $29.50. Next to it is the Model 25, with its faster *f*/2.7 lens, priced at $42. Carrying cases for both Models 20 and 25, $3.50.

At the right is the de luxe Eight, Model 60. H
the skill of any movie maker. It has a remarkabl
can be focused accurately for all shots, from clos
cessory 1½-inch telephoto is available. Model 6
priced at only $67.50; with case for camera and

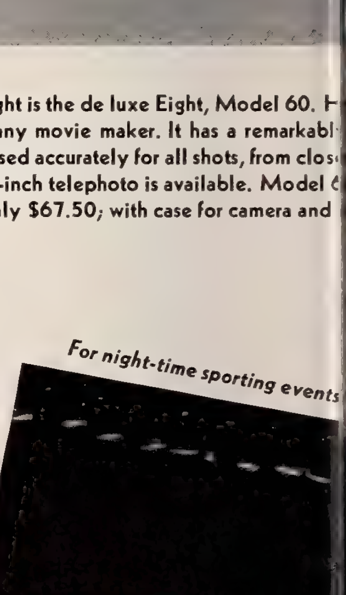
Use Super-X for movies indoors at night . . .



For scenes very early or late in the day . . .



For night-time sporting events



EASTMAN KODAK COMPANY, R

Film Brings New Triumphs To Users of 8 mm. Cameras

THIS new 8 mm. film, Ciné-Kodak Super-X, has given every user of an 8 mm. camera new worlds to conquer.

Because it is three times as fast as regular "Pan," Super-X gets the shots that formerly were hard to get—indoor scenes under simplest lighting set-ups, outdoor shots when the light is poor, movies in town under the bright lights.

Because Super-X is exceedingly fine in grain, the movies you make with it can be satisfyingly shown on the largest screens ordinarily used for 8 mm. film projection.

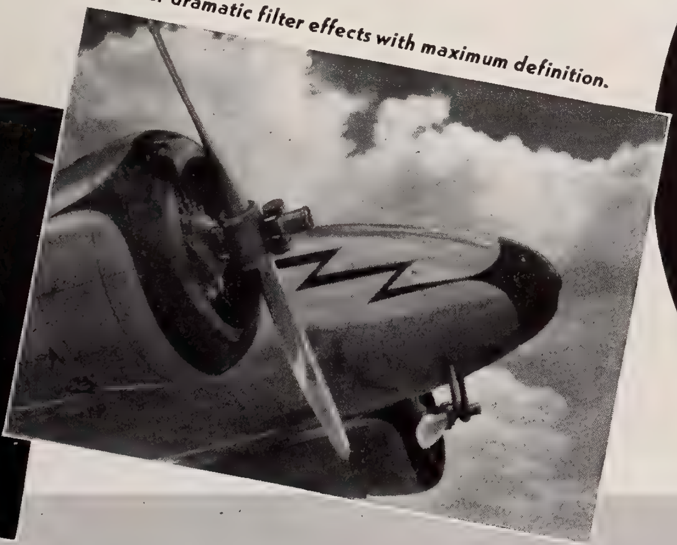
Because Super-X is a real quality film, you sacrifice nothing for speed.

Because Super-X is only $2.25 per roll (equivalent to 100 feet of 16 mm. film in projection) it retains the basic economy of 8 mm. movie making. (Regular "Pan," by the way, is now reduced to $2 per roll.)

In short, Ciné-Kodak Eight Super-X Film makes movie making with an Eight even more attractive than ever. Try a roll!

hera worthy of
9 lens, which
inity. An ac-
ision product,
, $78.50.

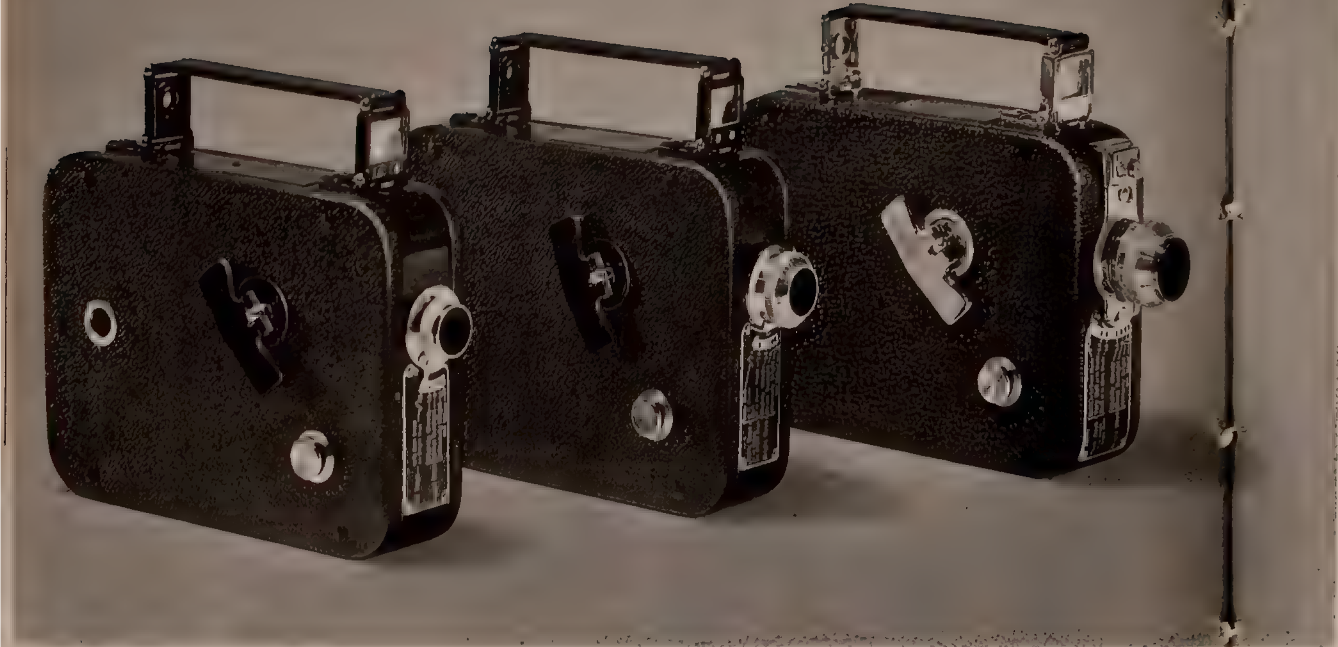
For dramatic filter effects with maximum definition.



LENGTH 25 FT. (7.62 M.) NO. 399
OPEN THIS END
16mm CANNOT BE USED IN 16mm CAMERAS
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
FOR USE IN THE
CINÉ-KODAK EIGHT
8
8
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.

CHESTER, N. Y.

Super-X Film Brings New Triumphs To Users of 8 mm. Cameras



THIS new 8 mm. film, Ciné-Kodak Super-X, has given every user of an 8 mm. camera new worlds to conquer.

Because it is three times as fast as regular "Pan," Super-X gets the shots that formerly were hard to get—indoor scenes under simplest lighting set-ups, outdoor shots when the light is poor, movies in town under the bright lights.

Because Super-X is exceedingly fine in grain, the movies you make with it can be satisfyingly shown on the largest screens ordinarily used for 8 mm. film projection.

Because Super-X is a real quality film, you sacrifice nothing for speed.

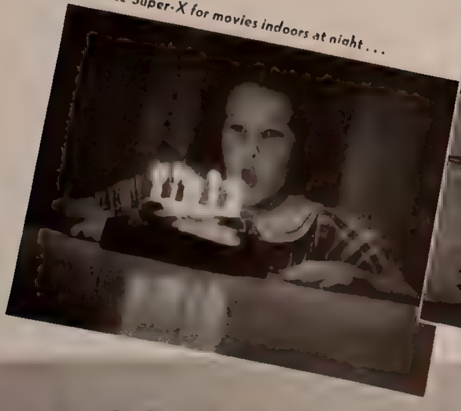
Because Super-X is only $2.25 per roll (equivalent to 100 feet of 16 mm. film in projection) it retains the basic economy of 8 mm. movie making. (Regular "Pan," by the way, is now reduced to $2 per roll.)

In short, Ciné-Kodak Eight Super-X Film makes movie making with an Eight even more attractive than ever. Try a roll!

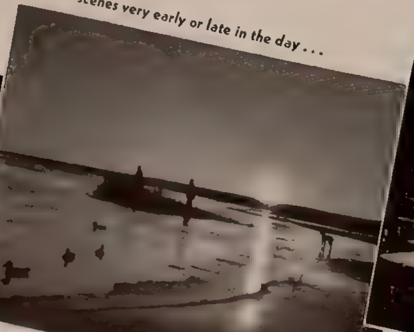
Here are the three Ciné-Kodak Eights. At the left is the famous and popular Model 20, with its fixed-focus f/3.5 lens. A sturdy, reliable mechanism, capable of excellent movies. Its price is only $29.50. Next to it is the Model 25, with its faster f/2.7 lens, priced at $42. Carrying cases for both Models 20 and 25, $3.50.

At the right is the de luxe Eight, Model 60. Here's a camera worthy of the skill of any movie maker. It has a remarkably fast f/1.9 lens, which can be focused accurately for all shots, from close-ups to infinity. An accessory 1½-inch telephoto is available. Model 60 is a precision product, priced at only $67.50; with case for camera and accessories, $78.50.

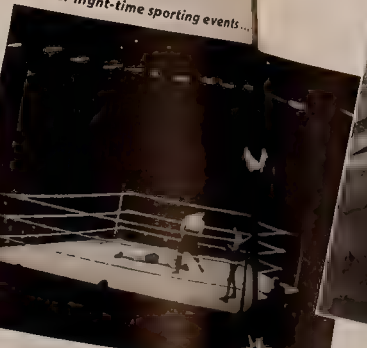
Use Super-X for movies indoors at night . . .



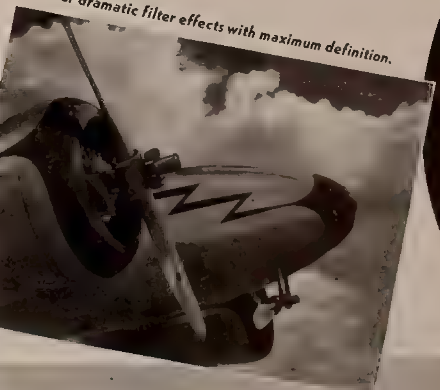
For scenes very early or late in the day . . .



For night-time sporting events . . .



For dramatic filter effects with maximum definition.



LENGTH 25 FT. (7.62 M.) NO. 399
OPEN THIS END
16mm CANNOT BE USED IN 16mm CAMERAS
CINÉ-KODAK
SUPER-X
Panchromatic
SAFETY FILM
FOR USE IN THE
8
8
CINÉ-KODAK EIGHT
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PAT. OFF.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

NEWS OF THE INDUSTRY

"Ride 'em Cowboy" is a super rodeo reel offered by Castle

Keystone

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

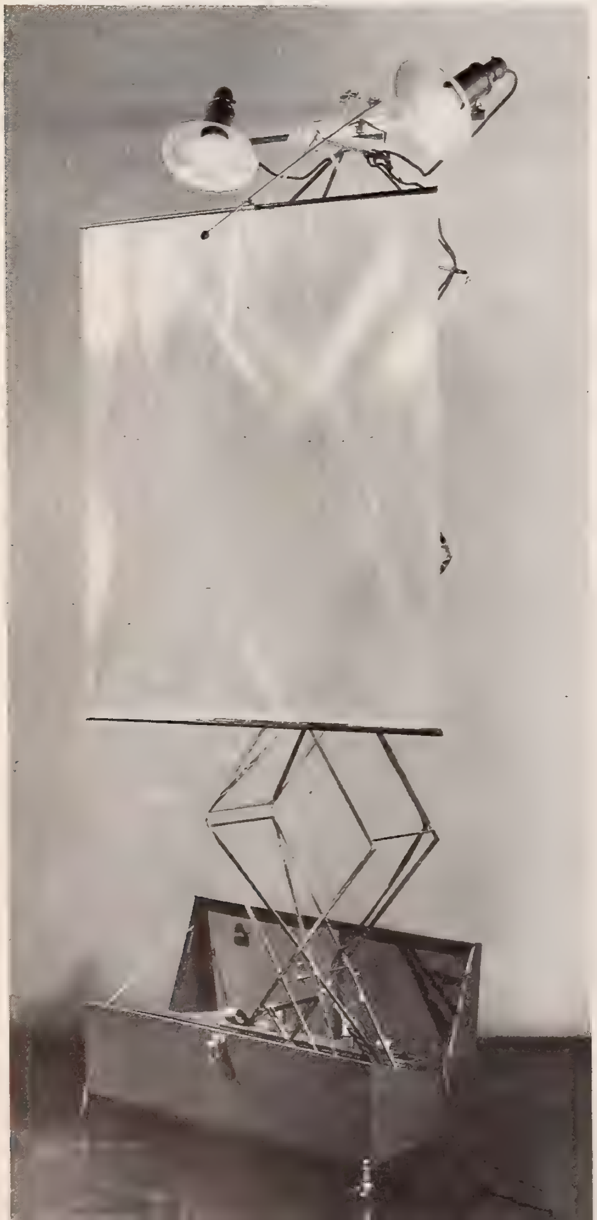
Kodak Precision Enlarger

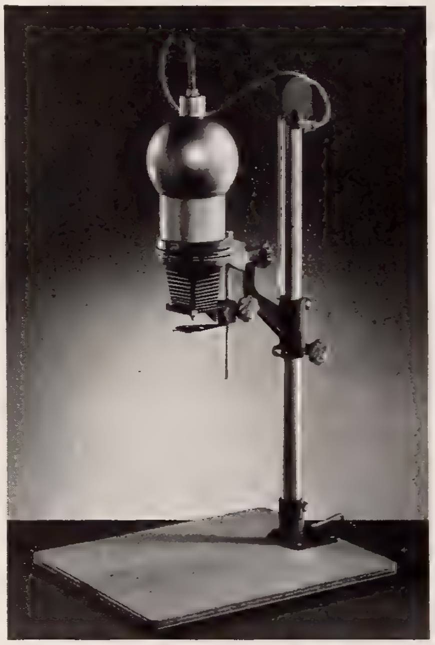
A completely versatile enlarging and copying instrument is the new Kodak Precision Enlarger, made by the Eastman Kodak Company, Rochester, N. Y. The device is a sturdy and well designed outfit, comprising, in its basic elements, a baseboard, upright stand assembly and lamp house. The lamp house unit, carrying also the projection lens and bellows, is counterbalanced and may be raised or lowered easily, or swung around for projection to the floor or wall, if desired. Condensers and lenses in the new enlarger are interchangeable, so that the proper optical system for each range of negative sizes may be used. Negative holders are available up to two and one fourth by three and one fourth inches in size.

Lenses are held in removable lens boards and, by removal of the illuminant and condenser system and substitution of a camera back, the instrument may be used as a camera for copying or for the photography of closeup objects. Special photographic lenses are available for this work. Kodachrome transparency holders, with gray scales, and appropriate tricolor filters are available for making sets of color separation negatives.

The apparatus may be used as a vertical titler or animation stand by mounting the cine camera in position. Copying lights on adjustable arms are available. The instrument will also serve as an efficient setup for photography with the microscope, through the use of a special attachment. For further details of this new and useful all purpose instrument, consult the Eastman dealer, who is supplied with full information.

New Agfalite may be raised instantly to desired height





Kodak Precision Enlarger is remarkably versatile device

Football processing During the football season, Agfa Ansco Corporation processing stations in the United States will remain open over weekends, in order to give the quickest possible service in finishing football films. These films will be processed on the same day as received and returned to the sender by special delivery if 300 feet or more are involved. Films of this nature sent in should be marked "Football Films" on the outside of the parcel.

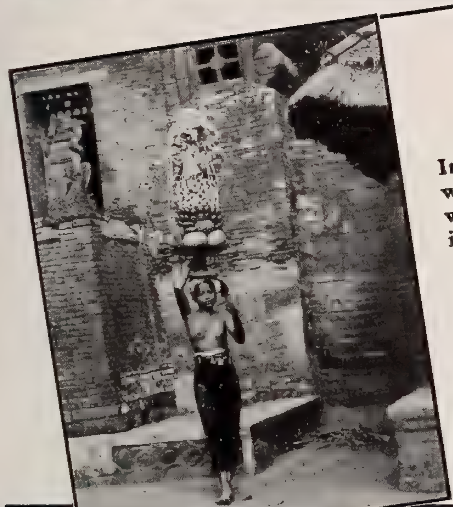
NPDA moves Time and Life Building, Rockefeller Plaza, New York City, is the new National Headquarters of the National Photographic Dealers Association, Inc. H. O. Bodine, executive secretary, is in charge at this office and will welcome all dealers and friends.

War in Europe During the European War of 1914-18, 16mm. and 8mm. film did not exist; therefore, the motion picture record of this conflict was made exclusively on 35mm. film. With vital history again in the making in Europe, the production of substandard film records of the new world tragedy has already begun.

Castle Films, 30 Rockefeller Plaza, New York, had just released the first issue of its News Parade Series, devoted to the subject of its title—*War in Europe*. More than 100,000 feet of film already received from Europe have been edited by Eugene W. Castle into this acutely interesting record, which shows scenes of Poland's preparation for war, the

[Continued on page 528]

BE *First* TO OWN AND SHOW THESE LATEST CASTLE FILMS!

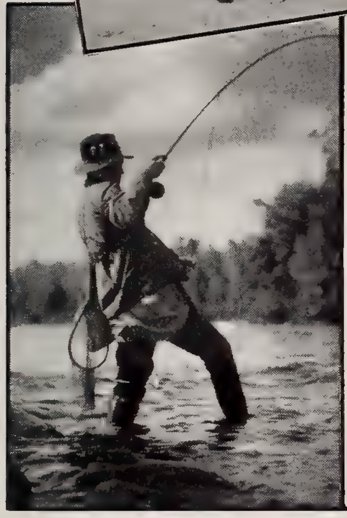


BALI

Intimate, exotic home movie that will stir you with the beauty and wonder that is Bali, unspoiled island paradise. An exciting film ... revealing centuries-old ceremonials ... see the natural, unsophisticated beauty that has made Bali women famed the world over! Sacred monkeys... native dancing girls! Bali's pulsating life and strange loveliness ... yours in one amazing movie.

RIDE 'EM COWBOY

Thundering out of the West! A super-rodeo of spilling thrills and chills! Hard-riding heroes of the plains in action ... bucking steers ... rearing bronchos ... stirring stagecoach races ... bulldogging! An action-packed cowboy movie brought right to your home screen.



FRESH WATER FISHING

Exciting saga of the reel and rod! A home movie for lovers of the great outdoors! Flashing trout and sporting bass! Leaping salmon—thundering streams—expert fly-casting for crimson-spotted monsters. A film you will want to show again and again.

2 *Other Great Movies—*

GOLDEN GATE CITY...
A new, fascinating movie of San Francisco ... city of song and story.

LITTLE BOY BLUE...
Famous nursery rhyme takes on new fun, life, speed and interest in this super TERRY-TOON cartoon.

These latest Castle 16 and 8 mm movies... are packed with action and excitement ...superbly edited...the finest ever produced.

***Order now...* at your photo dealer at these low prices**
8mm: 50′, $1.75—180′, $5.50 • 16mm: 100′, $3.50—360′, $8.75
Sound-on-film: 350′, $17.50

CASTLE FILMS
NEW YORK, RCA Building • CHICAGO, Wrigley Building • SAN FRANCISCO, Russ Building
TORONTO and MONTREAL, Associated Screen News, Ltd. • LONDON, Bell & Howell Co., Ltd.

JUST OFF THE PRESS

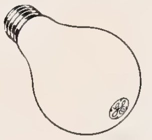
Castle Films' new 24-page illustrated catalog ... Send for your copy NOW!

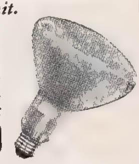
*Name*__________

*Street*__________

*City*__________

*State*__________ A10





Take priceless INDOOR MOVIES that SPARKLE

Get G-E Photofloods

• Relive those precious soap bubble days, happy family occasions and many other indoor scenes, with crisp, clear movies, so easy to make with G-E MAZDA Photoflood lamps.

Their brighter, whiter light gives you grand results. No need to worry about how your film is going to turn out if you follow simple, easy directions on each package. Try G-E Photoflood No. 1, 20c list and No. 2, 40c list, both especially adapted for home lighting circuits.

In Color G-E MAZDA Photofloods are perfectly matched with Kodachrome "A." When you need to "boost" indoor daylight with artificial light for regular Kodachrome, get new G-E MAZDA DAYLIGHT Photoflood lamps. They give correct blending of light, without filters. Same sizes as Nos. 1, 2 and 3 at slightly higher prices.

Buy them where you buy film

NOW G-E Reflector Photoflood No. R-2

A No. 2 G-E Photoflood lamp and reflector combined in one unit.

A new G-E MAZDA Photoflood Reflector Lamp. No. R-2 provides a smooth beam of light with uniform spread over a 60° angle. Handy for general lighting or special effects . . . list $1.10

GENERAL ELECTRIC MAZDA PHOTO LAMPS

Don't look at the camera!

[Continued from page 507]

SPANISH

Don't look at the camera	*no mire á la camára*
All right	*bien*
Ready	*listo*
Go	*avance*
Stop	*pare*
Thank you	*graçias*
Right	*derecha*
Left	*izquierda*
Up	*arriba*
Down	*abajo*
Please	*por favor*
Once again	*una vez mas*
Faster	*mas aprisa*
Slower	*mas despacio*
Forward	*adelante*
Backward	*retroceda*
Where is the——?	*donde esta——?*
I want to make a motion picture of the——	*Quiero tomar una vista de ——*

FRENCH

Don't look at the camera	*ne regardez pas la caméra*
All right	*bien*
Ready	*prêt*
Go	*allez*
Stop	*arrêtez vous*
Thank you	*merci*
Right	*à droite*
Left	*à gauche*
Up	*au dessus* or *en haut*
Down	*en bas*
Please	*s'il vous plait*
Once again	*une autre fois*
Faster	*plus vite*
Slower	*plus lentement*
Forward	*avancez*
Backward	*reculez*
Where is the ——?	*où est le (la) ——?*
I want to make a motion picture of the ——	*je veux filmer le——* or *je veux prendre une prise de vue cinématographique de ——*

ITALIAN

Don't look at the camera	*Non guardare le macchina*
All right	*va bene*
Ready	*pronto*
Go	*vai*
Stop	*fermati*
Thank you	*grazie*
Right	*destra*
Left	*sinistra*
Up	*sù*
Down	*giù*
Please	*per favore*
Once again	*un 'altra volta*
Faster	*più di fretta*
Slower	*più lento*
Forward	*avanti*
Backward	*indietro*
Where is the ——?	*dov'é il (la) ——?*
I want to make a motion picture of the ——	*voglio fare una cinematografia del ——* or *voglio fare un "film" del ——*

Bridging movie gaps

[Continued from page 503]

Let us apply the idea to a typical family Thanksgiving film. After a sequence of the arrival of relatives and guests, one of the visiting youngsters is shown looking at a magazine while his elders are talking. He stops at one page, and a closeup shows what he sees—an advertisement for Thanksgiving, featuring a magnificently browned turkey. The next shot is a scene of the cook taking the family turkey out of the oven, followed by a dining room shot as she brings it to the Thanksgiving table where everybody, including the youngster, is seated.

Or, out of doors in the winter sports reel, at the end of a sequence of skating or tobogganing, a chap on skis enters the picture to watch. In the next scene, he is shown rejoining the other skiers, and the sequence of skiing is introduced.

This subject matter transition is the simplest and most straightforward that one can use. In talking films, new characters or places are introduced simply by a dialog reference to them—a device the stage has known for centuries. Somebody remarks, "I wonder why Richard isn't here tonight," and the next shot, whatever it is, will naturally be understood to concern Richard.

Without the help of dialog, we still need not be hampered in the use of this device. A transition from America to Australia may be effected simply by showing somebody reading a travel advertisement or a newspaper clipping. In the film, *Green Light*, a daughter in Europe was introduced directly, without benefit of fades or lap dissolves, simply by showing her mother reaching from her hospital bed to pick up the girl's picture.

It is easy thus to cut across time and space if there is a subject matter relationship between scenes. Where there can be no such logical and direct relation, the scenarist must discover something—some detail that the two subjects have in common.

To shift from houses to railroad trains, one could show a chimney smoking, then a locomotive smoke stack. One must be careful, however, that the detail selected is suitable either to the action or to the theme and that it is not something dragged in simply for the purpose of the transition.

In *The City*, the house to locomotive transition, built as it was on smoke, fitted in well with the theme of the sequence. In *The General Died at Dawn*, on the other hand, the camera closed in on a round door knob which slowly dissolved into a billiard ball. The association of the two scenes was merely visual and had nothing to do with the story.

The visual transition, tricky as it is, and likely to detract from the subject of a film if not smoothly handled, is still lots of fun to play with. Cinema construction is full of devices, and the film maker is limited only by his own ingenuity.

One time, I ran an old reel of film I had shot on a visit to New York. I had taken some shots around Wall Street. The final scene was a tilt down a wide windowed façade, and the following sequence was a ferry trip to Staten Island. The change from the building to the ferry boat was abrupt and illogical, but I got an idea. After the tilt down the building, during which the subject of the shot was apparently moving up and away from the camera, I cut in a shot, taken at a downward angle, of the wake of the ferry, with the water receding and away from the camera. The visual similarity in this transition was based on the mass movement of everything in the frame; it served as a very effective link.

Making a dental teaching film

[Continued from page 512]

I found that this also gave correct exposure for accurate color rendition of gum tissue far back in the mouth. The color of the teeth did not "burn out," as might be imagined from this tendency toward possible overexposure of the enamel.

When using Type A Kodachrome, it is essential to exclude all daylight; otherwise there will be bluish reflections on teeth, artificial porcelain facings and even on the skin.

The placement of lights to secure even illumination and to avoid shadows is particularly important. Our light units were three in number. Two reflectors, with capacity for two No. 2 flood bulbs each, were placed, one on each side, at the end of the dental chair foot rest. One unit was raised above the head level of the patient and was inclined toward her, while the other was kept at the height of her head. This gave us a main illumination source of four No. 2 flood bulbs at two levels, approximately six feet from the patient.

The third unit was an air cooled 400 watt spotlight, placed at the end of the foot rest. *At all times,* this spot was directed fully into the mouth, with the circle diameter reaching from the chin to the bridge of the nose. This was enough direct illumination, aided by the general flood lighting, to bring out deep mouth tissue and tooth color. The spot also served to break up shadows from hands or instruments.

Clarity and a close view are marks of a good dental film

16mm. scene by Dr. James E. Bliss, ACL

Our patient assured us that this amount of light did not bother her eyes. Of course, we turned lamps off or to the "low" strength when not filming.

The tripod straddled the foot rest most of the time, for the distance from camera to patient varied from less than two feet to about five as a maximum. The dental chair was raised or lowered, and the patient's head was turned for most of the variations of camera angles.

Most of the exposures were made at *f*/4 or *f*/5.6. Even so, critical focus was most important, for the depth of field at these close distances of dental filming is not great at such apertures. I found that, for the several mirror shots of the tongue surfaces of the front teeth, we had to focus for the image in the mirror as the main point of interest and allow the teeth, themselves, to register slightly out of focus. The lenses were opened to full aperture for reflex focusing and were reset for the "takes."

To help get sharpness of focus, a calling card was cut down to a small area containing the black lettering, and this was held at a plane parallel to the surface of the tooth or teeth in question. I found that I could focus more accurately and easily on this than on the teeth. The glare from the enamel under strong light often is confusing—particularly so when the eyes of the cameraman are fatigued from a long session under the floods. The contrast of the black letters on a white ground helped immensely in this problem.

This color dental film was made before our addition of an optical view finder, so I couldn't observe the camera field during filming and thus know how to shift the camera if the patient moved out of the field. Parallax accuracy depended upon the patient's ability to sit quietly during the work. A slight move during the filming of a closeup meant an off center shot, in spite of the fact that it had been painstakingly lined up before the camera was started. For this reason, three retakes, of about five feet each, were made during the progress of the filming. Fortunately, we have only one off center scene which could not be retaken and which had to be used notwithstanding.

In deference to the recipient of the new bridge, duplications of the individual tooth impressions were made for use in filming laboratory sequences at our convenience. In this way, the bridge work was not delayed. It was completed, put in the mouth for temporary wear and check up, and finally cemented perma-

A Handy Camera For "*Still Shooting*"

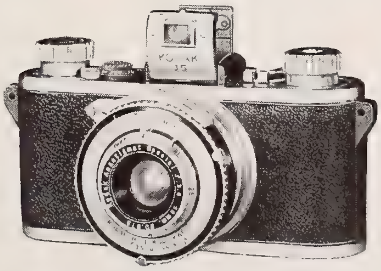
KODAK 35 (*f*/3.5)

YOU'LL find Kodak 35 (*f*/3.5) just right for the wide variety of "still" shots you like to take to supplement your home movie making.

This versatile "miniature" handles easily to produce its sharp little 24 x 36 mm. negatives from which modern photofinishing methods lead to standard 2¾ x 4-inch enlargements. Makes Kodachrome (full-color) transparencies, too.

Splendidly Equipped

Lens equipment on this model is Kodak Anastigmat Special *f*/3.5. The shutter is a Kodamatic (5 speeds to 1/200, and delayed action). Other features include folding optical eye-level finder . . . fingertip focusing from 4 feet to infinity . . . automatic exposure counter . . . double exposure prevention. Price, $33.50. Field case with shoulder strap, $6.50. At your Kodak dealer's.



Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

SPEEDY LENS!
For Fall and Winter
MOVIES

f1.5
FOR 16 MM
1" and 2" focus

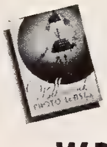
f1.9
FOR 8 MM
½" focus

OVERCOME adverse lighting in the days ahead. Use a Wollensak Cine Velostigmat* for ultra-fast shots — gives you plenty of reserve speed. Woodland shots, evening scenes, dimly lighted interiors, outdoor scenes when shadows or cloudy weather create poor lighting. Fine optical correction, gorgeous full-detail color movies. Economical, too.

. . . WRITE FOR FREE BOOK
*Reg. U. S. Pat. Office

WOLLENSAK OPTICAL CO.
508 Hudson Ave. Rochester, N. Y.

WOLLENSAK



KODACHROME MAIN TITLES
16MM. KODACHROME 1.00
8MM. KODACHROME .50
Samples—Information—Price List
Upon Request
FRANCIS S. NELSON
737 Micheltorena St. Los Angeles, Cal.

The beauty of "Sequoia" in
TUNDRA
One of the many new sound films in our new catalogue. Send for copy.
LEWIS FILM SERVICE
105 East First St., Wichita, Kansas

ANNOUNCEMENT

Eric M. Berndt announces the establishment of an exclusive western sales and service agency for Berndt-Maurer sound-on-film equipment, with complete facilities in Hollywood for special work on film sound machines and recording unit installations.

The E. M. Berndt agency will handle 35 mm and 16 mm recording units and recording machines, high fidelity amplifiers, film phonographs, sprockets, and camera motor drives.

Please write direct to the

E. M. BERNDT CORPORATION
5515 Sunset Blvd. Hollywood, Cal.

nently, before the last laboratory sequences were finished.

As nearly as possible, the filming schedule was divided into shots of the work at the dental chair and shots of laboratory procedure. By this method, we were able to work more leisurely on the ultra closeups of instruments and on scenes of the bridge being constructed in the laboratory. There was little loss of time for the patient, and camera setup moves were minimized by this method of filming.

A total of seventy and a half hours was used for the production of this film. Of this, forty hours went into camera time, with the patient and in the laboratory. The remaining thirty and a half hours were used in script preparation, projection reviews, editing, title preparation and final editing. The entire film loss was just under sixty feet.

These cuts include the three retakes necessary because the patient moved out of the camera field; duplications of scenes from different camera angles; and bits of footage trimmed off scenes. We wanted sufficient scene length for verbal explanations, if desired, but wished to prevent any lag from overly lengthy scenes.

Since the picture is silent, the three reels are fully titled. Each reel constitutes material for one lecture in classroom use. For the many graduate dental society showings it has had, the film was run as a continuous 1200 foot reel.

From our experience, the two most important points of counsel for dental filmers are these: (1) be sure that your exposure and camera technique are accurate; (2) remember that the closeup tells the story.

A student, or graduate group, cannot hope to see the detail of precise cavity preparations in a half inch bulk of tooth structure if the scene is taken as a full head view. *Screen enlargement is of no value if camera distances are poorly chosen.* Give every one in your classroom audience a front row seat by significant magnifications of the various dental procedures.

Movie shows at Treasure Island

[Continued from page 505]

elers are seen visiting the tourist attractions throughout the picture, and the spectator joins company with them.

The Pennsylvania Railroad Company's exhibit sponsors an interesting film, which sells railroads from an entirely different angle. With 27,000 miles of track, the "Pennsy" is the largest electric railroad in the world, and it imparts this information to its prospective customers. The film is a two reel movie of the construction of an electric locomotive, and it is drawing crowds to this display area. The fast, smooth acceleration of an electric train is pictorially portrayed in a scene showing an electric engine walking away from a steam locomotive, and the most spectacular shot shows three electrical giants speeding down the tracks abreast of one another. The picture, entitled *Steel Thunderbolts,* was produced by Castle Films.

In another Castle film being shown at the Pennsylvania Railroad exhibit, scenes of the San Francisco and New York World's Fairs are included to help stimulate transcontinental railroad travel, although the *Broadway Limited,* pictured in the film, runs only between Chicago and New York.

The spanning of the Golden Gate is a romantic story and a "natural" when it comes to advertising the Bethlehem Steel Corporation, which furnished most of the structural steel for the $33,000,000 bridge. Cameras played on the lofty towers, the gossamer cables and the perilous cat walks during the long period of construction, and the resultant films are now being shown at Bethlehem's display on Treasure Island. It is a good attraction and draws a crowd at every showing. The production of steel, from the raw ore in the mine to the finished product used in the bridge, is graphically recorded.

One of the most popular movies on the island is a 16mm. color cartoon by Walt Disney, which represents that famous movie maker's first production of a commercial film. The cartoon advertises National biscuits and starts off with a scene of Minnie Mouse cooking up a batch of biscuits as a surprise for Mickey. Clumsy Pluto, while running around in circles trying to catch a fly, knocks the contents of a tin of popcorn into the dough, and, when Minnie tries to bake the cookies, the fun begins. The biscuits are ruined. But Mickey saves the day by making a quick trip to the corner grocery for an armful of assorted National biscuits. This film is followed by a straight movie which further advertises the product, but it is Mickey who packs them in.

The theme of "going through the factory" is used successfully by several exhibitors. In Hills Brothers' unique air conditioned theatre (seating capacity 160), a Cinecolor film tells the story of coffee, in *Behind the Cup.*

By means of dramatic color photography and the aid of a narrator, the audience is transported by plane from San Francisco to Central America, where coffee is grown. Street scenes and fiestas appear in vivid succession with appropriate musical background. Then the film carries one to the nurseries where the coffee seeds are planted and where jungles are cleared for the young trees. The harvesting of the bright red coffee "cherries" is shown, followed by numerous activities which eventually lead to the shipment of the green coffee to San Francisco.

Then, in San Francisco, one of the three largest coffee receiving ports in the United States, the spectators see the green coffee tested, blended, roasted, ground and packed in vacuum cans. They are shown how to get the best results in flavor and aroma in the coffee cup with the aid of various popular types of coffee making utensils.

It is at this point that *Behind the Cup* opens up a new field in motion picture technique, for it is the first motion picture of any sort to combine sight, sound, color and *smell.* No publicity has been given to the fact that this is the first "odor" film, and few people in the audience realize that the olfactory sense is brought into play. Amazed by the apparent realism of a closeup of opening a can of coffee, many of the spectators murmur that they can almost smell the coffee. And in all truth they can, for, at this time, the odor of freshly ground coffee (no synthetics) is forced through the overhead ventilating system and carried out through exhausts under the seats. This mechanism is so synchronized with the film that the odor is released thirty seconds before the closeup, allowing ample time for the scent to reach the audience.

Theatres at the San Francisco World's Fair, for showing these industrial pictures, range from a dozen or so seats, placed in front of small screens, to auditoriums seating 500 or more. Besides the many theatres of individual exhibitors, most of the main buildings have an auditorium available to all exhibitors. In these, the films of the various exhibitors not operating their own theatres are projected on a continuous schedule.

Although these films, for the most part, draw a good attendance, not all the interested spectators in the audience are prospective customers for the products advertised. A careful observer might notice that many of these spectators rest movie cameras in their laps while they take notes on the technique of a successful practical film.

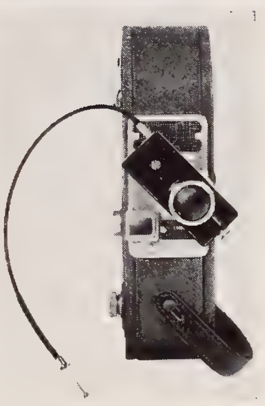
New England holiday

[Continued from page 504]

the wharves. The bright, gaudily painted fishing boats, casting chromatic reflections on the surface of the harbor, form an endless pattern of rhythm and harmony that simply must be photographed in color.

We climbed rope ladders to get interesting angle shots, and we found low vantage points from which we could include the sky and clouds. Looking over the harbor, with its bewildering display, alive, vibrant with sparkle and color, one is strongly tempted to "pan." This feeling we overcame, however, when we thought of our friends back home who

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.



THE COMPACT WESCO

FADETTE

for 8MM or 16MM Cameras

A new, low cost, fool proof fade-out to produce a rectangular fade-in or fade-out at any speed.

Ruggedly constructed of durable bakelite with no metal shutters to rust or corrode. Answers the purpose of a Vignetter, sunshade and filter holder.

Produces an oblong shaped fade, fading out at the center of the frame.

Available in 4 models to fit almost all cameras. For cameras with odd size lens collars special adapters are available.

MODEL "A" fits all 8 and 16mm. cameras with 5/8" lens collar and with view finder above the lens, such as Bell & Howell. Also fits Univex F3.5, F2.7, F1.9.

MODEL "B" fits all 8 and 16mm. cameras with 5/8" lens collar and view finder below the lens, such as Keystone.

MODEL "C" fits all cameras with 15/16" lens collars and with special adapter all Eastman cameras.

MODEL "D" fits all cameras with 1-1/16" lens collars.

$5.95 Complete with cable release, filter holder and case.

WILLO MINIATURE **POCKET TITLER** for 8mm. and 16mm. CAMERAS

A neat simple device for making titles. Small enough so that it can be carried in pocket. Titles can be made when each scene is filmed, thereby saving much time in editing your films later. Can also be used to record each scene by number.

Titles are written or lettered by hand. Snapshots and small objects, such as stamps or coins and medals are easily copied with the Willo Miniature Pocket Titler. Simply attach to camera by slipping over camera lens and lock screw to hold securely.

Made entirely of metal; attractively finished in black crystalized lacquer.

No. 131 fits:
16mm. Cine-Kodak Model E, F3.5 lens
8mm. Cine-Kodak Model 20, F3.5 lens
8mm. Cine-Kodak Model 25, F2.7 lens
8mm. Keystone F3.5 lens
8mm. Keystone F2.7 lens
8mm. Keystone F1.9 lens

No. 132 fits:
16mm. Bell & Howell Filmo Camera Models 70A, 70D, 70DA, 70E, 75, 121, 141, with F2.7 lenses.

No. 133 fits:
16mm. Keystone Model A3, F3.5 lens
16mm. Keystone Model A7, F2.7 lens

$2.75

Mail Orders Filled

KIN-O-LUX

Improve Your

Color Photography

and Eliminate Glare With a

MARKS POLARIZATION PLATE

Easily attached to any still or movie camera by means of the Marks Polarator. The Marks Polarization Plate eliminates unwanted glare and reflection and greatly improves color photography by sharpening detail and providing greater fidelity in color values with panchromatic or Kodachrome film.

	Unmounted Plate	Polarator Alone	Plate Mounted in Polarator
15mm	......	......	$5.00
19mm	$3.75	$3.00	6.75
25mm	4.75	3.25	8.00
31mm	5.50	3.50	9.00
39mm	5.75	4.00	9.75
51mm	6.25	6.00	12.25

Write for Booklet M102

FOR FAST OUTDOOR & INDOOR SHOTS USE KIN-O-LUX 16MM REVERSAL FILM

ANNOUNCING KIN-O-LUX NO. 2

A new emulsion having greater speed, gradation and extremely fine grain structure with a full non-halation backing. Ask for Kin-O-Lux No. 2 in the Red Box at the extremely low price of $3.50 for 100 feet, $2.50 for 50 feet.

KIN-O-LUX NO. 3

is a very fast panchromatic anti-halo, fine grain film. Ideal for indoor movies. Priced 100 feet for $6.00, 50 feet for $3.50.

Write for Booklet M101

KIN-O-LUX, INC.

105 West 40th Street New York, N. Y.

MAKE A HIT BY PRESENTING YOUR FILMS

with a complete musical scoring to match their mood and tempo. We provide the right musical selections for your subjects from available disc records. Send complete synopsis of your film (including length & description of each scene) or film itself. Play records on your own phonograph or double turntable. Write for particulars.

COMPLETE MUSICAL SCORING FROM YOUR OWN FILM SYNOPSIS ....**$5.00** per reel (400 ft. or less)

COMPLETE SCORING FROM ACTUAL FILM **$10.00** per reel

K. G. DUTCHER, Washington, Conn.

Kodachrome

MAPS · *Charts* · FINE TITLES

Geo. W. Colburn Laboratory

Special Motion Picture Printing

1197 Merchandise Mart, Chicago

Bass brings you values in 8-16 and 35mm. equipment

You can always do better at Bass where the money back with a smile guarantee is in effect.

RCA 16mm. S-O-F camera—News model—with microphone and batteries....**$250**

Movikon 16mm. optical range finder coupled Sonnar f:1.4 lens, with case......**$385**

Send for new Bass Cine Bargaingram No. 240—66 pages of movie values.

Bass CAMERA CO. 179 W. MADISON ST. CHICAGO. ILL. DEPT. C.

would have to sit patiently through a series of swishes which meant nothing but a headache.

Instead of "panning," we took a series of steady scenes of the best compositions we could find. It is a bit troublesome to find good vantage points, but, when you get them safely past the aperture of your camera, you can call your job well done and you can project your film without fear of criticism.

We almost missed one sequence through hurry. We were speeding over a country road near Ipswich, when, suddenly, one of the girls shouted, "Stop!" We did, and, after we had straightened our flattened noses and removed the luggage from our heads to replace it on the rear seat, we indignantly demanded an explanation.

"Turn around and drive back," she said triumphantly. We never regretted that sudden stop, for, when we drove back, we saw a view through an alleyway to the bay, where a partially completed small vessel was resting on its blocks. Three gray haired "salts" were working on it. One of them was dressed in an old pair of trousers and an undershirt, and his tanned skin contrasted handsomely with his white hair and mustache. We made a sequence about him, of course, for we feel that any scene worth taking at all is worth several shots from various viewpoints. And we have learned that closeups really tell the story.

Included in our film is a series of scenes depicting an old fashioned New England clam bake. In the picture, the chefs' helpers sweep the hot fire brick which had previously been laid in a shallow pit, where it was heated overnight by means of a blazing wood fire. Next, damp seaweed is scattered on top of the hot brick, creating a dense steam. Bags of food—clams, chickens, lobsters, corn, sweet potatoes, etc. — are next placed on the steaming seaweed. Several layers of canvas are laid over the bags of food to prevent the steam from escaping. After a period of thirty minutes, the covering is taken up and the bags are opened. The food is deliciously tender and well cooked—but, alas, this means nothing to Alice with her "hot dog."

In color, the clam bake sequence is especially pleasing, for the bright red lobsters and yellow corn contrast with the blue gray shade of the rising steam and the white uniform of the cooks.

The natives of New England are real people, and we found that a smile and a kind word worked wonders when we approached them for some filming favor. The fishermen on the docks and in their dories went out of their way to please us and to show us through their boats, of which they were justly proud. Monte, a still photographic enthusiast, took some pictures of them and later sent each of

CAMERAS · PHOTO SUPPLIES
Lafayette Camera Corporation

New

FREE BOOK

Saves Money

FOR HOME MOVIE MAKERS!

Take your bargains where you find 'em! This **FREE** camera catalog has everything you need for expert home movie making—at low money-saving prices. Completely new, up-to-date and value-packed. Write for **FREE** copy of catalog No. 77 today. Discover how much *you* can save, how much more convenient it is to order everything at home. Be smart—make this book your buying guide.

LAFAYETTE CAMERA DIVISION

Radio Wire Television Inc.

DEPT. 64K9 — 100 SIXTH AVE., New York, N. Y.

NEW *Exclusive Subjects*

"SHE SHALL HAVE MUSIC"

Elaborate Musical Feature

Jack Hylton and His Orchestra with June Clyde

10-Reels on 16mm. Sound Film

TIM McCOY WESTERNS

Popular New Releases

Eight 6-Reel Subjects—16mm. S.O.F.

POST PICTURES CORP.

723 7th Ave. New York City

DUAL TURNTABLE UNIT

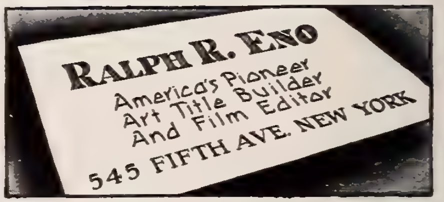
"The Best in Sound Engineering"

COMPACT — LIGHT — CONVENIENT

$45 $65 $85

To operate through amplifier, radio or sound projector. Write for literature.

G. A. BUSCH, 5515 Sunset Blvd., Hollywood, Cal.



RALPH R. ENO

America's Pioneer Art Title Builder And Film Editor

545 FIFTH AVE. NEW YORK

- - FLASH - -

A new remote control for your Bell & Howell 8mm Movie Camera.

Write to the—

Deseret Book Company

44 East South Temple Salt Lake City, Utah

Do as Hollywood Does—

Hand-letter your TITLES

"A to Z" TITLING OUTFIT

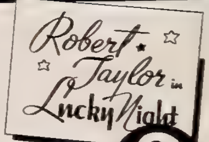
ANYONE CAN DO IT

A simple tracing method that you can work in a few minutes. 12 different alphabets, 1600 initials, numerals and easy, practical tricks all for $2.00 complete. Designed by professionals. At your dealer or send $2.00 direct.

Write for literature.

JACOB STEIN, Dept. M6

175 5th Ave., New York, N. Y.



COMPLETE OUTFIT $2

them a print. We think that they were pleased to receive these pictures, and we hope that this little gesture will benefit some fellow photographer who meets them in the future.

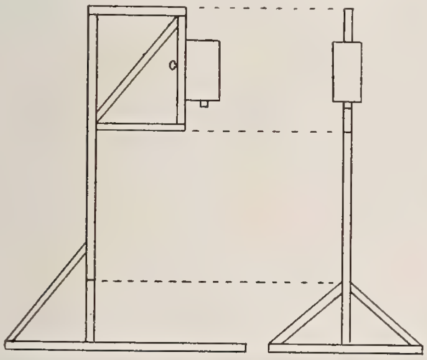
And so, with memories of salt spray and surging surf, we came to the end of our New England holiday, the most pleasant and filmable trip we have ever undertaken.

The clinic

[Continued from page 513]

graph, Dr. Bliss was able to handle the screening easily. The 100 foot reels, shown on the machine, were put on to guide the film, and the belts were removed to prevent them from turning and snarling the footage. This procedure is limited to certain makes of projectors on which the reels are placed at the rear.

Vertical support A variation of the overhead camera support, for table top work, was suggested by R. B. Parker. He made the simple wooden camera stand which is shown in the drawing. It consists of a base, an upright support and protruding framework, which holds the camera away from the support so that the latter will not be included in the camera's field. The device serves as a titler or a camera support for making overhead closeups or animation shots. The size would depend on the type of camera used and the scene area desired. The base is large enough so that the entire setup will stand alone, and, if desired, the base could be made from a large drawing board.



Long exposures Certain makes of cameras, both 8mm. and 16mm. have provision for exposing a single frame of film for as long as one wishes. By means of this feature, it is possible to make well exposed shots of dimly lighted scenes. Should you have need of exposing each frame for a second or more, it is a good plan to use either a stop watch or a metronome as a timing aid in order to get exposure uniform through the entire strip.

Fire! Fire! Those thrilling shots of the hero struggling through the forest fire which distinguished the old fashioned "meller-

The VOICE of EXPERIENCE speaks

FOR YOUR BENEFIT

Knowledge born of twenty years' service to the commercial motion picture industry—studios, theaters and laboratories—has been applied in our line of practical accessories for use in the 16 mm. field—the most comprehensive line of this kind offered by any manufacturer or distributor. You buy right when you buy Neumade.

AN ABSOLUTE NECESSITY wherever motion pictures are handled—either positives or negatives—is this sturdy, smartly designed

INNOVATION UNIT STORAGE CABINET—Holds 20 400-ft. reels. Heavy gauge, fire resistant steel; dust proof; efficient humidor; handsome in appearance. Buy single units as you need them—they stack like sectional bookcases.

SPECIFY NO. MM 20. PRICE $27.50

TRADE MARK
Neumade
PRODUCTS
CORPORATION
427 West 42nd St.,
New York City

Write for New Catalog No. 16

CRAIG
MAKES EDITING A PLEASURE

PROBLEM
How to convert random vacation "shots" into interesting sequences of smooth continuity.

SOLUTION:
Edit them in the Hollywood Studio manner—with *CRAIG* professional style Editing Equipment.

CRAIG PROJECTO-EDITOR—acclaimed the finest Movie Aid yet invented. Draw the film through fast or slowly . . . and the same **BLURLESS, SMOOTHLY ANIMATED** action is projected on its brilliant miniature viewing screen.

The 8MM. PROJECTO-EDITOR, as illustrated, complete with 8mm. Junior Splicer and Rewind Combination . . . mounted on a hardwood board with a bottle of **CRAIG** Film Cement—all ready for ACTION EDITING, is only **$27.50**
PROJECTO-EDITOR alone **22.50**
16MM. PROJECTO-EDITOR **35.00**
16MM. PROJECTO-EDITOR, complete with Senior Splicer and Rewind Combination. **$49.50**

CRAIG 16MM. SENIOR SPLICER—operates in the professional manner . . . only four easy operations needed to make perfect, straight splices . . . quickly, accurately, and without wetting the film. For Sound or Silent. **$10.00**

Your dealer will be glad to demonstrate all CRAIG products.

CRAIG MOVIE SUPPLY CO.
1053 SOUTH OLIVE STREET
LOS ANGELES, CALIFORNIA
149 NEW MONTGOMERY STREET
SAN FRANCISCO, CALIFORNIA

GOERZ

KINO-HYPAR LENSES
F. 2.7 and F3

Take Glamorous Color Movies of Autumn, Sport and Travel Scenes

on Kodachrome, Dufaycolor and other color films.

The high chromatic correction of these lenses will yield results which will be a revelation to you and your friends.

Clear-cut images, undistorted, of microscopic definition and wonderful, crisp brilliance.

Focal lengths 15 mm. to 100 mm—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ REFLEX FOCUSER
— Patented —

A BOON to 16 mm. Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size ground-glass image magnified 10 times.

Adaptable to Lenses 3″ and up

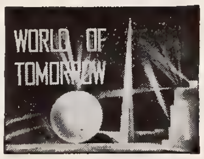
Also useful as Extension Tube for shorter focus lenses for close-ups

Extensively used in shooting surgical operations, small animal life, etc.

Address MM-10

C.P. GOERZ AMERICAN OPTICAL Co
317 EAST 34TH ST. NEW YORK CITY

American Lens Makers Since 1899



THE WORLD of to-morrow will think more of the films you take today if you use

TITLES BY PARK CINE

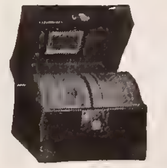
NEW 1939 CATALOG
is now ready. Write for your free copy.

PARK CINE LABORATORY
120 West 41st St. New York

HOT OFF THE PRESS ! !
New fall catalog of the
"NATIONAL" RENTAL LIBRARY
16MM.
Large selection—shipped anywhere—enclose postage.
NATIONAL CINEMA SERVICE
71 Dey Street New York City

8MM
FIBERBILT
16MM

SHIPPING & STORAGE
CASES for FILMS



In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*

FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York

drammer" were not so hard to take as one might think. The catch lies in the fact that most of the fire was between the camera and the subject and, in some cases, some distance behind the actors. Telephoto lenses served to enlarge the background in relation to the main subjects, and breathtaking sequences were made without danger to any of the participants. While the movie maker may not have to film large scale shots such as this, he might plan a dramatic sequence of this nature for a vacation picture. The camp fire could supply the foreground of flames. The chief caution is to avoid using the lens too close to the fire. The flames and smoke should appear in the field, but remember that heat can ruin a lens in short order.

"It wow'ed 'em"

[Continued from page 508]

laughter from the audience signaled that they recognized the outrageously costumed, frowzy haired scientist as one of our friends. He is a quiet mannered neighbor, but his spectacled, silly facial expressions left doubt as to his sanity in this screen skit.

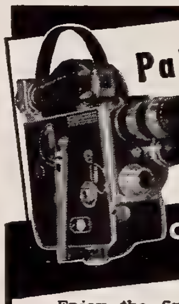
Smiling at the audience, the pseudo scientist proudly waves a hand toward a rather imposing boxlike instrument covered by a profusion of tangled wires, levers and miscellaneous controls. Proudly tapping his chest and nodding enthusiastically, with an air of "I did it —ain't I great," he turns energetically to work knobs and levers in a television reception attempt.

Flashing lights, apparently from the television screen, reflect on the professor's face as he works, creating a weird, scientific laboratory atmosphere.

Next comes the title, *And now, Phooeytone News presents, for the first time, scenes of Prof. Zander's television attempts.*

This is followed by a perfectly black, blank screen! A few seconds of this, and we show the professor flying into a fit of rage—tearing at his hair, biting finger nails and muttering disgustedly as he glares at the confounded instrument. Again, he works feverishly at the controls, becoming more and more exasperated. Finally, the delirious scientist can restrain himself no longer and angrily slaps the box a resounding whack, only to pause in wide eyed amazement as he stares at the television screen, the surface of which is not shown in the picture.

The following scene was planned to represent an image on a television screen. We achieved a rough illusion of this by making a black cardboard mask in which a rectangular hole had been cut. This was placed in front of the lens, and ordinary, real life action was filmed through it. The mask reduced the picture area so that the resultant image on the



Paillard-BOLEX on CREDIT
World's Finest 16mm and 8mm Motion Picture Cameras
ONLY $64.50 DOWN
12 Months to Pay

Enjoy the finest advantages of "professional" cameras—fades, superimposition, lap dissolves, animation, slow motion, etc. Get terms to suit you, as little as $21.41 a month. BOLEX cameras are complete, there are no costly "extras" to buy. F/1.5 lens and carrying case. With Leitz Hektor Rapid F/1.4 lens, $20.00 additional. Write for details to Dept. MM-10.

Trade In Your Old Camera— Liberal Allowance

FORDHAM ELECTRIC CO., INC.
2563 Webster Ave. New York City
(One-Half Block No. of Fordham Road)

BARGAINS
FEATURES AND SHORTS
16MM. SOUND ON FILM

Used prints, but in excellent condition. Many are equal to new. From the shelves of one of the largest sound film libraries in the world, whose very high standards make its surplus films equal to the best used subjects it is possible to buy.

$5.00 to $9.00 Per Reel

HARRIS HOME MOVIE LIBRARY
322 W. 42nd St. New York, N. Y.

LEARN PHOTOGRAPHY *from Experts*
Our staff of noted experts will teach you Commercial, News, Portrait, Advertising, Natural Color or Motion Picture photography. For pleasure or career. Personal Attendance and Home Study courses. Free booklet.
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

Have You Made Any Colored Movies of the World's Fair?
If so, send for free samples of our—
WORLD'S FAIR TITLES
CHROMART, 88 Pleasant St., Pawtucket, R. I.

8MM FILM SLITTER
Slits 16mm width film to exact 8mm width. A precision instrument with hardened, ground steel cutting wheels.
At Your Dealer's
Price $2.50
J. C. Haile & Sons
215 Walnut St. Cincinnati, O.

WITH *Wesco* FADETTE
You Get "3 in 1"
1. Vignetter
2. Sunshade
3. Filter Holder

Produces a rectangular fade at ANY SPEED. Manual control. Fits most cameras. With filter holder and case .. $5.95
Special adapter for Eastman lenses . . . 75c
When ordering, specify make, model and lens
Ask Your Dealer For a Demonstration
WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET SAN FRANCISCO

screen is small, suggesting a television screen. The corners of the mask were rounded.

The action that we chose for Professor Zander's unexpected television accomplishment was a scene of a neighbor lad proposing to a girl who evidently accepts, for they embrace with great enthusiasm. The scene shifts to the scientist, who is jumping up and down in glee at the machine's successful operation. He smiles at the audience and applies his eye to the television apparatus again, peering ridiculously close to the screen.

We cut to the boy and girl again. The boy looks up directly at the camera and indicates that he sees he is observed. He draws back his fist and swings a terrific "haymaker" directly at the camera. Then, we shift to the laboratory scene and Professor Zander peering intently at his television screen. His head snaps back, apparently from the impact of a blow. Slowly turning around toward the camera, he dazedly exhibits an enormous black "shiner."

The major "prop" in this episode is, of course, the television receiver, and construction of this mechanical monstrosity was comparatively simple.

A large cardboard carton, with a screen shaped hole at one end, covered with white paper to represent the scanning area, served as the major portion of the televisor. Old radio tubes and assorted gears and knobs from any scrap heap were mounted around and on the box. Even old coffee cans, representing tube shields, helped our effect, while heavy black wire, carelessly strung in tangled profusion about the whole affair, gave it the final touch. A coat of gray paint finished our job in fine shape.

Professor Zander's laboratory setting was simply a table, on which the television machine rested, and a chair or two. Lighting was principally from one angle, leaving the background in darkness and illuminating only the television receiver and the professor attired in an outlandish electrician's smock. Scenes, for the most part, were filmed in semi closeup. The opening shot was a semi side view of the televisor, with its inventor standing at the viewing end, facing the audience. After registering the described emotions, he turned and began to manipulate the controls, as a small flood bulb, inside the box, illuminated the screen.

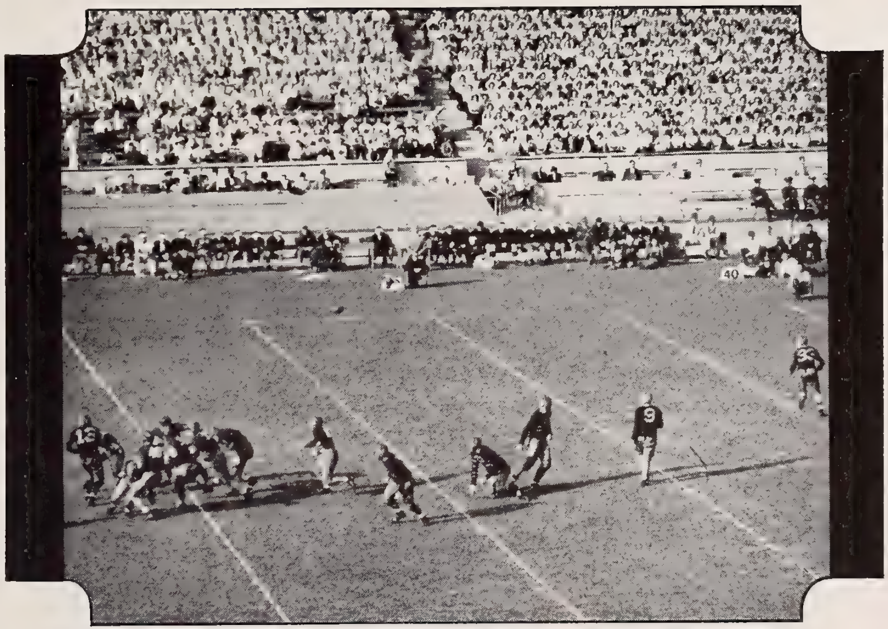
Changing to a chest high closeup, we show the scientist apparently peering intently at the dials and screen, his hands out of camera range. Although this shot gives an impression of his actually handling the television controls, the machine is not there, which allowed free use of the flood lights to simulate reflections of static light supposedly emanating from the scanning screen and reflecting on the face of the perspiring professor. The flashes were achieved by

THE WIZARD OF OZ
PROJECTED ON A RAVEN SCREEN

On a 1300 square foot Raven Screen, the CAPITOL THEATRE in New York City, recently projected "The Wizard of Oz"—the fantasy in technicolor. The Capitol Theatre was built in 1919; seats 5400 people at one time; New Yorkers first see M-G-M releases at the Capitol Theatre. Such titans as "The Great Ziegfeld" and "San Francisco" were here first presented to the world's most critical audience. Capitol Theatre goers demand faithful picture reproduction. Of course the Capitol uses a Raven Screen.

Those who make the movies a business specify Raven Screens for accuracy of reproduction and eye-ease. These same qualities are incorporated into Raven's amateur line. Slightly modified for home use, the same fabrics used by professional houses are available to the amateur. Ask your dealer to show you Raven HAFTONE or BEADED. Both these fabrics come in a large variety of sizes and mounts, for Raven makes the most complete line of amateur screens. And remember —when you buy a Raven—you buy the screen the professionals use.

RAVEN SCREEN CORPORATION **314-16 EAST 35th ST. N. Y. C.**



F. R. DAVIS

Capture Every Thrilling Moment
with DU PONT REGULAR PAN

Because of its sparkling contrast, this 16mm film produces a really brilliant movie. Shadow detail stands out. Highlights are sharp and clear.

You'll like the results you get with Regular Pan. The wide latitude corrects for common errors in exposure. Its speed outdoors fits the range of your lens. Regular Pan is sold by leading photographic dealers. The original price includes reversal processing. Try a roll today.

DU PONT FILM MANUFACTURING CORP. INC 9 ROCKEFELLER PLAZA, NEW YORK N Y
Puts Sunshine in Your Movies
DU PONT FILM

MOTION PICTURES
FOR
Every Occasion
16 mm Silent
16 mm Sound
8 mm Silent

Our gigantic 20th Anniversary Catalogue listing over 3500 subjects now ready. Send for your free copy.

Our rental rates
are considerably reduced. Many 16 mm sound subjects rent for less than $1 per reel.

IDEAL PICTURES CORPORATION
28 East 8th Street
Chicago, Ill.

OPTIAX VIEWER

For centering and framing close-ups, titles, inserts, etc. No title board required. Shows actual image 10X magnified, direct along the optical axis of the camera lens.
For 16mm. cameras.

NOW *only* $10.50
postpaid
Illustrated folder on request.

ART. WOLFF
1423 E. 53 Street Chicago, Ill.

PROFESSIONAL 16MM. PRINTERS
Developing Machines Lite Testers
Laboratories Write for Details
FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

NEVER BEFORE

Has there been a summer so full of opportunity for filming fine movie subjects! BUT HAVE THEM EDITED AND TITLED NOW, while names and places are fresh in mind! We'll do it, just the way you want it—with results that will make you proud every time you show your films. *Write for booklet and information.*

STAHL EDITING & TITLING SERVICE
33 West 42 St. New York, N. Y.

passing pieces of cardboard in front of the lights at irregular intervals.

The blank screen effect is nothing more than a length of black leader spliced in.

For the scene purporting to be an actual view of the television screen, we used an ordinary shot filmed through a mask as described previously.

In all further scenes of the televisor, the actual "television screen" was hidden from the camera, to avoid destroying the illusion of transmission of the image. This was achieved by taking back views of the box, showing the professor facing us, happily peering at the screen.

In the final shot, where he received the blow in the eye, his back was toward the audience, with his body shielding the screen. Snapping his head back, as if receiving the "haymaker," he straightened up and slowly turned around to reveal the previously prepared black eye.

Scores of other subjects may be created for such action filled reels, as they are developed through discussions with your friends. Let them in on the fun of making their bits as clever and individual as possible. Use a wide variety of headings: Sports, Styles, Inventions, Oddities or other accepted newsreel fare, all burlesqued for mirth making purposes. We used six subjects in our compilation, making a full reel of live action and laughable incidents.

An interesting finish for the reel could show an animated cameraman diligently cranking away at his instrument as the title reads, *The End*, much after the fashion of a popular national newsreel. To create this effect, a cutout arm is pasted to the cartooned cameraman's shoulder, and the hand is attached to a bent pin crank, operated by rotating the shaft from behind the title board through which it has been thrust. (See Fig. 2 on page 508.) The paper arm folds as the crank is turned, and a realistic effect is obtained. The paper arm eventually wears out, so that you must shoot the title before too much experimenting. The titles in Fig. 1 and Fig. 2 are planned to fit the small metal titlers.

Amateur clubs

[Continued from page 510]

Chicago moves The oldest incorporated amateur movie club in the United States, the Chicago Cinema Club, ACL, after meeting for years in the city's Great Northern Hotel, has moved recently into new and permanent quarters on the fifth floor of the Chicago Engineers' Club. Late summer activities have included the group's annual picnic and steak fry, held in Harm's Woods, a sailboat expedition on Lake Erie and the inauguration of a club contest for representative footage on the city of Chicago. Entries in this competition are limited to fifty feet of 16mm. or twenty five of 8mm. film, and they may be in color or monochrome. Place winning clips will be edited into a club sponsored record of the modern city.

Club for Louisville? Amateur movie makers in the region of Louisville, Ky., interested in the possibility of organizing a local club of filmers, are invited to get in touch with Joseph B. Head, 4601 South 6th Street, in Louisville.

In Connecticut New officers for the coming club season have been announced by the Stamford Cinema Club, ACL, as follows: Frederick N. Beebe, president; Victor Kurth, vicepresident; Rodney Taylor, secretary; William Black, treasurer. Going into its second year of activity, the Stamford group has doubled its membership and plans a full program of technical and educational work for the new year.

No license The Council of Camera Clubs of Philadelphia, Pa., under the leadership of its president, A. V. Stubenrauch, was successful early this summer in bringing about the defeat of a measure in the Pennsylvania legislature that would have called for a license for every still photographer who regularly sells his prints. The Council was able, through its organization of photographic amateurs, to bring thousands of protesting cameramen into action, and every member of the lower house of the legislature was appealed to by letter. The bill was defeated by a vote of seventy to forty.

Long Branch dances A two reel, 16mm., monochrome, publicity film of local merchants and industries replaced the customary program advertising as a source of revenue to make possible the community dance held this past summer by the Long Branch Amateur Movie Club, ACL, in New Jersey. Now in its third year, this unit has specialized in home processing and home title making. Officers for the coming season include Merrick Vincelli, president; Richard Bruno, vicepresident; Lewis Todaro, secretary; Don Scollate, treasurer; Michael Acerra, publicity chairman.

I. B. M. is host More than a hundred members and guests of the International Business Machine Cine Club enjoyed that group's first Guest Night program, presented recently at Endicott, N. Y Featured on the screen was *Fiji*, a 16mm. Kodachrome study of this South Sea island, filmed by Dr. Clifford Decker, ACL, president of the neighboring cinema club in Binghamton. Sound and music accompanied the presentation. Completing the program was a 16mm. monochrome record of I.B.M.'s recent Open House, filmed by a club committee in charge of the president, Frank Welsh.

New in N. Y. With headquarters at Elmira, N. Y., the Southern Tier Cinema Club is a recently organized group serving movie makers of the Finger Lakes district. The club now boasts more than fifty active members. Glen Updyke is first president, with the Rev. Raymond G. Heisel, ACL, aiding him as secretary. Meeting on the last Friday of each month, the club divides its programs in three sections: business, technical lectures and entertainment. Among recent activities have been the design of a club leader; an outing, which saw the production of a comedy scenario, *Who Stole The Tripod?*, and a club filming competition based on the National Soaring Contest, held annually at Elmira.

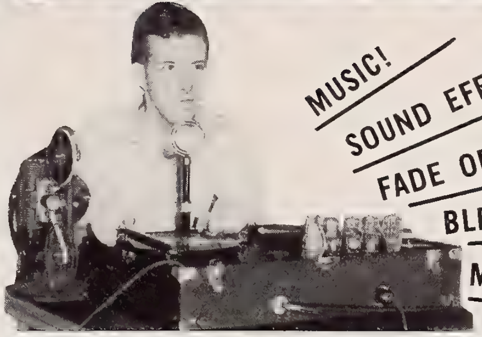
Practical films

[Continued from page 511]

Progressive Education Association and the American Film Center. Titled *School*, this document is intended to instruct teachers in current, advanced techniques of education. To serve this purpose, it will be distributed to schools, colleges and women's clubs throughout the country and has been exhibited in the Science and Education Building of the New York World's Fair. The subject matter concerns one full day at the Hessian Hills School and follows the boys and girls through their classes and workshops, pointing out practical aids to education, such as the book store managed by pupils. The film was directed by Mrs. Lee Dick, ACL, who spent three weeks observing the school's activities before preparing the scenario. The total cost of the production was set at $1500, compared to an estimated $15,000 had the film been taken on 35mm. stock.

Petroleum in Two Parts

The story of oil, its production, refining and use, provide the subject matter for two practical films now being made separately in two parts of the country by League members—Norman E. Begin, ACL, of Scranton, Pa., and A. C. Maloney, ACL, of Wichita, Kans. Mr. Begin's film is entitled *Under the Surface* and is designed to show the production of crude oil in the Pennsylvania fields, from the time a well is drilled until the oil is barreled for use. The other part of the subject is being filmed by Mr. Maloney for the Security Oil Company to point out the advantages of its oil for use in farm tractors. When completed, this advertising film will include many



ADD THRILLING *Sound* TO YOUR MOVIES!

MUSIC!
SOUND EFFECTS!
FADE OR DISSOLVE INSTANTLY!
BLEND SOUND AND MUSIC!
MICROPHONE for SPEECH!

FIDELITONE DUAL TURNTABLE
A Perfected, Portable, Flexible Sound Unit, Priced for the Amateur Field

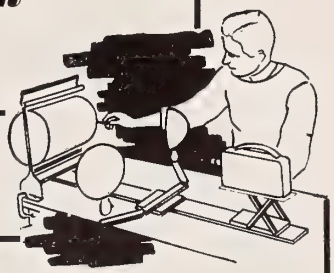
More flexible and dramatic than amateur sound-on-film, FIDELITONE puts recorded music, sound effects and speech into your movies. It's a complete "sound studio" in a carrying case—dual turntables, pickups, amplifier, speaker, microphone and control board. No radio connection or extra speaker needed.

10 DAY INSPECTION OFFER

FIDELITONE, designed and built by experts, is fully guaranteed. Try it for ten days. Hear your pictures "come to life" with the right sound for every sequence. Use FIDELITONE, too, as phonograph and public address system. You can ship it back if not fully satisfied.

EXCLUSIVE VOLUME EXPANSION
●
DUAL SELF-STARTING 78 R.P.M. MOTORS
●
PICKUP PILOT LIGHTS
●
SETS UP IN 3 MINUTES
●
8 MODELS LOW PRICES

WRITE FOR DETAILS . . . ALSO, FREE ADVICE ON "SOUND" QUESTIONS
GEORGE K. CULBERTSON COMPANY
4928 NEWTON AVENUE SOUTH MINNEAPOLIS, MINNESOTA



The Professional Touch to Amateur Movies

BESBEE is the only house in America supplying such a wide variety of accessories for completing your personal movies. Among these are Title Makers and Title Letter Sets for "professionalizing" your films . . . the Effectograph which permits you to frame your pictures in 16 different effects . . . the Ediscope for editing your films quickly and easily . . . and a host of other simple-to-operate items. Your pictures no longer need be explained verbally . . . they no longer need be ordinary . . . Besbee makes them dramatic, exciting, professional!

Besbee Universal Title Maker for all cameras $14.50
Besbee Stick-on Title Letter Sets $2.95, $5.25, $6.50
Besbee Pro-Trick Title Frame $18.50
Besbee Effectograph Framing Device $12.50
Besbee Ediscope, a complete film editing system . . . $6.50
Besbee Reel Clips; a practical device to keep film from unwinding, 8mm . . 75c doz. 16mm. . . . . $1.00 doz.

Besbee accessories are made to fit all existing cameras. American made. Write for illustrated booklet, "Tell It With Titles"—Dept. MM-10.

BESBEE PRODUCTS CORP., TRENTON, N. J.

HOW

TO OBTAIN
AND HOW TO USE
SOUND MOVIES!

The superiority of sound movies as a medium of persuasion needs no demonstration. They are used today in business . . . in the professions . . . in schools . . . in factories—to sell goods, demonstrate machines, train salesmen, educate employees — for every purpose where man or management has a message to deliver . . . or an objective to attain. » » » But how to produce films and how to apply them to particular problems is a question in many minds. For those confronted with this problem, the manufacturers of B-M 16 mm motion picture camera and sound recording equipment have prepared a booklet entitled "How to Benefit from Sound Films and How to Obtain Them at Low Cost." It contains the answers to many questions. It may help you to solve some of your present problems by showing you how to enlist the powerful aid of sound films.

WRITE
for your copy

The BERNDT-MAURER Corp.
117 EAST 24th STREET • NEW YORK, N. Y.

CLEM WILLIAMS FILMS

PRESENTS For The 1939-40 Season The Finest Array Of 16MM Talking Movie Rental Films From The Leading Theatrical Producers—RKO, MONOGRAM, UNITED ARTISTS, REPUBLIC, GRAND NATIONAL, BURROUGHS, TARZAN, And Many Others.

With These Outstanding Attractions—

Bobby Breen In RAINBOW ON THE RIVER; Marcia Mae Jones In BAREFOOT BOY; Al Jolson In HEART OF NEW YORK; TUNDRA—Thundering Drama of The Arctic Wastelands; WILD INNOCENCE—Starring CHUT The Kangaroo.

Send For Our Latest Catalogue

IT'S YOURS FREE

403 DIAMOND BANK BLDG.
PITTSBURGH, PA.

"MR. ROOSEVELT,
WON'T YOU PLEASE
RUN AGAIN?"

new one reel musical short—16mm sound prints for sale—sole agents—

GARRISON FILMS
1600 Broadway
New York City

SPECIAL $1.00

A beautiful World's Fair main title over atmospheric background, all in genuine 16MM. Kodachrome, fade-in and fade-out included.

CHOICE OF WORDINGS:

1. "Visiting The World's Fair—1939" $1.00
2. "World's Fair—1939" $1.00

Our extensive titling service includes black and white and tinted titles from 25c up.

Send us your next title order!

HORNE MOVIE SERVICE
342 MADISON AVE. NEW YORK, N. Y.

scenes of local farmers using tractors. It will be made in 16mm. Kodachrome and should run about 1600 feet. Mr. Begin's 16mm. film is planned as one reel, black and white.

Sound Film Rentals

Since the publication of the September number of MOVIE MAKERS, in which it was said that sound film rentals offered by the newly established non profit corporation, Teaching Film Custodians, New York City, were lower than those offered by commercial 16mm. distributors, it has come to our attention that this is not uniformly true.

One commercial distributor, at least, offers three year leases of 16mm. sound films at $27.00, this being $3.00 less than the $30.00 asked for rentals, for the same period, by Teaching Film Custodians, not taking into account the discounts which may be offered for quantity rentals.

Dressing up old ones

[Continued from page 509]

If I had wanted a rain effect at night, I would have used a sprinkling can, and I would not hesitate to try a dust storm by using plenty of dust and an electric fan.

For the fall section of my film, I wanted a scene of leaves falling from the trees. I got all ready for the shot, but the leaves refused to perform. So, I took a close shot of one side of the tree that I had selected for the scene, having previously sent up a small boy to shake the branches outside the camera's view and dislodge the leaves. The boy operated effectively for a nickel fee, and the leaves fell gently down in the most satisfactory manner. (Fig. 4 illustrates the position of boy, camera and cameraman, if you need a diagram.)

I find making new movies out of old ones as much fun as filming an entirely new production. After a film has been completed, I think that any of us can see how we might have done a better job in spots. So why not try it?

News of the industry

[Continued from page 516]

flight of Von Ribbentrop from Berlin to Moscow, to negotiate an agreement with Russia, the closing of the Polish-German borders, scenes of mobilization in England, France, Poland and Germany, Americans fleeing the war danger zone, Germany's immediate land and sky invasion of Poland and the entry of English and French armed forces into war activity.

This timely subject, which will be the history of the future, is available at regular Castle prices, in 8mm. and in 16mm. sound and silent.

Agfalite A lighting unit of radically new design has been introduced by the Agfa Ansco Corporation, Binghamton, N. Y. The outstanding feature of the new unit is the counter balanced, lightweight pantagraph device, by means of which two light sources can be adjusted to any height, up to ninety four inches, where they will remain in position without clamps or tighteners. The pantagraph mechanism is permanently attached to the base of the carrying case, so that, in setting up, it is only necessary to place the case flat on the floor, open the cover and raise the mechanism.

Two adjustable sockets in special reflectors are mounted at the top of the extension mechanism. They take No. 1 or No. 2 flood type lamps and may be adjusted horizontally from eleven to thirty six inches apart. Caster fittings are provided so that the unit may be moved about easily. The finish is brown crackle with pantagraph and caster frames in nickel. A detachable diffusion screen is supplied.

Dallmeyer-Herbert A selected line of cine lenses, in standard mounts for use with most 8mm. and 16mm. cameras, is offered by Henry Herbert, 483 Fifth Avenue, New York. These objectives are made by the English firm of Dallmeyer, well known for fine workmanship and quality of product. Fast speed lenses of $f/1.5$ are available, as well as wide angle and telephoto objectives.

Anniversary On August 19, 1839, Louis Jacques Daguerre introduced his new photographic process in France. Exactly one hundred years later, the Eastman Kodak Company held a commemoration of this event in a special exhibit in its building at the New York World's Fair. Featured was the most comprehensive display of early photography and photographic equipment ever presented in the United States. This was made possible through the cooperation of many famous institutions as well as of private collections. Coincidental with the opening of the exhibit, a luncheon was given in Perylon Hall, at which the guest of honor was Count René de Saint-Quentin, French Ambassador to the United States.

Complete sound on disc

The new Fidelitone disc sound reproducer, especially designed for presenting musical or voice accompaniment with silent movie screenings, is a single, portable carrying case which contains dual turntables, loud speaker and amplifier. This new double turntable unit is designed and made by George Culbertson, ACL, 4928 Newton Avenue South, Minneapolis, Minn. The outfit is custom built and is mounted in an attractively finished, sturdy carrying case, twenty

SCRATCHES

Make your pictures ugly . . . VAP-O-RATE toughens your films to resist scratches.

AVOID

EYE STRAINING PUNISHMENT from SCRATCHES, SPOTS and STAINS.

Looking at your pictures should be a pleasure for yourself and your friends.

PEERLESS VAPORATE FILM TREATMENT

FOR BETTER PROJECTION AND LONGER FILM LIFE

VAPORATE CO., INC.
NEW YORK
130 W. 46th St.

BELL & HOWELL CO.
CHICAGO
1801 Larchmont
HOLLYWOOD
716 No. LaBrea

"YOSEMITE"—IN COLOR

Also: "The Blooming Desert." These two Kodachrome prints each come in two lengths: 100 ft., **$15.00** 200 ft., **$30,00**
"The End" in Kodachrome, 3 varieties for $1.00
Send for Travelette booklet describing "Hummingbirds," "San Francisco," "Let's See Yosemite," etc.

GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

SHOOT THE WHOLE FAMILY!
HOME MOVIES-*Only 10¢ a Day*

Nationally Advertised! 10-Day Trial!
Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. **MONEY BACK 10-DAY TRIAL** on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS **10c A DAY.** FREE details, write: **DON ELDER'S HOME MOVIES, 739 BOYLSTON ST., Dept.** R-10 **BOSTON, MASS.**

SERVICE & REPAIR

On ALL Motion Picture Equipment
PARTS & RENTALS
Call Circle 6-0445

World Film Enterprises 630 Ninth Avenue New York, N. Y.

REDUCTIONS
ENLARGEMENTS
DUPLICATES
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

Now! CAMERAS ON CREDIT

• Own a famous camera for a small down payment, 12 months to pay. Trade-in your old camera! Write for new free booklet on our Time Payment Plan.
Financed through Commercial Credit Co.
KLEIN & GOODMAN
18 S. 10th Street, Phila., Pa.

BING CROSBY
and other Top-Flight Stars
IN THE FINEST PROFESSIONAL ONE-REEL
MUSICAL COMEDIES
only $17^50 *each!*
also Cartoons, Travelogs and Novelties in this Series.
Dealers discounts and Illustrated Catalogs on request.
ASSOCIATED FILM ENTERPRISES
244 W. 49 St., N. Y.

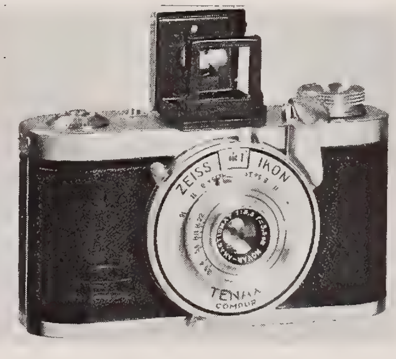
five by seventeen by ten inches. The loud speaker, contained in a nesting cover, is removable so that it may be placed near the movie screen, while the amplifier turntable unit is set up beside the projector.

The outfit is complete and provides such refinements as volume expansion, push button cut offs for each record, pickup pilot lights, microphone input and volume and tone control. The entire outfit weighs forty five pounds. An illustrated folder is available from the manufacturer.

New telescopes Variable magnifying power through a wide range is the special feature of a line of new telescopes, offered by the Wollensak Optical Company, Rochester, N. Y. Under the trade name of Vari-Power, these 'scopes provide users with great flexibility in adjusting the magnification to meet practical conditions. As an instance, the 15 x 40 instrument supplies powers of 15x to 40x, adjustable in steps of 5x. Clear, sharp images are claimed at all indicated powers, and all models are finely finished and mounted. Each is supplied in a tan leather case.

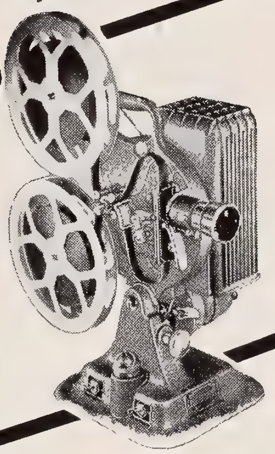
Sponge diving in color *Sponge in the Making*, a new two reel, 16mm. Kodachrome sound subject, has been prepared for release by Pictorial Films, Inc., 1650 Broadway, New York. This subject tells the complete story of this useful marine animal, and many underwater scenes are included. The locale is the Florida coast, where ancient Greek methods of diving are still in practice.

Equipment book An unusually complete and well illustrated book of photographic equipment and supplies of all kinds has been issued by Norman Willets Company, 330 West Washington Street, Chicago, Ill. In the new catalog, many exclusive Norwil products are featured, as well as those of other manufacture. A large section is devoted to the description of movie equipment. Copies will be sent on a request to the address given.



Zeiss Ikon Tenax takes one inch square shots on 35mm.

KEYSTONE PROJECTOR MODEL A-81



750 Watt
Still Pictures
Reverse Pictures
F/1.65 Lens-Wollensak
Bright Even Field
Smooth Silent Action
For $69^50

If you are looking for unusual features, advanced design and outstanding value in a precision built projector, then there is only one model that will meet with your unqualified approval—THE KEYSTONE A-81. Sturdily constructed for long life, it provides theatre brilliancy and flawless, flickerless projection of color—or Black and White films up to 14 feet in width at a distance of 75 feet.

The still picture feature enables you to show images of individual frames, while with the reverse feature scenes may be repeated at will during the performance. The air cooled lamp operates for hours without overheating.

For complete information, write to

KEYSTONE
288 A STREET,
BOSTON, MASS.

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Guntersville: Lewis M. Stone Visual Service, P. O. Box 114.
Montgomery: Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Kemp Camera Shop, 127 W. Main St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Bishop: Phillips Camera House, 336 N. Main St.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Grass Valley: Maurice Photographer & Camera Shop, 107 Mill St.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd.. 1600 N. Cahuenga Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Lane's Photographic Supplies, 167 N. La Brea Ave.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2509 W. Seventh St.
Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Vert Camera Store, 5331 Foothill Blvd.
Pasadena: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Pomona: Frashers, Inc., 151 E. Second St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures. 408 Market St.
Colortone Productions Co., 681 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Jenkel-Davidson Optical Co., 366 Post St.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: J & A Camera Supply, 411 N. Main St.
Murane's, 323 N. Broadway .
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Yale Camera Exchange, 1528 Stout St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Miller Ross, 909 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Frost Store, 915 Shipley St.
Milton H. Hill, Inc., 922 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's. Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds Photo Supplies, 919 - 15th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Hecht Co., Camera Dept., F St. at Seventh, N. W.
Ritz Camera Centers, 1112 G St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Charles Schwartz & Son, 708 Seventh St., N. W.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Radio Wire Television, Inc., 265 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Nampa: Vic Stolle Drug Co.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Berwyn: Imperial Camera Shop, 6208 Cermak Rd.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
IDEAL PICTURES CORP., 28 E. Eighth St.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St
Radio Wire Television, Inc., 901 W. Jackson Blvd.
Seamans Camera House, 1940 E. 71st St.
Union News Co., 37 W. Monroe St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6019 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Jacobs & Jensen, Inc., 1724 Sherman Ave.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, Inc., 1009 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Rex Studio, 329 S. Adams St.
C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Mack's Photo Shop, 615 Commercial St.

KANSAS

Hays: Jeffs Camera Shop.
Hutchinson: Anderson Studio, 318 N. Main St.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Karl's, 3105 Huntoon St.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 15 W. Sixth St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

(Continued on page 532)

Dealers Listed in Black Face Italics Are Display Advertisers in **MOVIE MAKERS**

Closeups—What filmers are doing

Visitors from amateur cinema groups have been numerous recently. Bringing the greetings of his fellow directors, Jean L. Vivié, an officer of the French Amateur Cinema League, dropped in from Paris. On the same day as his visit, F. Visser, ACL, president of the Nederlandsche Smalfilmliga, ACL, in Curaçao, N.W.I., called at headquarters with Mrs. Visser. They had come up the West Coast from the Panama Canal and across the United States by bus and train, en route to Rotterdam. From nearer home came Walter R. Kalberg, ACL, vicepresident of the Flint (Mich.) Amateur Movie Club, and Walter R. Lawson, secretary of the Winnipeg Cine Club, in Canada.

If you are planning on going South this winter for the deep sea fishing, you'll be helped by following a few of the many good points of *Tarpon Fishing*, an exciting one reel color film of that subject produced by Oswald P. Scheller, ACL, of Hartford, Conn. To begin with, he shot the whole thing at thirty two frames a second, thus helping immeasurably in ironing out the inevitable jerks and jumps of a small fishing cruiser. Secondly, he wisely showed a variety of kinds of fish that are caught, going from tarpon to barracuda to sharks and back to tarpon. And, thirdly, he has not overlooked the tremendous importance of human interest shots of the fishermen.

By and large, quite a few movie makers ultimately make a profession of their hobby in one way or another. Looking back, we call to mind . . .

Russell T. Ervin, jr., ACL, still a faithful member of the League clan, whose early amateur contest winner, *And How!*, sent him to Hollywood for two years of training and experience. Since that time, he has been associate producer of Grantland Rice Sportlights, and you have seen much of his brilliant work.

Ralph Steiner, a contemporary of Ervin's in early amateur history and producer of such abstract trail blazers as *H20* and *Mechanical Principles.* Of late years, he has been associated with Pare Lorentz in the production of *The River* and with American Documentary Films in the production of *The City.*

Henwar Rodakiewicz placed in Movie Makers 1932 Ten Best films (the third year of these honors) with a charming study, *Portrait of a Young Man.* Reports since then from far flung cine fronts have placed him with the William LaVarre expedition into British Guiana; deep in Mexico with the Paul Strand unit which produced *The Wave;* in Hollywood for a term as assistant director with Paramount's Frank Tuttle; a recent period in New York with American Documentary Films, where he, too, worked on *The City,* and now once more in Hollywood.

John Flory, Ten Best winner in 1933 with *Mr. Motorboat's Last Stand,* a production which ultimately carried him to Hollywood for five years of varied experience. Only recently, we heard of him again, associated in New York of late with Motion Picture Corporation of America, and now free lancing as a consultant in film distribution.

Ted Huff, who placed early in the Ten Best selections (1931) with his delightful burlesque horse opera, *Hearts of the Golden* West, only to repeat, in 1933, as associate producer with John Flory of *Mr. Motorboat.* He is now working on the staff of the Museum of Modern Art Film Library, in New York City.

More than five hundred members and guests, gathered in the Empire Room of the Waldorf Astoria for the recent Jewelers' Convention held in New York City, witnessed a screening of 1200 feet of 16mm. color films of the New York World's Fair, produced by Felix B. Vollman, ACL. Mr. Vollman is designer and proprietor of a specialty jewelry shop in New York's midtown.

What Billy Rose's Aquacade has to do with selling second hand ice machinery we can't imagine, but Robert P. Kehoe, ACL, of New York City, found they worked well together. In fact, too darn well! It seems that Mr. Kehoe, who, in business, is the president of the Robert P. Kehoe Machinery Company, found the Aquacade the high point of World's Fair beauty and loveliness. In consequence, he spent countless afternoons and goodness knows how much 16mm. Kodachrome in filming this aquatic ballet. Shortly after his vast footage had been edited and set to the Aquacade's own music (via records), Mr. Kehoe found himself in his office and hard pressed to keep a sudden influx of customers satisfied. In desperation, he suggested to his secretary that she run off the finished footage, with music, for the waiting customers. The experiment was a panic, and ultimately a catastrophe. So well did one customer like the entire show that he insisted on taking the film, and records *and phonograph* home with him to Milwaukee! Puzzled but patient, Mr. Kehoe has gone about the long job of shooting it all over again.

BRITELITE-TRUVISION HITS!

BRITELITE SPOTLIGHTS

500 - Watts do the Work of 2000 . . . ! Professional Standards —¼th Cost!

519 BRITELITE

Designed for natural color as well as black - and - white. Soft edge beam gives unlimited modeling effects, no color fringe. Fresnel lens guaranteed against heat cracking. Amply ventilated. Both models:—narrow beam, 18" at 10' . . . wide beam, 10' flood at 10'.

MODEL 519 $19.75

Heavy Duty Tripod, $7.50

MODEL 535 (additional advantages) Duraskel construction, screw feed precision control, universally adjustable reflector........$35.00

Britelite-Truvision Wide Angle Crystal Beaded Screens

Exclusive Screen Surface, reflects more light to wider angle than heretofore possible.

Available in Tripod, Deluxe (Illustrated) and Numatic models—priced from $12.50. See details in Catalogues. Dept. MM-10.

MOTION PICTURE SCREEN & ACCESSORIES CO., INC.
351 WEST 52nd STREET NEW YORK CITY

MOVIE CAMERAS AND EQUIPMENT
RabSons EST. 1985
STILL CAMERAS AND EQUIPMENT
AGENT FOR ALL STANDARD MAKES
TIME PAYMENTS
1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY
TRADES ACCEPTED

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

USE METAL LETTERS FOR MAKING TITLES

Ask for samples of the most beautiful Capital and Lower Case Letters Made

...our CRUISE through— The Caribbean

Assortment 222 pieces in wood case, $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.
Specify white or black letters
YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.
H. W. Knight & Son, Inc., Seneca Falls, N.Y

(Continued from page 530)

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Rolay Newsstand, 107 Royal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.
Raup Camera Center, Hotel Alexander Bldg.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 234 Clarendon St.
Cinema, Inc., 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Worcester: Buffington's, Inc., 8 Sudbury St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photographic Laboratories, 80 Franklin St.
L. B. Wheaton, Inc., 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Cosmopolitan Film Libraries, Inc., 3248 Gratiot Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop, 11862 Grand River Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Hunter-Griffith Camera Shop, 429 E. Michigan Ave.
Linn Camera Shop, Inc., 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Litchfield: Victor Film Service, 113 E. 2nd St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., Inc., 96 E. 5th St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.

MISSOURI

Kansas City: Audio Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Sedalia: Camera Corner, 312 S. Ohio.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Dillon: Eliel Bros., Inc., 104-108 N. Montana St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Camden: Keystone Stationery Co., 527 Market St.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House, Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
Radio Wire Television, Inc., 219 Central Ave.
J. C. Reiss, 10 Hill St.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Lawyer's Camera Exchange, 39 Maiden Lane.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Buffalo Photo Material Co., 37 Niagara St.
Camera-Craft, Inc., 91 Allen St.
Chippewa News & Novelty Shop, 19 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
Lafayette Photo Supply Co., 12 Broadway.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., Inc., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Queens Camera Exchange, 169-15 Hillside Ave.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 1265 Broadway.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 728 Lexington Ave.
Cine Film Mart, 110 W. 34th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Goldsmith Bros., 77 Nassau St.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
HARRIS HOME MOVIE LIBRARY, 322 W. 42nd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene, Inc., 600 Madison Ave.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 West 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 71 Dey St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 116 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores, Inc., 128 E. 44th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
RADIO WIRE TELEVISION, INC., 100 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.

Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
East Cleveland: Brugmann's Film Studios, 1594 Carlyon Rd.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mack Camera Store, 124 W. Market St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Klamath Falls: Van's Camera Shop, 727 Main St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Medford: Hal's Camera Shop, 29 N. Central.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway. 714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
James A. Peters, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 14 E. 10th St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz Motion Picture Service, Inc., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Ace Hoffman Studios, 32 W. Market St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St
Westerly: Rube's Sport Shop & Camera Exchange, 30 Canal St.
Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Burkburnett: Cine Film Shop, 302 Main St.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store. 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: *DESERET BOOK CO.,* 44 E. So Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Burlington: G. W. La Pierre's, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: Acme Camera Shop, 4 Monticello Arcade.
G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Barstow Co., Inc., 3 N. First St.
Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 745 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.

Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Rua Sao Bento 383.
Rua Bareo Itapetininga 81.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
Victoria: Scott Camera Craft, Ltd., 1015 Douglas St.
Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.
Playfair's News Agency, 373 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Peterborough: Roy Studio.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Wm. F. McCutcheon Co., 46 Carlton St. (Maple Leaf Gardens).
Roher's Bookshop, 9 Bloor St., W.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CUBA

Havana: Diamond News Co., Palacio Asturiano, Por San Jose.

CZECHOSLOVAKIA

Prague: Emil-Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Photographic Services (Birmingham) Ltd., 4 Bull St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VIII: Hafa, Hatschek es Farkas, Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459. Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Cia-Importadora Fotografica, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Quillars, Ltd., 42 Mercer St.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159
Importaciones Americanas, S. A., Villalta 220 24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.
Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House." Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Lucerne: Alice Friedlinger, Weggisgasse 21.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

"There's Gold..."

THERE'S gold in the autumn hills—gold and purple, red, yellow, blue and green, all the bold, all the subtle coloring of the changing season.

With Kodachrome full-color film in your camera, you are the master of this colorful spectacle. And your mastery is so easily achieved that your attention stays where it belongs—on the pictorial possibilities of the scenes before your camera.

Kodachrome film is available for both 8 mm. and 16 mm. home movie cameras. There are two types, "regular" for daylight scenes and Type A for movies made by Photoflood light; both are the same price, $3.75 per 25-ft. roll of 8 mm. film, and $9 per 100-ft. roll of 16 mm. film. Fifty-foot rolls and 50-foot magazines of the 16 mm. film are $4.75 and $5, respectively.

Ask your dealer for a Kodachrome Exposure Guide (for Daylight); it's a small, neat, easy-to-read, and explicit guide that belongs in every movie maker's kit. Price, 10 cents.

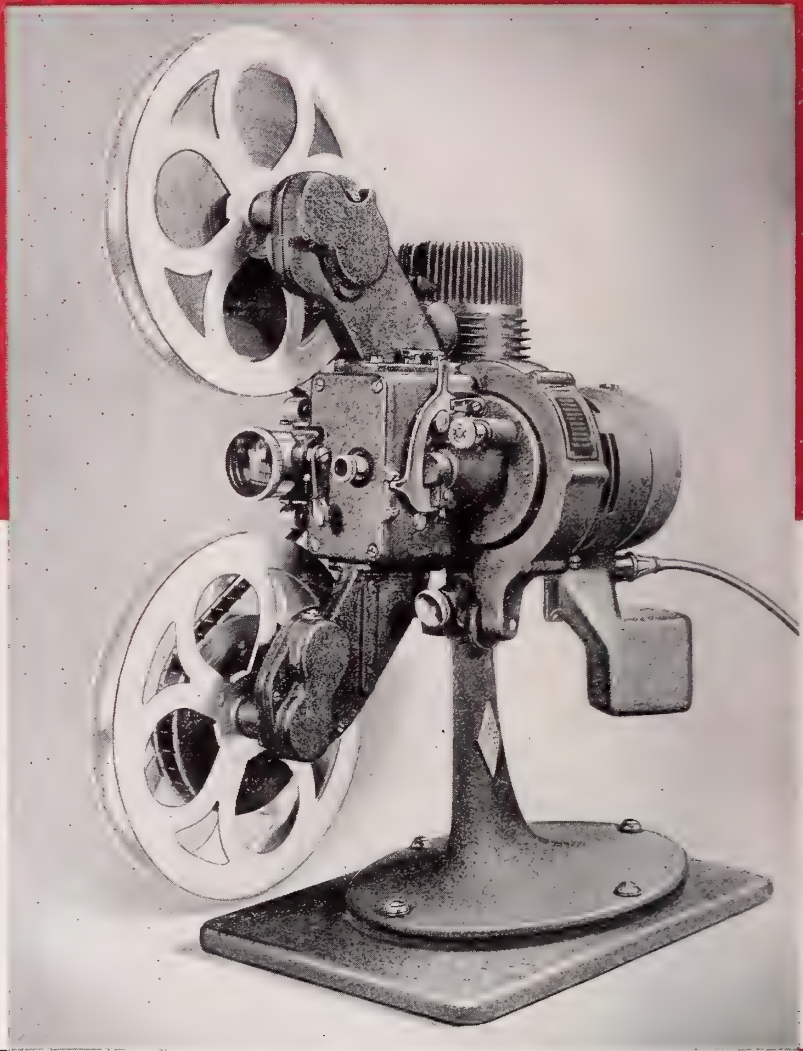
LENGTH 100 FEET (30.48 meters)
WIDTH 16 MM. No. 365
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
MADE IN UNITED STATES OF AMERICA BY EASTMAN KODAK COMPANY ROCHESTER, N. Y.
TRADE MARKS REG. U. S. PATENT OFFICE

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

You CAN Afford a Filmo!

NEW FILMO-MASTER 16 mm. SILENT PROJECTOR ONLY . . . $139

Buy Now on Easy Terms
Get Liberal Allowance on Your Old Projector

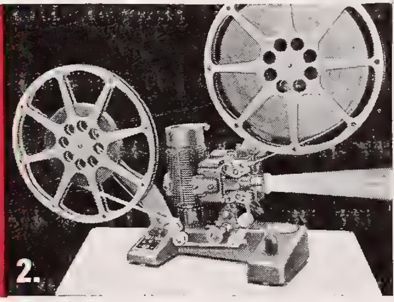


● When you bought your present movie projector, did you say to yourself, "I know Filmo is the best, I'd like to own one, but I just can't afford it now"? If you did, here is the news you've been waiting for.

For only $139, *minus* the trade-in value of your present projector, you can have the new Filmo-Master, a projector of time-tested Bell & Howell precision, embodying many de luxe features heretofore found only in higher-priced Filmos. Features like: complete gear drive (no belts), speedy power rewind, new Magnilite condenser for extra picture brilliance, and many others which give Filmo-Master its extra power and convenience.

See this new Filmo-Master at your dealer's. Or if you prefer, write for details. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

1.



2.

3.

1. FILMO "DIPLOMAT"—(16 mm.)—has all the features of the Filmo-Master plus lamp intensity adjustment, illuminated voltmeter, radio interference eliminator, and cabinet-type base on which line and lamp switches, tilt control, voltmeter, and pilot light are conveniently grouped. With case, only $198

2. FILMO "SHOWMASTER" — (16 mm.) — provides uninterrupted hour-long programs. Has 750-watt, 100-volt lamp, variable resistance unit and voltmeter to insure correct lamp voltage, fast 2-inch F 1.6 lens, Magnilite condenser, swift power rewind, and radio interference eliminator. Recently reduced to $215

3. FILMO 8 mm. PROJECTOR provides 400- or 500-watt illumination for brilliant pictures as wide as 6 feet! Flicker is banished by 11-to-1 shutter movement. Rock-steadiness is assured by camera-matched film registration system. Is fully gear-driven. Capacity: 200 feet. With case $118

FEATURES! FEATURES! FEATURES!

Filmo-Master Has All These Refinements

Completely gear-driven—no spring belts ● Gear-driven speedy power rewind ● Powerful 750-watt lamp, controlled by separate lamp switch ● New Magnilite condenser for 32% brighter pictures ● Fast 2-inch F 1.6 lens in two-speed focusing mount ● Instant lens interchangeability ● Pilot light ● Two-way tilt ● Reverse switch ● Still-picture clutch ● "Floating film" protection ● Metered lubrication ● Capacity: 400-foot 16 mm. reels ● Complete with compact carrying case, *only $139.* Terms.

MAIL COUPON TODAY for Details

BELL & HOWELL COMPANY MM 10-39
1843 Larchmont Ave., Chicago, Ill.

Send free booklet describing Filmo ( ) 16 mm. Projectors for home and auditorium use; ( ) 8 mm. Projector.

Name..

Address..

City.............................*State*...............

PRECISION-MADE BY

BELL & HOWELL

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

NOVEMBER, 1939

25¢

A NEW TWIST FOR
TURKEY FILMS

•

TRIPOD
UBSTITUTES

•

RUCIAL
OOTBALL
OOTAGE

THE AMATEUR CINEMA LEAGUE BRINGS ITS MEMBERS—

★ **1. MOVIE MAKERS**—an interesting and helpful monthly magazine covering every phase of personal movie making and containing news of amateur activities and all new equipment. Beautifully illustrated, each number contains a full measure of articles and editorial features. Technical articles, written by experts, are clear and practical.

★ **2. Technical Consulting Service**—an individual service for which there is no extra charge. You may write in for information about movie making technique and you will receive an accurate and prompt reply.

★ **3. Continuity and Film Planning Service**—a similar consulting service which offers aid in planning pictures of all types, writing titles and editing. Members may apply for film treatments and suggestions for the pictures that they want to make.

★ **4. Film Review Service**—through which you may send your films requesting criticism and suggestions by the League's consultants who are competent technicians.

★ **5. Club Service**—in forming amateur movie clubs and in planning programs for them. A Club Film Library, made up of outstanding films produced by movie clubs and individuals, is circulated among clubs without charge.

★ **6. Booklets and Service Sheets**—are supplied on request without charge. Printed booklets on important phases of movie making technique are published periodically and are mailed automatically, as issued, to all members who ask to receive them. New members may receive all current booklets on request. Among those now in print are:

● *Color Filming*	27 pages illustrated
● *Titling Technique*	32 pages
● *Featuring the Family*	34 pages
● *Lighting Personal Movies*	37 pages illustrated
● *Films and Filters*	31 pages illustrated

Numerous service sheets (mimeographed and reprinted material) are issued from time to time. They are announced in MOVIE MAKERS and are available to any member on special request.

★ **7. Equipment Service**—by which the League offers expert technical advice on the selection of equipment for special cine needs, although it cannot make purchases for members nor secure special discounts for them.

★ **8. Member Film Exchange**—among members is directed by the League. The League facilitates the temporary exchange of films by members in all parts of the United States. A special Medical Film Exchange is available to medical men.

★ **9. Special Services**—in two important fields are available. Through the Film Review Chart a member can get particularly efficient criticism on his reels. By means of the Film Treatment Chart, a member may secure individual prepared film plans and continuity outlines.

★ **10. Public Relations**—The League has been able to open national parks and other closed filming areas to amateur cine cameras, it has secured favorable status concerning duty on amateur films and it constantly is alert to secure proper treatment for amateur movie makers whenever any legislation that would affect them is under consideration.

★ **11. Making Better Movies**—A 241 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every piece of equipment and every trick in movie making that you will be likely to use. It is illustrated.

Making Better Movies has served as hand book and cine guide to over 17,000 amateur movie makers!

Give a League membership as a Christmas gift—

Any movie maker will appreciate this thoughtfulness, for immediately he will receive a copy of MAKING BETTER MOVIES, and each month throughout the year he will receive MOVIE MAKERS, in addition to all League services.

There's no problem in knowing what to give a movie maker, for a gift of a year's membership in the League is always safe.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York, N. Y.

Date........................

Enclosed is my remittance for $5.00 made payable to Amateur Cinema League, Inc., for one year's membership dues. Of this amount, I direct that $2.00 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada; $3.50 in other countries.)

The League membership is for:

Name.............................. Street....................

City.................... State............ Country..........

My name and address are:

Name.............................. Street....................

City.................... State............ Country..........

If you wish the League to send to the recipient of your gift a special card, notifying him that you have taken out a membership for him as a Christmas greetings, check here .... The card is sent to arrive a few days before Christmas.

Nov. 39

Here is a special gift application blank for your convenience.

(If the recipient of your gift of a League membership is already a member of the League, your remittance will be applied as a renewal of his membership and he will be notified accordingly.)

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR

Five dollars a year

AMATEUR CINEMA LEAGUE, INC

420 Lexington Ave. New York, New York, U. S. A

Avoid This Embarrassment...

SORRY, FOLKS, IT'LL JUST BE A MINUTE OR TWO

GET A DEPENDABLE *Filmo* PROJECTOR

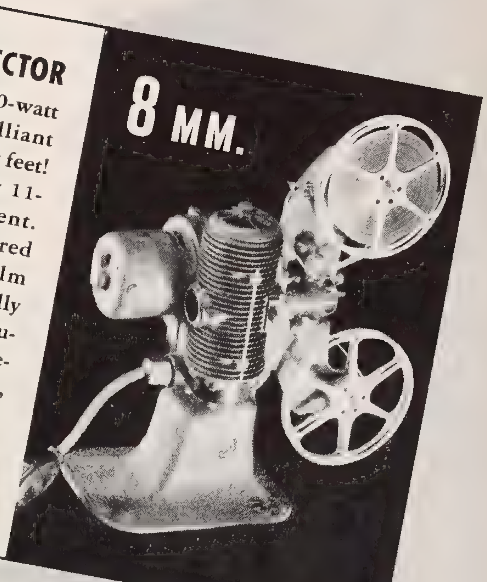
WITH a Filmo Projector, program interruptions are infrequent and brief. Most models are now *completely gear-driven,* and on the few models which *do* use spring belts to drive reel spindles, belts are quickly replaced by anyone, without taking the projector apart. In removing a burnt-out lamp, the cool base rather than the hot glass is grasped. Replacement is made quickly, without using tools or gloves.

Get a Filmo and enjoy that grand feeling of owning a truly fine projector which won't let you down when you're playing the perfect host-showman. Get it now, while prices are still low. May we send details?

Built by the makers of Hollywood professional equipment—Bell & Howell Company, Chicago; New York; Hollywood; London. *Est. 1907.*

FILMO 8 PROJECTOR

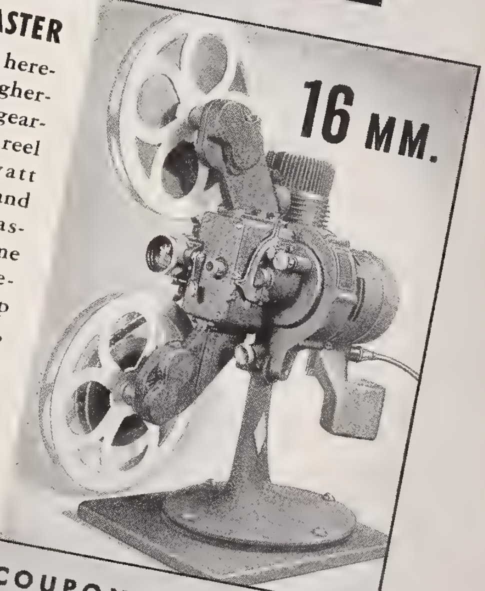
Provides 400- or 500-watt illumination for brilliant pictures as wide as six feet! Flicker is banished by 11-to-1 shutter movement. Rock-steadiness is assured by camera-matched film registration system. Fully gear-driven. Has rectangular shuttle-tooth action, recessed film handling parts, and other features to give complete film protection. Capacity, 200 feet. With case...............$118



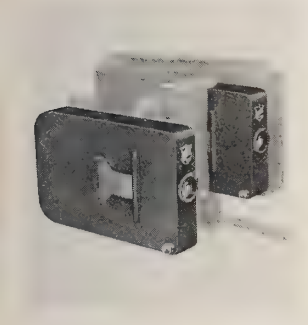
NEW FILMO-MASTER

Has de luxe features heretofore found only in higher-priced Filmos. Is fully gear-driven, even to the reel spindles. Its 750-watt lamp, fast F 1.6 lens, and Magnilite condenser assure brighter 16 mm. home movies. Has power rewind, separate lamp switch, lens focus lock, pilot light, two-way tilt, and other features. Capacity, 400 feet. Complete with case, only..........$139

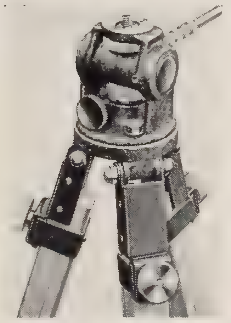
Other 16 mm. silent Filmos to $412.50



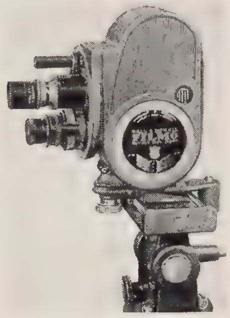
NEW FILMO ACCESSORIES



New Direct Focusing Finder for Filmo 141. Slips into the 141 camera in place of the film magazine. Permits both precise visual focusing and accurate framing of any subject, near or far, through any lens. The image is upright and magnified TEN TIMES! Eliminates all parallax errors. Useful for titling. Only $20.



New Low-Cost Tru-Pan Tripod. Provides all-round utility and extreme smoothness of action. Has same pam and tilt head as the B&H All-metal Tripod, and two-section legs of selected straight-grained birch. Legs are strong and rigid and may be adjusted to a wide variety of lengths. Priced at only $18.75.



New Focusing Alignment Gauge for Filmo Turret 8 Permits using the Turret 8 critical focuser to the full extent . . . for both focusing and framing from the position the lens will occupy when the scene is filmed. Gauge can be mounted on any tripod. Provides sharp focus and accurate composition. Useful for titling. Only $7.50.

Lap Dissolves with a Filmo 8! Any Filmo 8 mm. Camera, new or used, can now be equipped with a film rewinding device, a sprocket-actuated frame counter, and a clutch for disengaging the shuttle for rewinding. With these features, you can make lap dissolves and double exposures. Low installation cost. Write for details.

PRECISION-MADE BY

BELL & HOWELL

MAIL COUPON FOR DETAILS

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Ill.

MM-11-39

Send details on: ( ) Filmo 8 mm. Projector; ( ) Filmo-Master 16 mm. Projector; ( ) Filmo 8 Camera rewinding device; ( ) Alignment Gauge for Turret 8; ( ) Focusing Finder for Filmo 141; ( ) New Tru-Pan Tripod.

Name..

Address..

City..

....*State*............

"How about this Da-Lite **Junior Screen** for Jane? It has a fine beaded surface, and is easy to set up on a table or hang against the wall."

"Fine! She'd love it! . . . And we could give Ted that **Unipod.** He has always wanted a light, easily carried camera support to steady his pictures."

"And Let's Give Bob A DA-LITE CHALLENGER"

Reg. U. S. Pat. Off.

"This **Da-Lite Projector Stand** would certainly please Marge and Phil. You know how convenient we find ours. No rickety card table to bother with. And everybody gets a good seat for the show!"

DA-LITE SCREENS AND ACCESSORIES SIMPLIFY YOUR GIFT SELECTIONS

If you want to stand ace high with your picture-taking friends, choose their Christmas gifts from the Da-Lite line! Da-Lite Glass-Beaded Screens are famous for their superior light reflective qualities and the brighter pictures which they assure. The Challenger, shown at the left, can be set up anywhere in 15 seconds. It is the only tripod screen with *square* tubing to keep the case aligned—the only screen that can be adjusted in height merely by releasing a spring latch and raising the extension rod. No separate adjustments of the case. It folds compactly for easy carrying. For friends who already have screens, Da-Lite Unipods and Projector Stands are most welcome accessories.

DA-LITE CHALLENGER

One of Many Styles. Send for illustrated folder on the Da-Lite line—the world's most complete line of White, Silver and Glass-Beaded Projection Screens, from $2.00 up. (Prices slightly higher on Pacific Coast).

Portable
DA-LITE
SCREENS
for
MOTION
PICTURES
DA-LITE
DA-LITE SCREEN CO

MAIL COUPON NOW!

DA-LITE SCREEN CO., INC.,
Dept. 11MM., 2723 N. Crawford Ave., Chicago, Ill.
Please send your illustrated free literature on Da-Lite Screens, Unipods and Projector Stands, and name of nearest dealer.

Name..

Address..

City.. State........

FOR 30 YEARS — THE *Leading* SCREEN VALUE

MOVIE MAKERS

Harold M. Lambert from Black Star

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 14 November, 1939 Number 11

Cover design . . . . *A. Kronengold*

Closeups 544

Free films 546

War's effect, *editorial* 547

A new twist for turkey films . . . . . . *Robert Woodman* 549

Crucial football footage . . . . *Benjamin F. Farber, jr.* 550

Photoplay ways . . . . *F. C. Moultrie* 551

Tripod substitutes 552

Life saving for golf clubs . . . . *William M. Nelson* 554

Meter use with incident light *Capt. D. W. Norwood, U. S. A., ACL* 555

The clinic . . . . *Frederick G. Beach, ACL* 556

A movie making sales film . . . . *Charles J. Carbonaro, ACL* 557

Amateur clubs . . . . *James W. Moore, ACL* 558

Practical films . . . . *Benjamin F. Farber, jr.* 559

News of the industry . . . . . . *Russell C. Holslag, ACL* 560

New disc synchronizer for speech and score . . *Ralph C. Powell* 561

Making an editing table . . . . *Fred Tomlin* 564

Living room projection . . . . *E. Warren Wood* 566

An international list of the dealers and agents who carry this magazine 582, 584, 585, 586

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

NO FINER Gift

CRAIG
EDITING EQUIPMENT

Finest Quality Merchan

For Efficient Film Repairing
CRAIG SPLICER AND REWIND COMBINATIONS
Essential equipment for all Cinematographers. 16mm. Senior . . . $19.50. 8mm. model, with Junior Splicer and Rewinds $7.25.

CRAIG REWINDS
Quiet . . . Fast . . . Smooth. 16mm. Senior . . . $4.50 each. 8mm. Junior . . . $2.25 each.

For Professional, Dry Splices
CRAIG 16mm. SENIOR SPLICER
Only four easy operations needed to make perfect, straight splices. Sound or Silent . . . $10.00.

For Action Editing
CRAIG 8mm. PROJECTO-EDITOR
Projects actual motion pictures on a brilliant miniature screen. With Junior Splicer and Rewinds . . . $27.50. 16mm. model, complete . . . $49.50.

The name *CRAIG* has long been synonymous with high quality in Editing Equipment—recognized as leader in the field for over 10 years.

"Bought with Confidence . . . Used with Satisfaction." There is no finer gift for the Cinematographer.

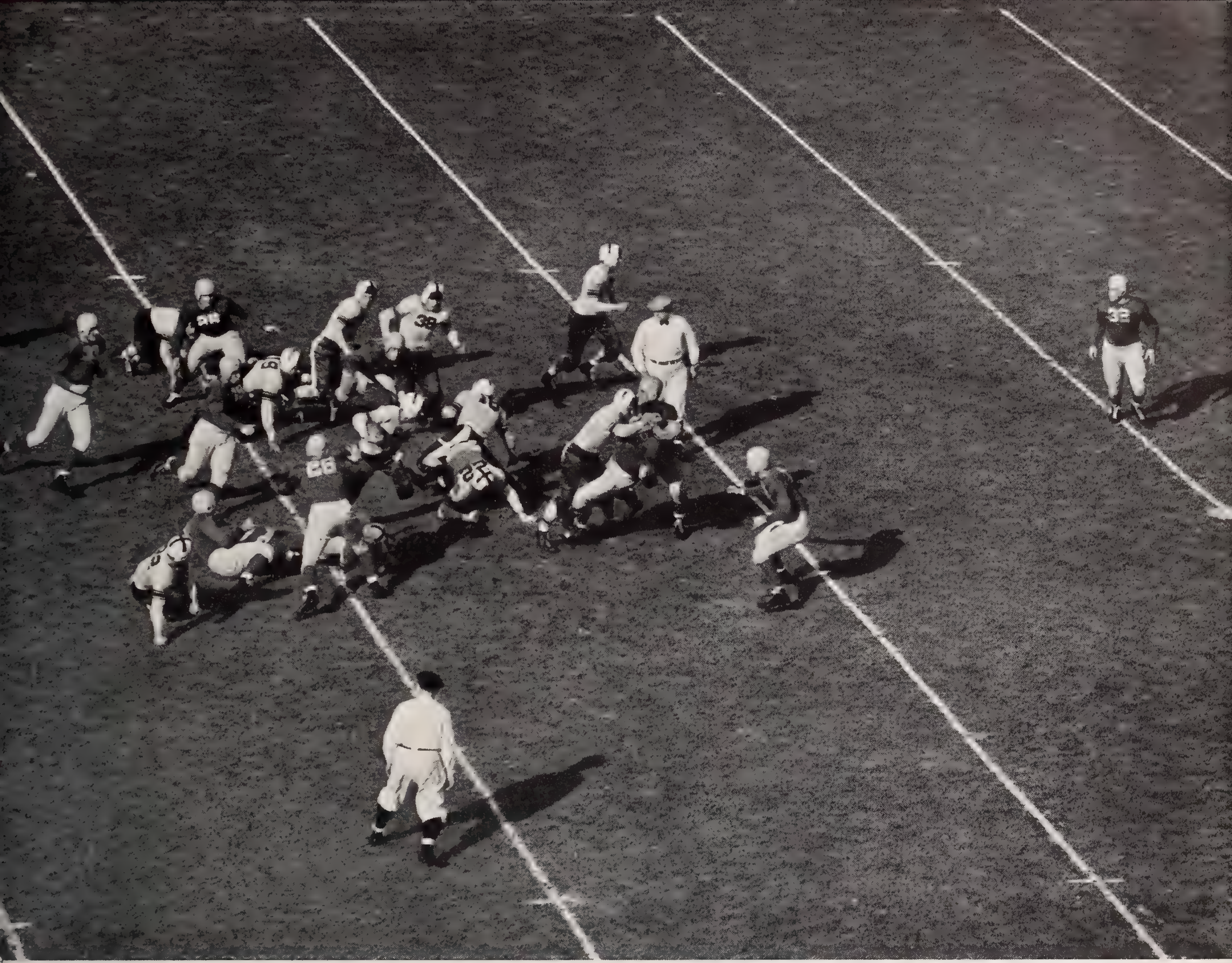
AT ALL DEALERS

For Quick, Accurate Splices
CRAIG 8-16mm. JUNIOR SPLICER
Designed for accuracy and sturdiness. With cement and water container...$2.50

MOVIE MAKERS EVERYWHERE SAY THAT THE CRAIG *PROJECTO-EDITOR* IS TODAY'S *FINEST MOVIE-AID*

CRAIG MOVIE SUPPLY COMPANY

1053 S. OLIVE ST., LOS ANGELES 149 NEW MONTGOMERY ST., SAN FRANCISCO



It's a gain in your screen results, too!

YOU can depend on Agfa 16mm. Hypan Reversible and 16mm. Triple S Superpan Reversible. These two great films are your assurance of the best possible movies under all conditions.

Hypan Reversible with its high speed and exceptional brilliance is particularly suitable for outdoor work. Fine-grained and fully panchromatic, Hypan will give you amazingly fine screen results of great depth and clarity of detail.

The new *Triple S Superpan Reversible* is ideal for indoor work and for slow-motion filming under difficult light conditions. Its extreme speed and balanced contrast make practical the shooting of scenes hitherto impossible. Remarkably fine grain, brilliant gradation, full color sensitivity and an exclusive anti-halo underlayer assure the quality of your screen results.

Both Hypan and Triple S Superpan are available in 100 ft. rolls at only $6.00; in 50 ft. rolls at only $3.25. Prices include processing and return postage.

Made by Agfa Ansco Corporation in Binghamton, New York, U. S. A.

AGFA

HYPAN AND TRIPLE S SUPERPAN

16mm. FILMS

Agfa

Closeups—What filmers are doing

An experiment of unusual interest in subject matter treatment and presentation was seen recently in League headquarters through the cooperation of the film's producer, George A. Ward, ACL, of New York City. Starting with 100 feet of monochrome scenes of the Cloisters Museum, a Romanesque and monastic looking structure set superbly amid the rugged freedom of Fort Tryon Park, Mr. Ward built up, by the shrewd use of narrative comment and musical background, the intriguing possibility that here was a long lost monastery deep in the Swiss Alps. Fittingly titled *The Deserted Monastery*, the picture is accompanied by Ketelby's *In A Monastery Garden* and an original narrative by Mr. Ward.

If you are looking around for a job of industrial filming, you had better be guided by the experience of Robert F. Gowen, ACL, of Ossining, N. Y., and steer clear of any subjects which involve the controlled filming of bugs. In *l'affaire* Gowen, the client was the West Disinfecting Company, and the offending creatures a swarm of live cockroaches, which, of course, the client's product was to wipe out. In sensible precaution against their spread about his home studio, Mr. Gowen set up his tiny but tempestuous actors on a diminutive stage completely moated about with water. First set at liberty, the roaches displayed only a mild curiosity in their new surroundings, but no sooner did the warming glow of the lights hit them than all Hell broke loose. With mad and unreasoning speed, one roach after another scampered to the extreme limit of the stage, to tumble with suicidal haste into a watery grave. Vainly, Mr. Gowen sought to stem this minute but unwavering *marche macabre*, only to give up at last when his prize exhibit, a mother cockroach with a brood of babies, sought death rather than cinematic dishonor.

Fred L. Roy, ACL, of Peterborough, Canada, has sent in news clippings from the Canadian press, which show clearly the widespread popularity of his Kodachrome record of Their Britannic Majesties' visit to the American continent. Beginning with the debarkation at Quebec, the film follows the royal pair through the many colorful ceremonies of their Canadian progress.

Seventy years after the golden spike was driven which joined America's transcontinental span of railways, the good citizenry of Omaha, Neb.—near which the ceremony took place—went wild in celebration over the event. The particular occasion was the premier screening of *Union Pacific*, which, as we all know, is a stirring saga of railroad courage and conquest. Fittingly enough, Clyde J. Madison, ACL, who is interested in railroads, Omaha and amateur movies, took the opportunity to compile a highly effective record of the city's festivities, marked by all the fun and foolishness of high plush hats, Nineteenth Century tailcoats and congress gaiters. Running two reels of 8mm. color, the film is known as *Golden Spike Daze*.

Clyde J. Madison, ACL., filmer of 8mm. "Golden Spike Daze"

Life saving must be an important and exciting activity along the beaches of New Zealand, judging by the interest which it arouses in that island's filmers. By the same mail, recently, there came to League headquarters letters from two members "down under," both from Auckland, both planning a film on the technique of marine life guarding, both working in 8mm., but each unacquainted with the other. R. Bowie, ACL, and Noel W. Hicks, ACL, were the filmers in question, and we fixed up their lack of acquaintanceship in their mutual interest by sending letters of introduction from New York City back to Auckland.

Harold G. Marriott, ACL, of Melbourne, Australia, seems to have set a new high in the widely popular activity among amateurs of screening their films for the benefit of local charity. In three years' time, he has given shows throughout the large state of Queensland, which already have netted more than £500 for institutions sponsoring his programs. Local newsreels, travel films and documentary studies of Australian animals and industries comprise a screening which runs just over two and one half hours. Much of his footage, Mr. Marriott reports, has been projected more than five hundred times but still is in perfect condition.

LET'S TALK TURKEY!

GET G-E PHOTOFLOODS and get better pictures

Holiday times are movie times. And you'll get crisper, clearer pictures indoors, with G-E MAZDA Photoflood Lamps.

These are the same type high-efficiency lights that Hollywood uses. And they're made by the same folks . . . to fit *your needs.*

Brighter, whiter, their light works with modern film to put more quality into your shots. Try it and see!

Shooting in color? Use G-E Photofloods with "Type A" Kodachrome. For regular Kodachrome, new G-E DAYLIGHT Photofloods are available.

New! Handy as an extra light, G-E Reflector Photoflood No. *R*-2. Combines reflector and No. 2 Photoflood.

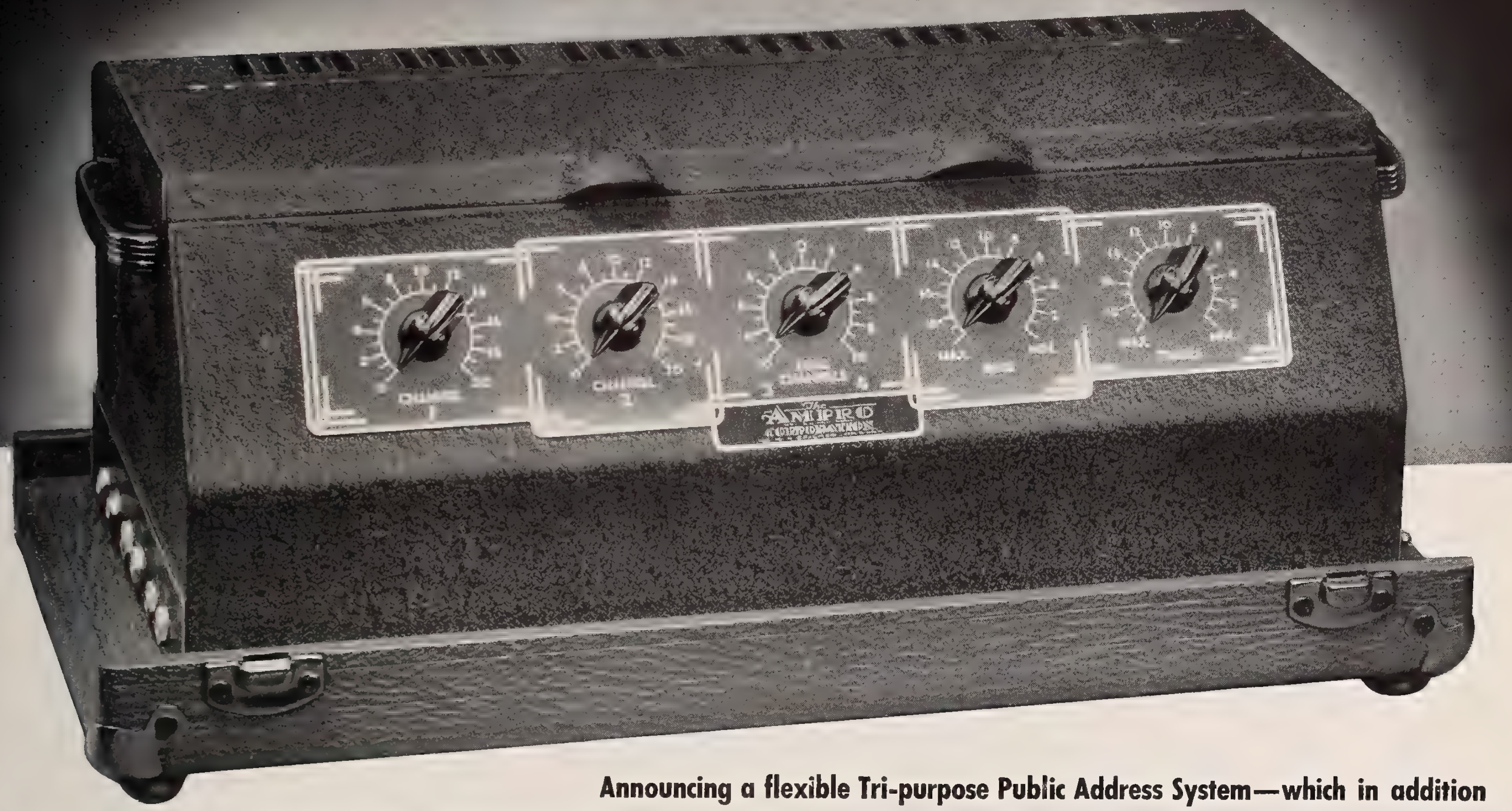
. . . to be sure of
DEPENDABLE LIGHT

BE SURE THE PHOTO LAMPS YOU BUY ARE MARKED . . .

GENERAL ELECTRIC
MAZDA PHOTO LAMPS

A New

AMPRO ACHIEVEMENT!



Announcing a flexible Tri-purpose Public Address System—which in addition to operating with microphones and phonographs can be used as a powerful auxiliary amplifier with Ampro's low-priced classroom model projectors for auditorium use—providing adequate volume for an audience up to 10,000 and over.

THE name Ampro has long been synonymous with highest precision quality in both silent and sound 16 mm. projection. Now the same engineering skill that built this splendid reputation has been brought to the field of public address systems.

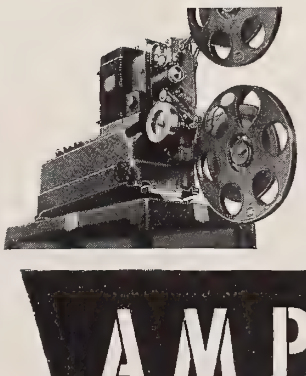
The result is an outstanding achievement—a tri-purpose amplifier system of unusual flexibility that combines extreme compactness, light weight, and superb tone quality. It delivers 55 watts of undistorted output in strict accordance with the new, revised R.M.A. standards governing sound amplification.

It is ideal for schools, colleges, churches, auditoriums, clubs, hotels, athletic fields and parks—wherever efficient sound amplification with or without motion pictures is desired. Write for special bulletin giving all technical data, full description and prices.

A COMPLETE VERSATILE PUBLIC ADDRESS SYSTEM

This new Ampro Public Address System is precision built and is typical of Ampro's superior quality in design, construction, and performance. It includes every convenience and feature desirable in a Public Address System and in addition can be used in conjunction with Amprosound projectors where extremely large volumes are desirable. It can be used as a complete public address system with two individually controlled microphones and two phonographs operated by a volume fader control which permits automatic fading from one phonograph to another.

It delivers an undistorted output of 55 Watts with less than 5% total harmonic distortion and a maximum usable output of 85 Watts. This volume is more than sufficient for large auditoriums and stadiums seating up to 10,000 persons and over.—The tone quality is amazingly rich at all levels of operation. Has output impedance taps which permit the use of up to 8 speakers. A 500 ohm output is provided for use with long speaker cables to avoid line losses. Licensed under Western Electric patents.



A Powerful Auxiliary Amplifier for use with any Amprosound Projector

Is particularly suitable for the low-priced Amprosound classroom and industrial models "X" and "Y". No alterations are required to attach one or two standard Ampro projectors to this remarkable new auxiliary amplifier which will boost the volume output to 55 Watts with unusual clarity of sound reproduction. An additional change-over relay is available for automatic fading from one projector to the other.

Twin Pilot Lights illuminate control panel facilitating operation in darkened rooms. A monitor outlet enables operator to "listen in" and better control operation. Dual Microphones, Dual Projectors and Dual Phonographs can be used in various combinations. Individual Bass and Treble Tone Compensators are provided.

AMPRO

PRECISION CINE EQUIPMENT

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.
Please send me full information on the new Ampro Public Address System—and complete catalog of Ampro 16 mm. Silent and Sound-on-film Projectors.

Name..

Address..

City.........................*State*..........

MM1139

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.

SALE!

USED MOVIE LENSES AND PROJECTORS

Here is your opportunity to get a real bargain.
Each article is guaranteed, and subject to prior sale.

MOVIE LENSES

15mm. F2.7 Wollensak Fixed Focus Standard 16mm. mount	E.N.	27.50	18.50
15mm. F2.7 Kodak Anastigmat Fixed Focus Cine K	E.N.	45.00	27.50
2″ F3.5 Kodak Anastigmat Focusing for Magazine Kodak	E.N.	45.00	30.00
3″ F4.5 Kodak Anastigmat Focusing for Magazine Kodak	E.N.	45.00	30.00
3″ F4.5 Kodak Anastigmat Focusing for Cine K	E.N.	45.00	30.00
4″ F2.7 Kodak Anastigmat Focusing for Cine Special	E.N.	75.00	52.50
3″ F4 Wollensak Focusing Standard 16mm. mount	E.N.	50.00	34.50
4″ F4.5 Wollensak Focusing Standard 16mm. mount	E.N.	57.50	38.50
3¾″ F3.3 Wollensak Focusing Standard 16mm. mount	E.N.	50.00	34.50
2″ F3.5 Wollensak Focusing Standard 16mm. mount	E.N.	35.00	23.00
3¾″ F3.5 Wollensak Focusing Standard 16mm. mount	Good	50.00	25.00
95mm. F3.5 Bausch & Lomb Focusing Standard 16mm. mount	E.N.	95.00	32.50
2″ F1.9 Dallmeyer Lens in barrel	Good	60.00	35.00
1½″ F1.5 Dallmeyer Lens Focusing Standard 16mm. mount	Good	75.00	37.50
20mm. F3.5 Dallmeyer Lens Fixed Focus Standard 16mm. mount	Good	25.00	12.50
1″ F1.9 Dallmeyer Lens Focusing Standard 16mm. mount	Fair	50.00	15.00
1″ F1.8 Wirgin Lens Focusing Standard 16mm. mount	E.N.	50.00	25.00
1″ F3.5 Wollensak Fixed Focus Standard 16mm. mount	Good	20.00	10.00
1″ F3.5 Cooke Fixed Focus Standard 16mm. mount	Fair	25.00	10.00
1⅜″ F2 Kino Plasmat in barrel	Fair	60.00	27.50
1″ F1.5 Wollensak Focusing Standard 16mm. mount	Good	55.00	27.50
1″ F1.5 Wollensak Focusing Standard 16mm. mount	E.N.	55.00	34.50
3″ F4.5 Luxor Focusing Standard 16mm. mount	Good	45.00	20.00
2″ F2.9 Trioplan Hugo Meyer Focusing Standard 16mm. mount	Good	60.00	30.00
6″ F4.5 Dallmeyer Focusing for 35mm. DeVry	Fair	90.00	25.00
1″ F1.9 Bausch & Lomb Anastigmat Standard 16mm. mount	Fair	60.00	20.00

16mm. PROJECTORS

Bell & Howell Model S, 500 watt bulb	E.N.	125.00	85.50
Bell & Howell Model 57G, 200 watt bulb	Good	190.00	42.50
Bell & Howell Model 57G, 200 watt bulb	Fair	190.00	39.50
Bell & Howell Model 57GG, 250 watt bulb	Good	240.00	47.50
Bell & Howell Model 57GG, 375 watt bulb	Good	260.00	69.50
Bell & Howell Model JS, 400 watt bulb	E.N.	252.00	89.50
Bell & Howell Model JJ, 500 watt bulb	Good	252.00	125.00

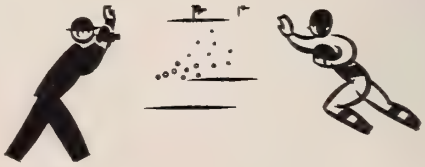
Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 420 Lexington Ave., New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free, except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members. However, these films are not available outside the United States.*

■ *Colonial National Historical Park* is a two reel, 16mm. film review of three famous landmarks of British rule in Virginia. Jamestown, cradle of colonial development, contains many ivy covered ruins and archeological discoveries. Williamsburg, recently restored by Rockefeller, owes its significance to the size and wealth of its original status as capital of the Virginia colony. Yorktown owns a prominent position in American history, and its restored ramparts present mute evidence of the final struggle and triumph of the Revolution. These three landmarks, laden with historical significance, are partially connected by a scenic parkway. This film concerning them was produced for the Virginia Conservation Commission and can be obtained either in sound or silent form.

■ *Natural Bridge and Historic Lexington* is a one reel, 16mm. silent film which records the beautiful landscape in the Shenandoah Valley where lies the city of Lexington, Va. Included in this film are the Virginia Military Institute and Washington and Lee University, both outstanding institutions of the South. The homeplace of Cyrus H. McCormick, inventor of the first mechanical reaper, is presented, as well as the famous Natural Bridge carved by nature untold centuries ago. This film is available only in 16mm. silent form.

■ *Champions of the Gridiron*, a fifty minute sound film made by General Mills for the National Football League, is available on a free loan basis for schools, clubs and large groups. It is designed to be both entertaining and instructional. One section is devoted to the championship play off game between the New York Giants and the Green Bay Packers, held in New York at the end of the 1938 season. Another division shows the training and conditioning of the teams, concluding with detailed shots of the offensive and defensive plays used by all ten teams in the circuit. This film can be obtained in either 35mm. or 16mm. width.



The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

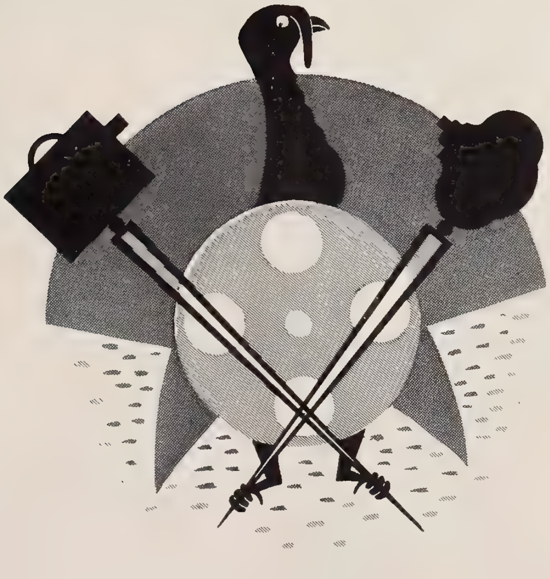
Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.



War's effect

THE Amateur Cinema League, being an international organization, must be gravely concerned over any interruption to the normal and peaceful activity of personal movies. Even in the face of the present war, the League reiterates the belief, announced by its Founder, Hiram Percy Maxim, that humanity possesses, in movie making, one of the major influences for friendly international relations, because this activity enables one part of the world to see another part intimately.

Unless we accept the hopeless thesis that men are, have been, and always will be beasts, we must look forward to the time when the common people of the world will know each other well enough to bring pressure upon governments, leaders and propagandists, to the end that armed combat will not be accepted as the ultimate arbiter of human disagreement. It is to that end that personal movies may well be dedicated.

Without giving up our resolve to strive for this eventual triumph of reasonableness over intransigeance, we must realize that the fact of war has an immediate effect upon movie making. In combatant countries, cinematic supplies may, very probably, be limited, because the industries that make them are, by the nature of their machinery, readily convertible into makers of combatant equipment and supplies. We must also reckon with the fact that a nation keyed up to the supreme effort of war is likely to get on without the relaxations it enjoys in peace. These effects will probably hold good for those countries which, while not engaged in combat, are fully mobilized.

Countries, neither combatant nor mobilized, may expect less broad offerings in movie goods, if they are not, as is the happy case with the United States, large scale producers of these goods. International commerce is always impaired by war, especially commerce in commodities that are not vital to national existence. Ship space may well be used for other things than movie film, cameras and accessories.

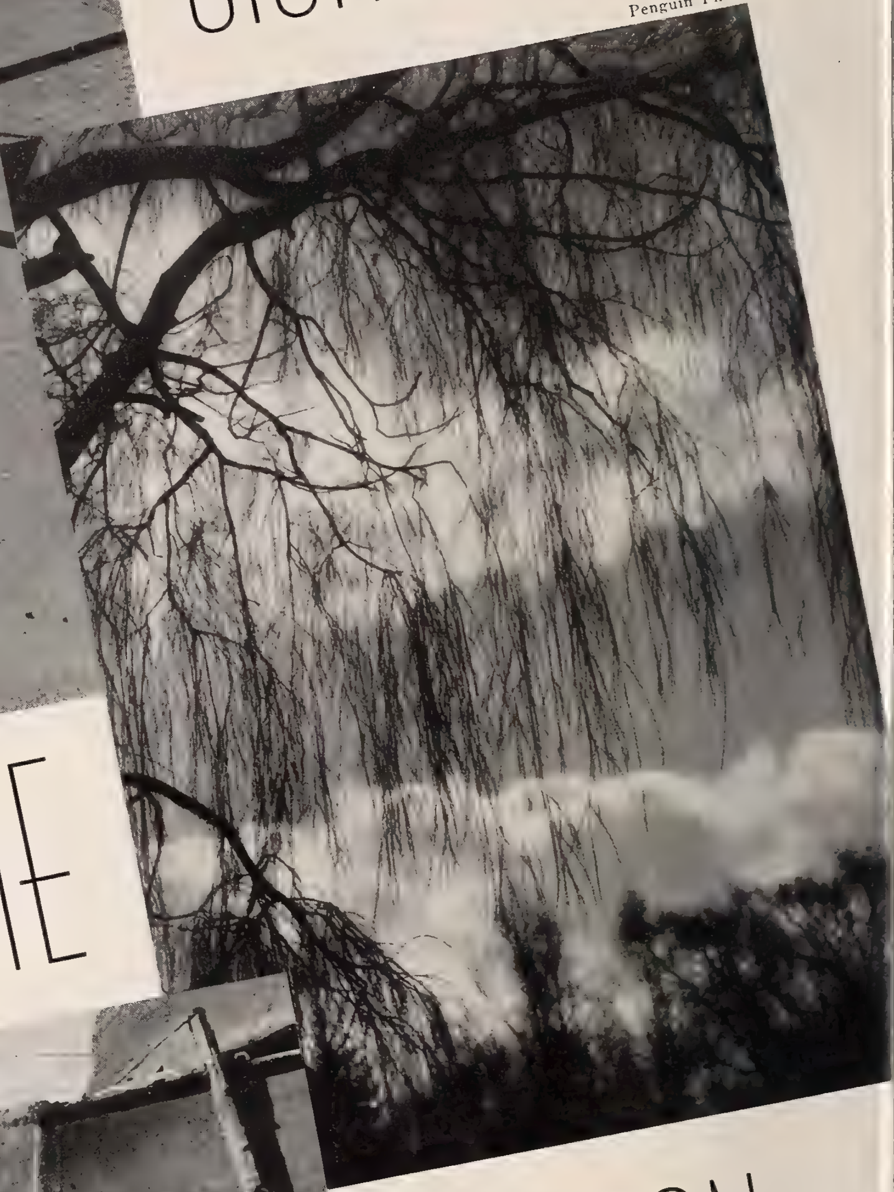
So long as the United States remains noncombatant, it can provide a generous quantity of movie goods for its own people and for those of nations far enough removed from the theatre of war, so that commerce remains more nearly normal. If it becomes a combatant, it will presumably suffer as do other fighting countries. It is fortunate for the future of amateur movies in the United States that their industry meets every need of personal filmers and that, in those cases where raw material must be imported to make filming goods, it already has a fair reserve supply on hand.

The Amateur Cinema League hopes that this war will spare as many noncombatant nations as possible, so that there may not be a complete "blackout" of the arts of peace, high among which is personal filming. When the present storm has ended, man must again find means, among the broken shards of his culture, to turn his ways toward progress. Movie making will, in that time, be a good friend, and it can begin, once more, its slow but patient effort toward building international friendship.

SIGNS OF THE SEASON

Carola Gregor from Monkemeyer

Penguin Photo



Carola Gregor from Monkemeyer

A NEW TWIST FOR TURKEY FILMS

Poking cine fun at the banquet that marks the November feast

ROBERT WOODMAN

WHEN the frost is on the pumpkin and the film is in the can, it will take more than all the Old World at war to spoil the anticipation of our New World's most characteristic holiday—Thanksgiving. What have we to be thankful for? As members of the human race, perhaps not much, but, as individuals—ah, that's a different thing! We have our films! So click away, camera! and buzz, projector!

With the Thanksgiving festival at hand, let us take stock of the year's work, just to see what material we have on tap. Has it crossed our mind to make a Thanksgiving film? There ought to be reasons. Grandma Pettibone comes up from Maine and Great Uncle Bayard manages to appear, we're never quite sure from where. Then the children are growing up; already, Marijane wants to invite her Date to the feast. Last year, we had our lights going and camera loaded, all set to shoot after dinner. But Uncle Bayard was already comatose. while Mother was somewhat less than cooperative, because we'd had lights around the kitchen in the morning and had interfered with the progress of the well ordered event.

No, this year, we decide to give thanks leisurely. If it wants to, the company can look at our color pictures of Bermuda, and, in the merciful obscurity, Uncle Bayard can slumber gently, and Marijane and her Date can hold hands.

But what if our friends, knowing us to be active disciples of the cine circle, hint, in expectant tones, "But, of course, you'll have a very special Thanksgiving picture this time!" The very idea is a challenge that cannot go unanswered. On second thought, we *will* have a special Thanksgiving picture!

Birth of an idea! Why not make it a combination Thanksgiving and family picture? Then we could work in the best of last year's November holiday shots and also make use of those interior scenes we've been taking from time to time, since the new, high speed film came out.

It's as good as done! Already, we have thought of a swell idea in which we can use some shots previously made—and we can make a couple more easily, to round out the sequence. A pencil, some paper—and here goes.

1. Mother, in full shot, puts a fine, fat turkey into the oven, mops her forehead from the wave of oven heat and goes slowly out of the kitchen. This was taken last year.

2. In the living room, she sits down for a moment, with a magazine, and soon her attention is enthralled by an article on, perhaps, the latest electric gadgets for the home.

3. Back in the kitchen, in closeup, we see the oven regulator on "High," and a thin wisp of smoke seeps forth from the oven door.

4. Back to Mother as she reads, but from a different angle for new interest.

5. The oven again, and it is smoking in earnest now.

6. Back to Mother, deeply engrossed, until, suddenly, she looks up and to the left, where a telephone stands on the table at her elbow. She reaches for it.

7. A close shot of a neighboring housewife, speaking excitedly into her 'phone.

Title: "*Mrs. Woodman, I think your house is on fire! Smoke is just pouring from the kitchen window.*"

8. A brief shot, from outside, of smoke billowing from a kitchen window.

9. A brief closeup of Mother's telephone, upset and off the hook, on the table top. (Wedge the contact down with a toothpick or rubber band so that it really will not signal the operator.)

10. The oven door in the kitchen. Mother's hands and arms come into the scene as she opens the door hurriedly and pulls out the roasting pan to reveal—a little, black burnt offering of diminutive proportions! Burned to a crisp and still smoking!

11. New angle, in full shot, as Mother sighs tragically, sinks into a chair and hides her face in her hands.

12. A full frame closeup of Mother's head and hands as she sits in desperation. Suddenly, small hands come into the scene and start to pull Mother's hands from her face.

Title: "*Mother, don't go to sleep now! Daddy's going to show movies.*"

13. A full shot of Mother as she looks up in a daze. She is in the chair in the living room where she had been reading. Junior stands at her side, his hands still at hers. Mother blinks, looks around, bewildered. Cut to what she sees.

14. A full shot of the Thanksgiving table, with the family still seated around it. The remains of the real turkey, the architecture of its ribs revealing the family's appreciation, is seen in the foreground. (From last year's footage.)

15. A series of those close shots taken last year of satisfied diners. End on Uncle Bayard with his toothpick.

16. Back to Mother as she sighs in relief and laughs sheepishly. It was only a dream after all.

That will do it, and it's not difficult to photograph either, once we have Mother's permission to burn a wad of newspaper in the oven for the smoke effect. (We'll clean it out afterward.) A No. 2 floodlight in the ceiling fixture will enable us to take movies at $f/3.5$ anywhere in the kitchen. The "burnt offering" will be a paper mâché turkey of diminutive proportions, which we shall pick up in the "five and dime." Blackened, it will look very doleful on the big platter. That's all there will be to *that*.

Oh yes, there was another thing we wanted to try, now that we come to think of it—candles. Mother always sets the table with lighted candles for festive occasions, and, really, it is a very pretty effect in the half darkened room.

We tried to record the effect last year, but, somehow, the amount of artificial light we used

[Continued on page 568]

R. I. Nesmith

A. Burton Street from R. I. Nesmith

Shoot cheer leaders and substitutes for incidental scenes

CRUCIAL FOOTBALL FOOTAGE

BENJAMIN F. FARBER, jr.

NOW that I look back at the screening, it sounded just like the "come on gag" outside a carnival show. Mine host was doing the barking.

"There they go into the huddle. Last play of the game coming up. Southern's ball on the Eastern twenty two yard line, after a march of sixty yards steady up the field. One more chance to wipe out that three point lead. Now into formation. Single wing back, Manski in the taking position there. Watch it now. The ball is snapped. Manski starts wide around left end. See them box out that end? Now he's over the scrimmage line, but only one man left to block for him. Notice Randall sweeping way out there on the side. Now that halfback comes in fast for Manski. Gosh, see how Manski leaps up and twists around in the air to toss that lateral to Randall just before the half brings him down? Now Randall's got it! He's free. He's starting down the field. He's—."

A blank screen suddenly cuts off our view of Randall.

"Well, I'm sorry, folks. I ran out of film at that point. But, boy, you should have seen that guy Randall run. Two guys chasing him. He just twisted out of one man's arms—etc." The old "come on." I expected him to say, "Now, if you want to see the end of that play and many other thrillers, just step inside, folks. One tenth of a dollar sees you all the way through the game."

The screening is a "flop"!

You've been to them—the kind that start the action but never finish it. Sometimes the excuse is different. "A fellow stood up in front of me," or "I had to rewind the camera," or "I was so excited I forgot to change the exposure when the sun went behind the stadium."

Somehow, the excuses, no matter how valid, throw you for a loss every time.

No, you can't plan the continuity of the game for your film in advance. (If you could, the quarterbacks of both teams would like to see you before the kickoff, please.) But you *can* make certain plans to insure against total loss of "crucial footage."

Like any subject, if a game is worth shooting, it's worth studying beforehand. This will tell you that one team has a passing combination, Oberlander and Tully, that clicks like a fine machine.

Spot the number of the passer and notice his position at the beginning of passing plays. Football sense tells you that, in this position on the opponent's twenty yard line with second or third down and eight to go, this play is almost sure fire. Shoot it!

A little more newspaper investigation tells you that McLeod and Holland of the other team (numbers 28 and 16 respectively) run like scared deer on sweeping end plays and have the habit of tossing the pigskin in laterals like a basketball. Watch their formation in the first quarter and see how their plays start. Naturally, you can't spot all the touchdown plays and you can't shoot the whole darn game. But, with advance knowledge of team tactics and the plays that have put the ball over in previous games, you're past the scrimmage line with a fighting chance for a real football film.

You won't burn up all your film on line bucks that get nowhere. You won't be caught with a run down camera motor when Sturcks (No. 14) comes running into the game, and you know that he is used only for placement kicks. In short, you won't wonder, after the screening, where all the excitement of the game—and of the audience—suddenly disappeared.

You, filmer football enthusiast, have two types of treatment for your picture. The distinction depends upon whether you are going to find your seat and stay there or whether you are going to rove about from one end of the bowl to the other and back again. The first is obviously the easiest and, in many instances, the only possible choice. But it does not mean that you can't shoot in any other place. In fact, this type requires more human interest and atmosphere filming than the other kind, which will consist almost entirely of the game.

First of all, you have the crowds [Continued on page 565]

How you can make plans to get largest quantity

PHOTOPLAY WAYS

Authentic reports from a group that has made them

Herman Postlethwaite

● Home interiors sufficed for "Maid in the Darkroom," recent production of Movie Division, ACL, of Ohio Valley Camera Club.

F. C. MOULTRIE

An ART, unlike a science, cannot follow any strict rule of thumb procedure, and, since amateur photoplay making certainly is not a science, but is, we hope, an art, no definite rules for it may be laid down.

Uniform and tested methods, however, do help to solve production difficulties and to smooth the way for cameraman and cast. Of first importance is the script itself.

We have found it an excellent plan to commence our work on a film story by writing the plot in synopsis form. We do not follow the usual type of synopsis, but prepare a rather full outline of the picture, including any special features or ideas concerning technique and treatment that occur to us as we work on it.

Next comes the scenario. There, we list the scenes, one by one, each being numbered. We include titles, worded, in so far as possible, in their final form, and we give these an independent series of numbers. The typographical arrangement of the script form that we use can be seen from the following example from a costume story, laid in the Seventeenth Century, which was produced by an amateur group.

84. *Medium shot.* 17th Century paneled room. Simple furniture of period. Bookcase R. background. Mullioned window L. wall. Heavy, studded door alongside, near foreground.

ACTION: Portion of paneling at R. side opens. Head of Sir Gyles emerges. He inspects room and turns to assist wife and daughter into room. He follows, with book under arm, carrying horn lantern. Sword in other hand. All are dusty and disheveled. Sir Gyles turns and extinguishes lantern, then casts it back into aperture in wall and closes panel. As wife and daughter cautiously approach window, man remains, momentarily indecisive. He makes decision and walks towards bookcase.

CUT TO

85. *Closeup.* Wife, semi concealed at window, attempts to peer out. She expresses sudden terror and alarm.

CUT TO

Title 15. *"The Soldiers!"*

CUT TO

86. *Medium close.* Man, in furtive alarm, hastily fumbles with book he is putting in the shelf. He turns as women, in flurry, enter scene and go to him in pitiful alarm.

DISSOLVE TO

87. *Closeup.* Exterior, heavily studded door.

ACTION: Roundhead soldiers sternly rapping on door with pike or musket butt.

CUT TO

Title 16. *"Open, in the name of the King!"*

Our amateur movie group has found this type of scenario form most satisfactory. You will note that it includes full description of the set as well as of the action. It also indicates for the cameraman whether a simple cut ends the scene or whether it is to dissolve or fade to the following shot.

From the script example I have given, one might judge that we are accustomed to dealing with studio sets as large and as magnificent as one could wish. The truth of the matter is quite the reverse. We pride ourselves on our use of natural settings and interiors that already exist.

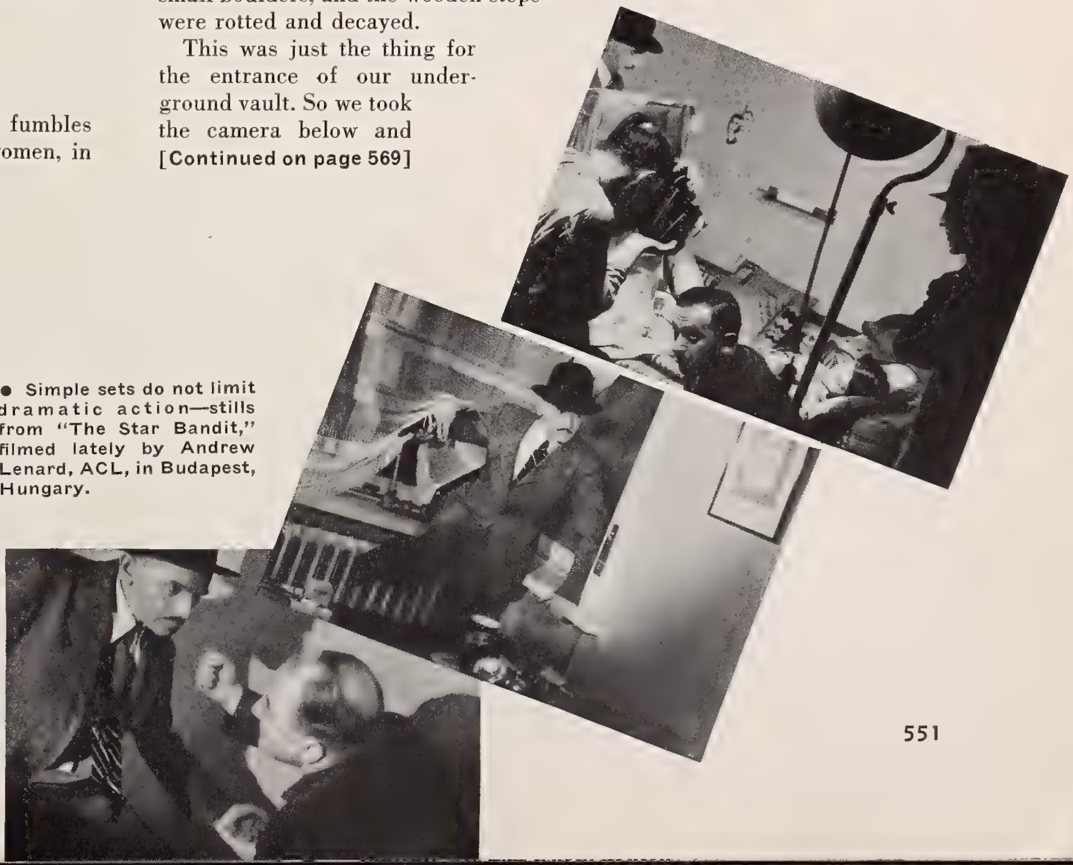
For example, the effect of a Seventeenth Century paneled room might be obtained in an inn decorated in ancient style, or a private home might supply the needed background. There are many methods by which one can make things appear different from what they actually are. By choosing camera angles and taking fairly close shots, one can find areas of background that would fit almost any purpose. They are all around you, and it is only necessary to look for them.

We enjoy the fun of seeing to what extent we can create an illusion of an interior shot by using what is actually an outdoor setting. We have become quite expert at discovering locations and selecting camera angles that will make an exterior location look like the inside of a room or the interior of an abandoned mine. About ninety percent of the scenes of our films that purport to be made indoors are, in truth, shot out of doors in the sunlight. This also has the advantage of saving on film costs, for it makes it unnecessary to use the more expensive, fast films.

The story upon which we are at present engaged includes scenes (interior and exterior) of an old, ruined frame house and of an underground graveyard vault. We located the exact type of house that we needed, buried in many years' undergrowth in the country, about five miles from our city limits. We photographed all the exterior scenes around it, and, while we were there, we noted something else that would be of use to us. Adjacent to the outside walls of the house, there was a crumbling entrance to what had once been a basement. It was walled with small boulders, and the wooden steps were rotted and decayed.

This was just the thing for the entrance of our underground vault. So we took the camera below and

[Continued on page 569]



● Simple sets do not limit dramatic action—stills from "The Star Bandit," filmed lately by Andrew Lenard, ACL, in Budapest, Hungary.

Tripod substitutes

"YOU should have used a tripod!"

How many thousands of times that reproving bit of comment has been offered to movie makers the world over!

Perhaps it is time that we should be a bit more explicit in our censure of wobbly movies. We might better say, "You should keep your camera steady!" For, although a tripod always is a means by which rock steady movie shots may be made absolutely certain, it is not the only aid by which satisfactory screen steadiness may be secured.

Of course, there are a scattered few hardy and Gibraltar like persons who have a firm enough stance to hold a camera steady without any outside support. But, if the average movie maker is to get steady pictures on the screen, he must have some aid. This need not necessarily be a tripod, as the pictures on these two pages demonstrate. Study these photographs and resolve that you always will achieve a steady movie scene, free from jiggles and jumps.

First of all, examine your own particular method of camera holding and see if you can improve upon it. Have you fallen into a mannerism of camera clutching that is bound to produce unsteadiness in your pictures?

Hold your camera as you would ordinarily and then dust off your first instruction book to see if your system is the one recommended. Once you have learned to hold your camera properly and have made it a habit, the worst faults of an unsteady camera will disappear.

But extra aids are invaluable, and there are quite a number that are accessible to any movie maker. One of the most readily available camera supports for the traveler is his car. One can make shots from both inside and outside the car by resting the camera on some portion of the automobile's body. While, if you shoot from the car window, you may present a somewhat gangster like appearance, you will find it an excellent method of securing pictorial shots on a motor trip when you are pressed for time. And the seat is comfortable!

Tall movie makers may stand on the running board, while others may find the automobile hood an excellent camera support. These substitutes for a tripod are most useful in places where, if one should stop the car and set up a tripod, he might get a police warning or, worse, hear the protests of fellow motorists.

The city filmer is never very far from a lamp post, and, while if you wrap yourself and camera around one, you may feel a little conspicuous, you needn't hesitate. You can get a good, steady shot with this support and, if you attract a crowd, you can leave in a moment's notice. A tree can be pressed into service just as well.

Those who have waist level view finders on their cameras do not make as much use of them as they might. When a flat camera support, such as a picnic table in a park, is available, you should take advantage of your waist level finder if you have one. The scene made with the camera on the table will be as steady as that made with any tripod. Cameras with eye level finders also may be used in this way, the only difference being that you will find it necessary to crouch over the table to apply your eye to the finder. Better that than a wobbly shot, when a steady one could be made so easily.

A mobile camera support, no more difficult to use than the camera itself, is the one which is mounted on a strap around the neck. A rod supports the camera and eliminates vertical movement. You can use this aid to camera steadiness anywhere and, with it, you can make quick candid shots as easily as you could if you used no aid to steadi-

[Continued on page 578]

Shoot from the car

Or hold the camera against a post

A picnic table is steady

Photographs by Charles J. Carbonaro, ACL

When it's inconvenient to use a tripod, try some of these ideas

Hunt a park bench

Nothing firmer than a bridge pier

It is easy to use a neck strap support

Try a sitting position for steadiness

Unipods are always useful

A hydrant gives a low angle

Or lean on a fence

John B. Titcomb from Black Star

Slow motion movies
enable the beginner
to analyze technique

LIFE SAVING FOR GOLF CLUBS

WILLIAM M. NELSON

GOLFERS are a queer race.

One hot July afternoon, about three years ago, two men were thinking this as they stood by a sand trap and watched what would, under any other circumstances, have been a perfectly rational human being. Now, he was systematically breaking his golf clubs over his knee. One by one, with a studied viciousness, he severed the wooden shafts and threw the pieces down on the ground, at the same time letting forth a stream of invective which crackled as sharply as the breaking sticks.

The two men who had been watching smiled a little sympathetically and walked on. They began talking about the incident.

"It's always the same," said one. "They just can't understand why they're off their game, they become nervous and overwrought as a result, then play worse golf than ever. That incident you just witnessed," and he smiled at his friend, "is not unusual. That man will be back in a week with new hopes and a new set of clubs."

"Very expensive way to play golf," ventured the other.

"That isn't the worst of it," the first went on. "Golf faults *can* be corrected. If golfers could only have a mirror in front of them when they play—but, of course, one can't watch a mirror and the ball at the same time." And the man spoke with some authority, for he was Don Keith, an enthusiastic golfer, who had established a reputation as knowing a great deal about the game.

The other man, Horace Ashton, was a movie maker. Moreover, he was no casual movie maker. In 1906, Ashton and a camera were in the Panama Canal region with Theodore Roosevelt, and the films he made there have since become items of historical record. He was one of the first news cameramen. In 1915, long before the days of ultra rapid film for indoor filming, he became interested in movies as an aid to science and made the first micro movies that this country had ever seen. For ten years, he was a director and spent much of his time working with cameramen. He pioneered in experiments with trick effects, worked with animation and, in short, knows a great deal about movie making. Right now, he is working with educational films and believes that the field of visual instruction has only begun its possible development.

The irate golfer, whom Ashton and Keith had seen, set their minds working. They thought for some days about Keith's wistful remark that a golfer needed a mirror. Both being cinema minded, it was early that the idea of remedying the golfer's ills with a movie camera presented itself.

Keith was certain that, if a golfer could see his playing projected before him in slow motion, he might more readily be able to observe his defects.

If a "pro" could sit in on such a showing and offer professional criticism of the defects, much progress might be made. And there were other advantages. Keith recalled an instance where Bobby Jones, playing in an Eastern tournament, paid a thousand dollars for his local "pro" to come up from Atlanta and offer criticism. A movie film sent to the home coach for criticism would certainly eliminate procedure of this kind and accomplish the same purpose at a fraction of the expense.

So Ashton and Keith got together and began to make a few experimental films of golfers in action. The results they got, at first, were not entirely satisfactory. A golf stroke takes a few brief seconds, and, even shooting at a speed of thirty two frames a second, the time of the swing was too short on the screen to be analyzed satisfactorily. Sixty four frames a second were much better, but the pair wanted still slower motion for leisurely analysis. Finally, with a specially built camera, capable of 128 frames a second (eight times normal), excellent results were obtained. A two second stroke, taken at this speed but shown at the normal projection rate of sixteen frames a second, remained on the screen for sixteen seconds. This was plenty of time for the golfer to observe himself and for the professional to offer critical comment.

Keith and Ashton found that, with this ultra slow motion, they could record twelve strokes on a hundred foot roll of film, and that, on a day of moderate brightness, an *f*/1.5 lens opening gave a well exposed picture. On bright days, they could stop down to *f*/4 with a de-

[Continued on page 572]

How film can show players
the road to better form

METER USE WITH INCIDENT LIGHT

(The question, as to whether correct photographic exposures may be best arrived at by the measurement of incident light or by the measurement of light reflected from the subject to be photographed, is a matter of controversy between technicians. At present, careful scientific experiments are being made in well equipped laboratories, which should produce clarifying results. In the meantime, Movie Makers *presents Captain Norwood's discussion, based upon his own experiments. This article is offered for the experimentally inclined movie maker who would like to try the application of the incident light measuring principle by adapting his own meter for that purpose.* Editor.)

CAPT. D. W. NORWOOD, U. S. A., ACL

IF YOU have had difficulty in obtaining exposures in color that give you the registration of each color in the way that you desire it, you may want to experiment with the incident light system of arriving at your exposure.

Ordinarily, when using a meter, we judge exposures for color shots by measuring the amount of light reflected from objects in the scene that is to be filmed. We hold the exposure meter so that it will register the light that is reflected from the subject.

This always works satisfactorily in black and white shooting, and it meets average needs of color filmers. But, if one has a particular effect in mind, it may not give him the color relationship on the screen that he is looking for, since a comparatively small error in exposure will tend to distort color values. A simple case will serve to illustrate the reason for this.

Suppose that you are filming a light blue blotter card, about two feet square, that is illuminated by sunlight. Let us imagine that this card is placed close enough to the camera so that it fills the entire field. An exposure meter reading is taken of this card, at close range, and the lens is set accordingly.

Next, suppose that another card of similar material, but of a much darker blue color, is placed in the same position as that of the first card. An exposure meter reading also is taken on this card, and the lens is set as the reading indicates. Since the second card reflects much less light than the first, the meter reading for the second would be much lower than that for the first. Consequently, a larger lens opening would be indicated for the second card than that for the first.

As a result, when the film is processed, we shall find two strips of blue that are fairly similar to each other. The change in the lens opening compensated for the difference in the color density of the two cards. The more carefully the meter readings and computations have been made, the more nearly alike the results will be.

However, we know that, for the most faithful reproduction of the colors of the subjects, one scene should have been a light blue and the other a dark blue.

This, briefly put, is the argument for the use of measuring incident rather than reflected light when one is shooting a color scene in which the accurate registration of relative color values is important. The tendency, in measuring reflected light, is for the light subjects to be underexposed and the dark ones to be overexposed.

In estimating exposure by the measurement of incident light, the reading is taken of the light source, from the position of the subject of the picture. The photoelectric exposure meters, commonly used by movie makers, can be adapted to this use by the addition of a simple attachment which may be put in place, should one want to use the incident light method, and which can be removed when one wants to use the meter in the customary way. The attachment may be adapted for any type of photoelectric exposure meter.

It consists fundamentally of a translucent white screen which can be placed over the light sensitive cell of the meter. The purpose of this screen is twofold. First, it reduces the intensity of transmitted light by a factor which will cause the meter readings to be of the proper order when the meter is pointed at the light source. Second, it picks up light coming from the sides and includes this in the total reading. This side light has an important bearing in the illumination of a scene to be filmed in natural color.

Lest all this talk about a translucent white screen seem rather technical, I shall hasten to explain that the screen consists of simply two or three thicknesses of white bond paper of a good grade.

When constructing one of these attachments for your meter, you may determine the density of the screen by experiment. Point the meter at the blue sky (not at the sun), which should give a reading of from 200 to 250 foot candles. Then place successive layers of bond paper over the light cell until the reading has been reduced to one tenth of its former value. For example—if the original reading was 250 foot candles, add layers of bond paper until a reading of twenty five foot candles is indicated.

These layers of bond paper then can be cemented together [Continued on page 572]

Exact exposure is necessary for closeups such as this in color

Philip D. Gendreau

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Television While it may be a bit early for television notes, there are parts of the country where this new mechanical wonder is an everyday part of life. For those who have access to a televisor, we pass on the information that creditable pictures of the image may be taken with a lens having a speed of *f*/1.9, or greater, and by using the new ultra speed films in a camera running at sixteen frames a second.

Follow shot From Japan comes an excellent idea for filming the baby. M. Satow fastened his tripod to the front of a baby carriage, as shown in the illustration, and the result was a fine roll of natural baby pictures.

This arrangement not only permits good pictures of the baby, but also offers an opportunity to make nice angle shots of Mother wheeling the carriage.

Cue aid Movie makers who accompany their pictures by music from phonograph records sometimes desire to use only a certain portion of a given record. Various methods have been evolved to enable one to place the needle on just the right spot on the record, but the scheme worked out by Carl Nerish, ACL, seems to be the most practical.

He uses a small cardboard strip, about one half inch wide and cut to the desired length. This length is found by placing one end of the strip against the spindle of the turntable and the other end alongside the needle which has been lowered at the desired spot on the record. At this point, the cardboard is cut.

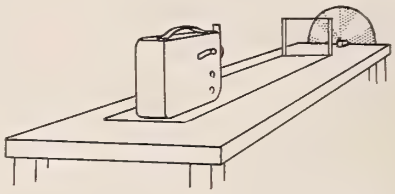
NO. 23 BLUE DANUBE

When he uses the cardboard guide, one end is placed against the spindle, and the pickup needle is placed against the other end. Thus the correct starting point is assured. When several cardboard pieces are needed for different records, he numbers them in the sequence of their use and, on each one, writes the name of the record for which it is intended. To help in placing the strip on the record, the spindle end may be notched, as shown in the drawing.

Moving rays In order to produce a background of rotating rays for a lead title, one movie maker cut a disc of cardboard and, on it, painted swaths of color, radiating from the center, as shown in the drawing here. This was placed behind the title, which was made of adhesive letters placed on a sheet of glass. When the camera was started, the disc behind the title was revolved.

The disc should be large enough so that, when it is mounted on a spindle with its center on a line with the bottom of the title, it will extend beyond the title area on all sides. To produce the illusion of radiating pencils of light, paint light gray swaths on a black disc. In the case of Kodachrome, one might use a variety of colors, as desired.

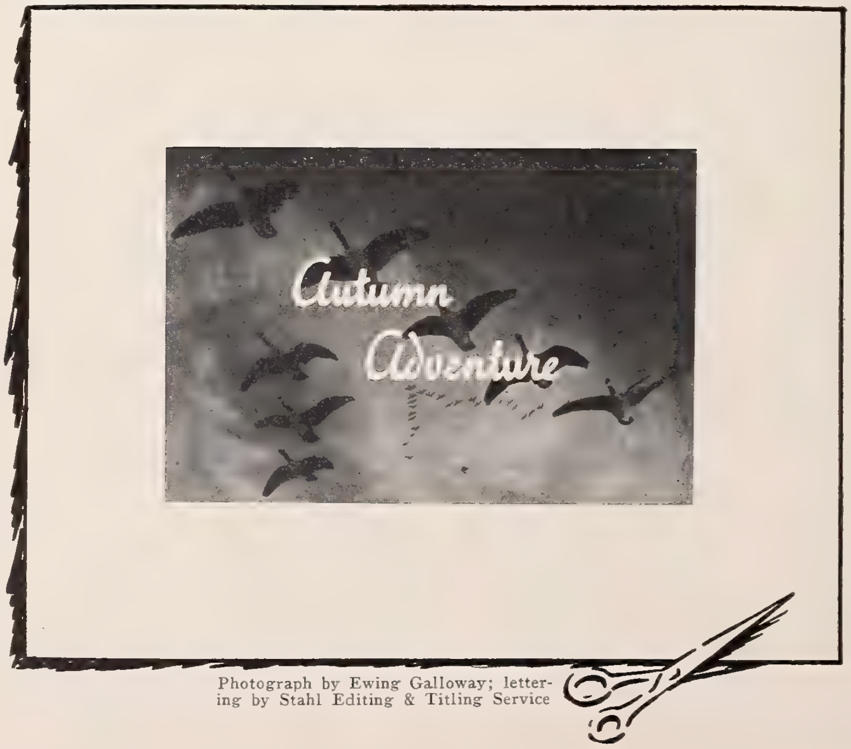
If the disc is mounted as shown in the illustration, the rays will radiate from a center below the bottom of the title and will sweep across the title area from one side to the other. One can get different effects by placing the cardboard disc either higher or to one side or the other. If your camera is equipped for double exposure, you could film the title letters in white on a dead black background, then reexpose the film on the moving disc. A third exposure, made with the disc moving in the opposite direction, would give a crisscross background of moving rays.—*Hyman M. Fink.*



Foggy The slight haziness sometimes seen in shots made with a telephoto lens may be prevented by the use of a yellow filter. If the light permits, a red filter may help even more, although often the factor of the heavier filter is a little too high for the exposure needed. Although a filter will correct a majority of unsatisfactory results of this type, sometimes the difficulty is such that a filter will have little effect. Lack of an adequate sunshade or lens hood may produce a mild flare that causes the trouble.

[Continued on page 573]

A fall title ready to be cut out and photographed in a small titler



Photograph by Ewing Galloway; lettering by Stahl Editing & Titling Service

A MOVIE MAKING SALES FILM

Story of pioneer effort and problems it brought

CHARLES J. CARBONARO, ACL

ENTITLED TO SUCCESS, which placed in the Special Class of the 1938 Ten Best, was produced as a publicity picture to sell a titling device then relatively new to the market.

Running 750 feet of 16mm. monochrome, it tells how an amateur filmer lost out in an informal club contest because his entry suffered from badly made titles. Later, when he had replaced the faulty captions with good ones—made, of course, on our titling outfit—the same picture took first award in his club's important annual competition. A simple enough scheme, but, worked out in story form, it took quite a bit of doing.

Yet our first plan for the film was far from being as ambitious as this. At the start, my client had in mind the production of a few assorted shots showing his titler in operation. It looked like a 100 or 200 foot job of record shooting. But, if there is one thing I have learned in some years of movie making, it is that a *good* film tells a story—and I felt that this fact was especially important in a publicity picture.

Thus it was that I urged on my client a story film about title making and proceeded to follow this up with a brief synopsis jotted down on the spot. As a final check, we took the whole matter up with the consulting staff of the ACL.

It was there that our plot of the opening paragraph developed. Although my own story was a good one, its chief argument was that every film should be titled. This, reported ACL, was no news to any amateur; all self respecting filmers used *some* kind of titles.

What was needed, they said, was a plot scheme which pointed up the difference between poor, or even faulty, homemade captions and the finished, professional product that one could make so easily with my client's device. We soon agreed. A scenario was written, based on this better theme, and the production was ready to roll.

And yet not quite. A plot film calls for players, and we had none immediately on hand. My client suggested calling in some of his friends, thinking it would be a lark for them to "play in the movies." But, here again, my experience warned me otherwise. In the first place, producing an elaborate film story soon ceases to seem a lark and is disclosed in its true colors as genuinely hard work.

One's friends lose interest, and it becomes increasingly difficult to get adequate work from them as the sessions continue. Secondly, it is difficult to select from among one's circle of acquaintances just the types that are needed for a given plot. Usually, one adapts the plot to fit the actors, and, in this case, that could not be done. Thirdly, even if you are lucky enough to do well on this score, your friends tend to resent orders and do not respond well to direction. And, fourthly, it is rare indeed when such persons are not camera conscious. We ruled friends out.

Then, through a suggestion of my wife, I got in touch with one of the many schools of dramatics which exist in New York City. Here was all the talent needed, mine for the asking. As a matter of fact, I was swamped with applicants and had quite a time to dispose graciously of the surplus.

Although many students offered to act for the experience, I felt sure that our relationship would be more pleasant if they received some remuneration for their work. In this way, our arrangements would be on a business basis, the players would tend to be more careful, and I could expect to maintain my shooting schedule with greater confidence. With this understood, and working with the guidance of the school's head, I proceeded to select the small cast of four actors (two girls and two boys) which our plot required.

We did not ask the school for a director. For one thing, the rather simple acting indicated in our story did not seem to pose any problems which I could not solve, myself, while handling the camera. For a second, and perhaps more important, reason, I knew both from hearsay and from experience that the technique of directors used to working in theatrical drama is far different from that needed for silent film drama. Many of the standard conventions of stage *acting* do not fit silent movies. For this reason, in advance of shooting, I explained to my potential players the basic requirements of the medium in which we were to work. Other dramatic film producers will do well to keep these facts in mind and to make quite clear to actors and director both—if they have had stage background—that they are now dealing in a new and different technique.

And so production started. After a session or two of work with my players, I noted unmistakably that they were heart and soul on the job. Whether they were attracted by the story, intrigued by the titler or interested in bettering their acting I do not know. But the fact remains that their [Continued on page 575]

Willoughbys
BESBEE UNIVERSAL TITLE MAKER

From "Entitled to Success," publicity film for cine aid

16mm. scenes by Charles J. Carbonaro, ACL

Fred T. Loomis

• Top, officers and committees of the Southern Tier Cinema Club at Elmira, N. Y. Below, some of the seventy five movie makers who attended a joint outing of the Lapeer and Flint (Mich.) Cinema Clubs, held last summer near Lapeer. At the head of the table is Dr. A. C. Donna, president of the Lapeer club; at his right is Walter Kalberg, ACL, president of the Flint club.

• Below, Charles J. Carbonaro, ACL, (left) past president of the Metropolitan Motion Picture Club of New York City, and Sidney Moritz, ACL, (right) present leader of the club.

Murray Tucker, ACL

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

From screen to screen Television made its first appearance on the program of an amateur movie club recently, as the Staten Island (N. Y.) Cinema Club screened 420 feet of 16mm. monochrome of the late Max Baer-Lou Nova prize fight, photographed by Edward W. Wilby, ACL, directly from the screen of his home televisor. He reports good exposure on Super XX filmed at *f*/1.9 with normal speed. On the same club program were *The Animals' Country*, two reels of 16mm. color, by Frank Gunnell, ACL, and *Still Waters*, by Fred C. Ells, ACL, from the League's Club Library.

Club for Calumet Active and ambitious are the Calumet Movie Makers, recently formed group in the Calumet region of Illinois. *Danger, Artist at Work!*, running 200 feet of 8mm. film, was the club's first production, which has been followed of late by a 100 foot opus, *The Book Agent.* Officers for the current season are Donald Backe, president; Anton Piatek, vicepresident and treasurer; Arthur Zimmerman, secretary.

Buffalo cooperates Members of the Buffalo Cinema Club have been working with the Buffalo City Planning Association on the planning and production of a film of civic planning, with particular emphasis scheduled for the waterfront developments sponsored by the association. Now in its fifth year of work, the club meets on first Mondays of each month, in the headquarters of the Buffalo Teachers' Federation, at the Hotel Statler.

Milwaukee aids Scouts Rushed to completion through the final stages of editing and trimming, *Scouting Adventures at Indian Mound*, a 900 foot, 16mm. film of local scouting, produced by the Amateur Movie Society of Milwaukee, had its world première recently at the National Convention of Executives of the Boy Scouts of America, at Bretton Woods, N. H. The picture was produced by the Milwaukee club at neighboring Silver Lake camp, in cooperation with H. G. Zion and Lawrence Halpenny, of the local scouting organization. Serving on the club's production staff were George Sievers, director; Don Shaber, assistant director; Gene Millman and Al Hunnekeus, cameramen; Henry Korneth, properties; Jack Spedler, electrician; Mrs. Erma Niedermeyer, R. L. Garrison and Carl Liebert, in charge of equipment.

Two for Tri-City Going into its second year of activity with sixty nine members, the Tri-City Cinema Club (serving the communities of Davenport, Iowa, and Rock Island and Moline, Ill.) announces the following officers for the current club season: Dr. James Dunn, ACL, president; W. W. Brubaker, ACL, first vicepresident; H. J. Lytle, ACL, second vicepresident; Dr. A. N. Mueller, secretary and treasurer. Recently appointed committee heads include Ray O. Schmidt, programs; Georgia T. First, ACL, fellowship; Harold Hainline, attendance. The feature of an early season program was a screening of *Lincoln's New Salem Years*, a 1200 foot, 16mm. color film by Mr. Lytle.

Columbus outing A group of members of the Columbus Movie Makers, augmented by four members of the neighboring Newark (Ohio) Cinema Club, passed an entire day late this past summer at Headley Inn, a one hundred and thirty seven year old coach stop along the old National Road, now U. S. Route 40, near Zanesville. Besides making an outing of it, the group produced, during the day, *A Tale of Two Centuries*, which tells parallel love stories of 1839 and 1939, based in and around the inn. Leading rôles were played by Virginia Haley, Mrs. Thomas Evans and George Inskeep. In January, the Columbus club will hold its first Annual Contest, in competition for a silver cup donated by Scott Krauss, ACL, club president.

Philadelphia films Members' films screened for clinical comment were the order of the evening, as the Philadelphia Cinema Club got under way at an early fall meeting in the Hotel Adelphia. First on the screen was *Service With Safety*, a 1000 foot, 16mm. film produced by George Pittman for the Bell Telephone Company of Pennsylvania, which was followed by 1200 feet of 16mm. color by I. M. Hoot, *The New York World's Fair*. A criticism committee led the discussion which took place after the screening.

For Minneapolis Sound and fury marked the opening meeting of the Minneapolis Cine Club, according to *The Cine*

[Continued on page 579]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

BENJAMIN F. FARBER, jr.

WPA Produces Medical Film

From Hand to Mouth, a two reel, 16mm. production of the Motion Picture Unit of the WPA Federal Art Project Photography Division, reviews the causes of bacillary dysentery and shows what medical science, together with community cooperation, can do to eradicate the disease. Conditions that breed dysentery, in both city and rural districts, are pictured to relate its sources to everyday life. Hospital methods of treatment are presented in detail, but the film places emphasis upon individual responsibility in the practice of personal hygiene and protection against infection.

Sponsored by the Bronx Hospital, the picture has enjoyed daily screenings at the New York World's Fair during the past two months. Medical consultant for the film was Dr. Joseph Felsen; Leo Seltzer undertook the direction, with the help of Elaine Basil, and did all the photography. The services and the facilities of the Federal Art Project are available, as in the case of this production, free of charge to tax supported institutions.

Missionaries in Africa

The Africa Motion Picture Project of 1938, sponsored by eight Protestant church denominations, completed its work early this fall with the return of Ray Garner, of Brooklyn, N. Y., who produced ten 16mm. films of foreign mission subjects during a sixteen month trek through the Belgian Congo and French Cameroun. Three of the subjects present missionary endeavors in dramatic fashion: *Ngono and Her People,* a three reel picture of the education of natives; *Song After Sorrow,* showing in two reels the work in leper colonies; *The Story of Bamba,* picturing in three reels the medical activities carried on by missions. These are now ready for release. Six other subjects, covering tribal aspects of native life and customs, are yet to be edited. The expedition was sponsored by the Presbyterian Church in the U. S. A., the Methodist Episcopal Church, the Disciples of Christ, the Church of the Brethren, the Evangelical Reformed Church, the Northern Baptist Convention, the United Brethren in Christ and the Seventh Day Adventists. The films will be distributed through the Mission Boards of these churches and through the Harmon Foundation, which acted as a centralizing unit for the project and prepared the scripts for all the films. It is reported that this is the first time that Protestant churches have cooperated in the production of foreign mission films and that, as another unusual feature, the pictures are the only ones, amateur or professional, ever to be produced in Africa from prepared scenarios. The others, according to the Project, all have been shot in the catch as catch can method.

Tipsy Drivers Get Screen Test

Latest use of the 16mm. camera in the legal field is reported from Tucson, Ariz., where automobile drivers suspected of alcoholism are placed before the lens and ordered to go through various tests. These, given by the Pima County Board of Supervisors, consist of walking a chalk line, bending over to touch the toes, closing the eyes and swinging the arms, from an outstretched position at the sides, in an arc so that the first fingers on each hand come together.

Confronted with this film in his "morning after" condition, it is hoped that the suspect will plead guilty and save the county the expense of a jury trial. If he does not comply, the film is used as evidence.

Milk the Modern Way

To show prospective city customers the care taken in producing milk, Roland Garlich, ACL, of Ottawa, Canada, is planning a 400 foot, 16mm. color film of a large modern dairy. This will include scenes of a dairy herd inspection, collection of bulk milk, pasteurization, testing, bottling and delivery to the door.

From Pine to Paper in One Reel

In Panama City, Fla., John W. Pumphrey, ACL, is working on a one reel, 16mm. sound film to depict the sulphate process of making paper from pine timber as is done by the Southern Kraft Corporation. Following the shots of tree cutting and hauling, the film will show the various stages of operations of a pulp mill.

Educational Cine Exposition in Buenos Aires

The First International Exposition of Educational Cinematography was held in Buenos Aires, S. A., last summer and is reported to have had a large attendance and an enthusiastic response. A report from the Department of State in Washington places the number of educational pictures made in this country

[Continued on page 577]

Photographs by WPA Federal Art Project

Shot in "From Hand to Mouth" and scene of shooting the film

New Alignment Gauge frames, focuses image with Filmo Turret 8

BELL & HOWELL
FILMO
DOUBLE RUN EIGHT

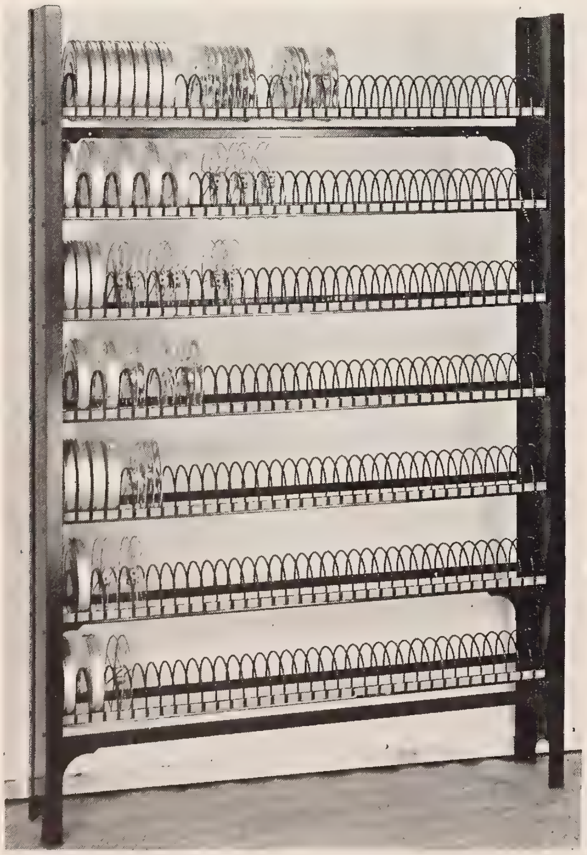
NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

New Kodascope 8 A newly designed 8mm. projector, with more light power and greater convenience in operation, together with many other new features, has been announced by the Eastman Kodak Company, Rochester, N. Y. This new machine is the Kodascope Eight, Model 70, which provides a graceful, well balanced design at a moderate cost. The lamphouse of the new Kodascope will accommodate 300, 400 or 500 watt projection lamps and has an adjustment for maximum performance from each type of lamp, as well as adequate ventilation for all sizes. A specially designed gate and film path simplify threading, and a handy knob allows the mechanism to be turned over manually. An extra fast projection lens is provided, and a positive framing device is incorporated. The operating control switch, together with the speed control, is found on a conveniently located panel. There is a rapid rewind, which operates without turning on the projection lamp. A handy tilting device enables the operator to raise or lower the picture on the screen. The entire machine is smartly finished in gun metal gray. A sturdy carrying case is available at a slight extra cost.

Custom built film rack by Neumade Products Corp.



B & H 8mm. rewind The new Filmo 8 rewind makes possible rewinding 8mm. film in the camera, for lap dissolves and special double exposure effects, on Filmo 8mm. equipment. This device may be installed on any Filmo 8mm. model now in use, or on new cameras at the time of purchase. A special feature of the new attachment is that it counts the frames, one by one, as they are rewound in the camera. Bell & Howell Company, 1843 Larchmont Avenue, Chicago, announces that a special fader, to work in connection with the new rewind, will soon be available. This firm recently featured substantial price reductions on its popular 70-DA and 70-E 16mm. cameras.

Thalhammer DeLuxe The Thalhammer tripod line, which has maintained a reputation for quality in the field for many years, is now augmented by the new Thalhammer Deluxe, a camera support which carries out the implications of its name. Substantially and precisely built, the new tripod is designed for professional and amateur substandard use and incorporates such features as the instantly attachable camera plug, large, calibrated panorama base, positive lock device, "surefoot" leg tips and rigid construction. Full information may be had from the Thalhammer Company, 1015 West Second Street, Los Angeles, Calif.

Redwood film Tall timber enthusiasts will be interested in *Redwood Saga*, 400 foot, 16mm. subject recently produced by Guy D. Haselton, 7936 Santa Monica Boulevard, Hollywood, Calif. This film depicts the redwood lumbering industry and will also be made available in extended form in a two reel version.

Miniature masks Designed as an attachment to the already well known Wesco Fadette is the Fado-Mask, offered by Western Movie Supply Company, 254 Sutter Street, San Francisco, Calif. The Fado-Mask is a circular extension hood which may be attached to the small, square, iris closing device called the Fadette. It enables the user to shoot his pictures through several varieties of masks—heart shaped, binocular, oval and so on. The compact Fado-Mask is neatly made, entirely of plastic, and it will fit on 8mm. or 16mm. cameras.

Castle features pigskin For its annual, special sports release of the year, Castle Films, Inc., 30 Rockefeller Plaza, New York, offers *Football Thrills—1939* at regular established Castle prices in 8mm. silent and 16mm. silent and sound. Outstanding plays and

[Continued on page 581]

NEW DISC SYNCHRONIZER FOR SPEECH AND SCORE

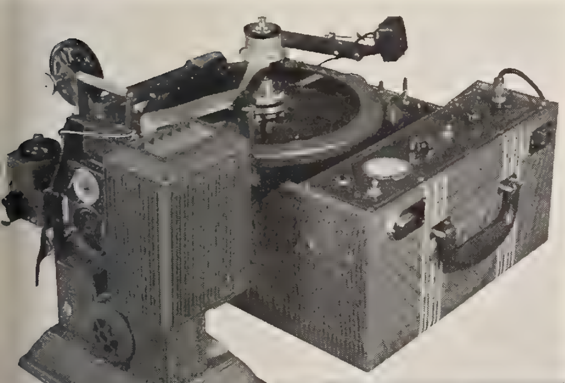
Recorder is electrically linked to camera and reproducer to projector

RALPH C. POWELL

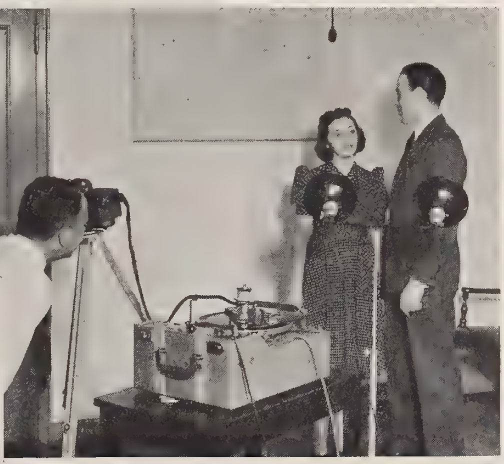
MOVIE presentation with sound on disc accompaniment has claimed more and more interest from the substandard field in recent years. It is well known that the music and sound effects available will, if properly chosen, enhance the effect of the screen picture tremendously. Many amateurs have become adept at the manipulation of double turntables so that they can keep a continuous sound accompaniment running as long as may be desired. Some of these workers can achieve positively uncanny effects of "hand" synchronization, after they have become sufficiently skilled in practice.

The desired objective in disc reproduction with films always has been to provide exact or "lip" synchronization. A few movie makers have been able to approximate this by using dual turntables and sound effect records. Railroad whistles toot and bells ring at the right spot. But, of course, this is very limited, and to show characters speaking with lip synchronization would be impossible. To do this requires that an entire disc record be made, so keyed to its attendant film that the sound will match every pictured action exactly.

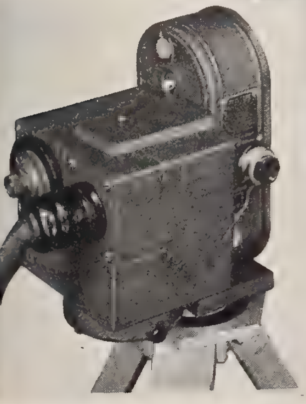
Top, 8mm. projector is coupled to the sound synchronizer



To achieve this effect, it is obviously necessary to record the sound at the same time that the picture is taken. For some years, there have been available high quality disc recorders, reasonable in price and simple to operate. Many amateurs used these as a basis for their sound on disc accompaniments to film, and, by proper manipulation, some very striking effects were secured. Now, however, the Presto Corp., maker of one of the foremost recorders, has produced a machine, known as the Syncrosound System, simple to operate and inexpensive to maintain, which will produce automatic synchronization at all times, both between camera and recorder when taking the picture, and between projector and turntable when showing it.



Middle, taking the picture and record; below is a camera plus synchronizer



This result is achieved by a compact device that includes the complete disc recorder and reproducer, as well as two small attachments which fit on camera and projector. The recorder itself is a standard model, noted for its ease of operation and widespread use. The records are cut on acetate discs, which are low in price and which give good results in sound reproduction. To make a successful recording, it is only necessary to connect the microphone, set it up near the source of sound, place the cutting head in contact with the mechanism and start the turntable revolving. The sound is then recorded on the acetate disc and may be immediately repeated, or "played back." It is, of course, necessary to adjust the volume level of the recording amplifier to the strength of the sound which is being recorded, but this is a simple process, analagous to adjusting the lens diaphragm for the amount of light on a scene.

In short, this machine makes the technique of disc recording very simple, and the only thing necessary to produce a fully synchronized, successful sound motion picture is to provide a means for coupling the movie camera to the recording unit. This is accomplished electrically in the new device. A small, fractional horsepower electric motor is housed in a casing, the base of which is provided with a standard tripod socket. A shelf is provided into which the camera fits, and a protruding shaft, from a small reduction gear box, drives the camera mechanism continuously.

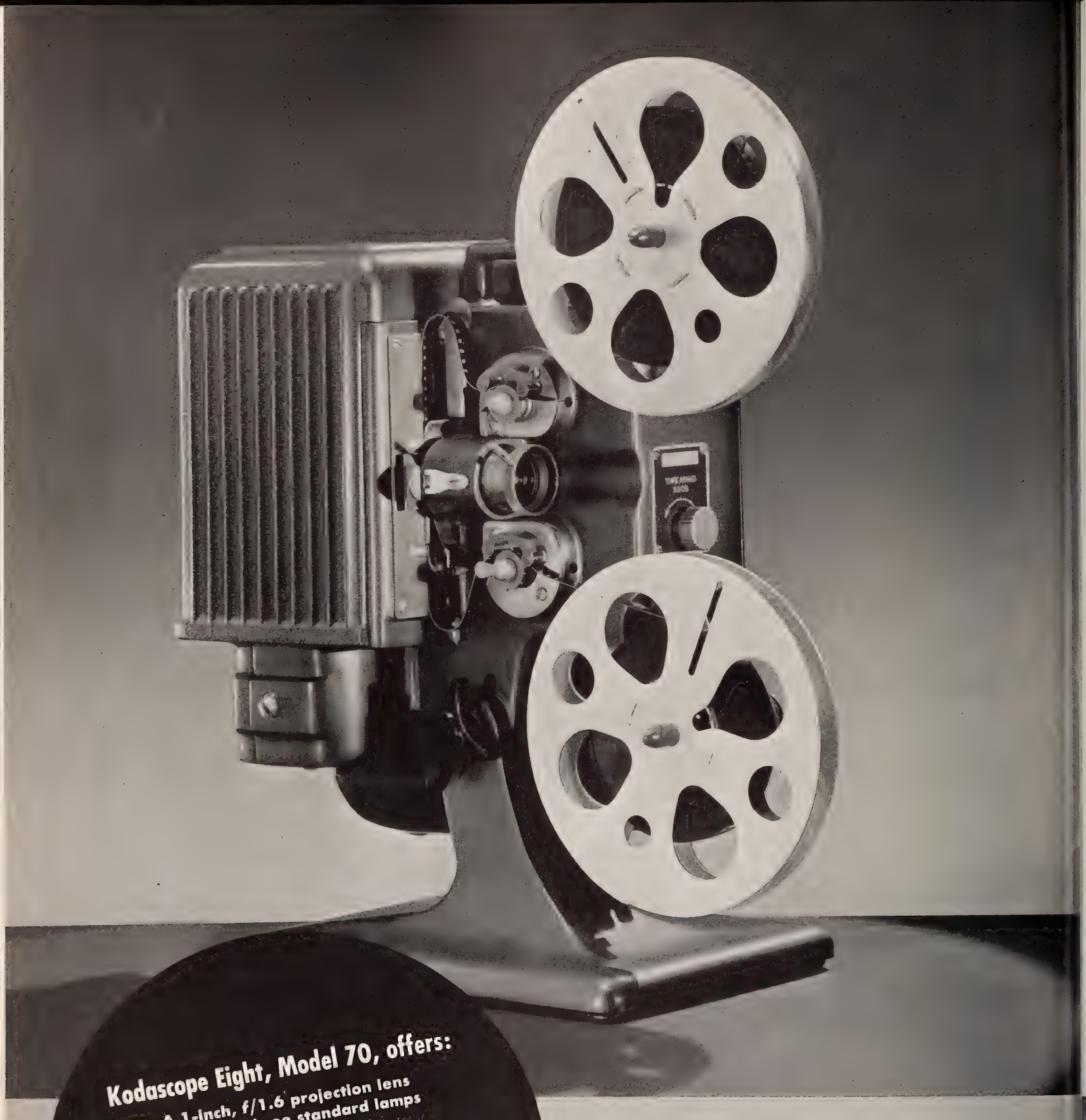
Appropriate attachments will be provided for each standard make of substandard movie camera. (Incidentally, the universal application of this system makes it possible to make talkies in 8mm. as well as in any other size.)

The compact driving motor for the camera makes the use of the spring drive unnecessary, so that the full camera loading may be run through at one time, if desired. A speed of sixteen frames a second is used, giving a more economical consumption of film than the twenty four frames a second rate used in sound on film.

Exact synchronism between sound recorder and camera is maintained electrically on an alternating current system as follows. Attached directly to the turntable of the recorder is a revolving electrical contact, or brush. This makes contact with a commutator which has six segments. The contact brush, of course, revolves at the same speed as that of the disc itself—seventy eight revolutions a minute. As the brush revolves, it comes in contact with each of the six segments successively. As six contacts are made in each revolution, with seventy eight revolutions a minute, there will be 468 contacts established a minute. These impulses will be accurately controlled by the speed of the turntable, which is always uniform.

The camera motor is also geared to turn a revolving brush that makes contact with a similar commutator. Each successive segment is energized, in step with the master commutator on the recording turntable. This is because each segment of the master commutator is electrically connected to a corresponding segment of the camera commutator. As the moving brush comes in contact with any one segment, a power impulse is sent to the camera motor through that segment and through the corresponding segment at the camera. If the brush at the camera is traveling at a speed which makes contact with each segment at the same instant a power impulse is being sent through this segment, the camera motor will receive constant power. But, if this motor should tend to turn slightly faster, the revolving

[Continued on page 570]



Kodascope Eight, Model 70, offers:

A 1-inch, *f*/1.6 projection lens
Choice of three standard lamps
Simplified threading
Concentrated operating controls
D.C. or 25- to 60-cycle A.C. operation, 100-125 volts
Positive framing device
Simple, rapid motor rewind
Balanced carrying handle
Speed adjustment
Unequalled physical beauty
High-efficiency cooling

1 The 1-inch *f*/1.6 projection lens is your assurance of clean-cut, brilliant, undistorted projection. Film threading is greatly facilitated by the wide-opening film gate.

2 Major operating functions are controlled from a single, compact panel on the back of the projector. The speed adjustment is just above the three-way operating switch.

3 Model 70 operates with equal excellence on either D.C. or A.C.; its quiet, powerful motor assures smooth, effortless projection.

4 A setscrew at the base of the lamp permits positive alignment of filaments; the tilting knob is smooth and easy in operation through the maximum desirable range.

Model 70 EXTRA COMPETENT NEW

KODASCOPE EIGHT

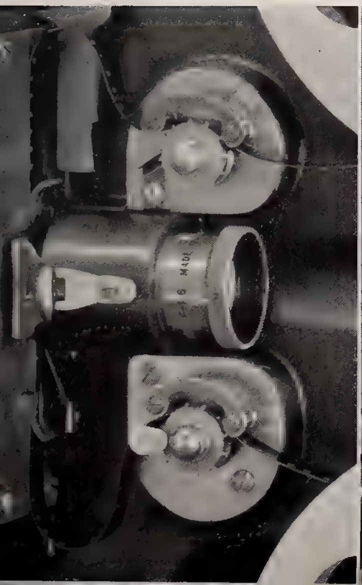
IN physical beauty, in its smooth, powerful operation, in the brilliance and clarity of its projection, in ease of use, Kodascope Eight, Model 70, sets a new standard in 8 mm. projectors.

And Model 70, despite its many and obvious superiorities, reaches a new high in economy. With the most brilliant of the three lamps with which it can be equipped (300-, 400-, 500-watts) and a carrying case, Kodascope Eight, Model 70, is priced at only $73.95. Without lamp or case the price is $59.50.

With a 500-watt lamp, Model 70 projects crisp, clear, fully illuminated movies on a 39″ by 52″ screen at 25 feet. Under all circumstances, Model 70 affords easy, complete control, and the sort of projection that realizes the full beauty and quality of 8 mm. film.

Ask your dealer to show you Kodascope Eight, Model 70. The more you know of movie making, the more you'll appreciate this unusual new projector.

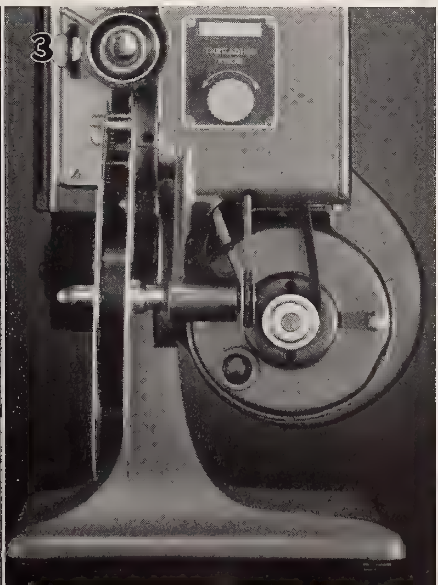
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



2

SLOW
FAST
KODASCOPE EIGHT
MODEL 70
OFF
MOTOR
LAMP
MADE IN U. S. A. BY
EASTMAN KODAK CO.
ROCHESTER, N. Y.
OTHER PATENTS PENDING
TRADE MARK REG. U. S. PAT. OFF.

3



4

MAKING AN EDITING TABLE

Complete cutting assembly and way to construct it

FRED TOMLIN

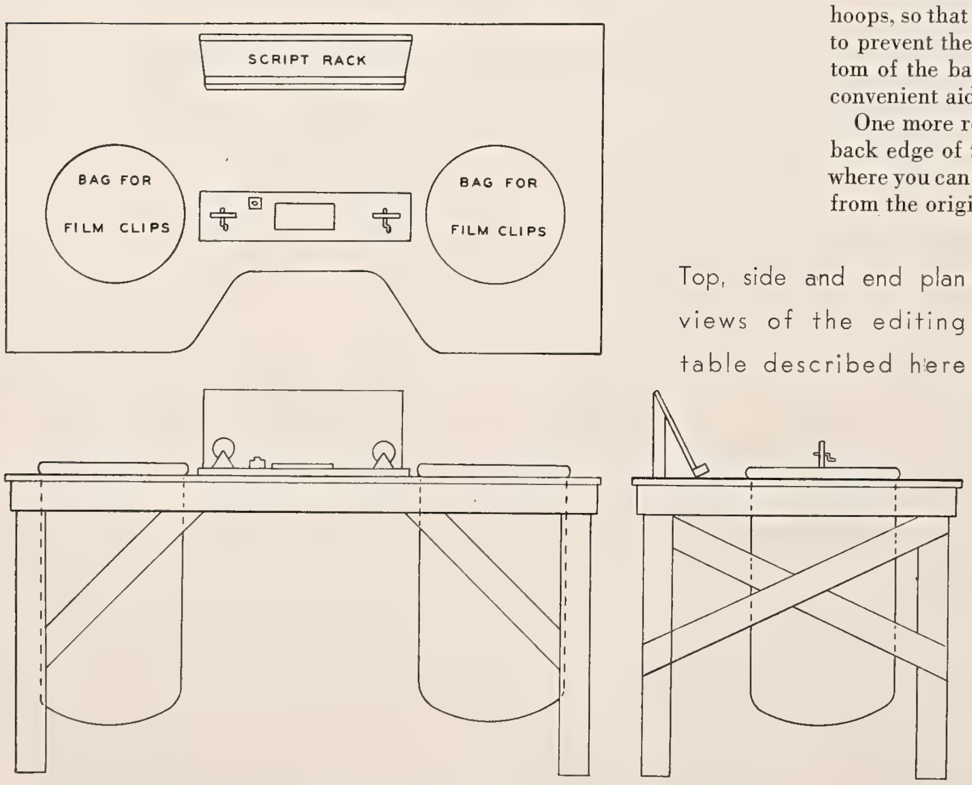
THERE are dining tables, writing tables, draughtsmen's tables and even steam tables, so why not an editing table? If you have done a fair amount of editing, you doubtless have yearned for some convenient support for your splicing equipment, that would also allow you comfortable facilities for temporarily storing film clips on which you are working.

You want a handy table at which you can work either standing or sitting, and, when you are sitting, one which will permit you to reach all equipment without moving from your chair.

At least, this is what I wanted and, to meet my needs, I designed an editing table de luxe. One of its most important features is the semicircular recess in front of the table, which allows elbow support and room to dispose of film boxes, reels and tools within easy reaching distance on either side of the rewinds. (See the diagram on this page.) The depth of this recess is about twelve inches, but, if you are prosperous and stout, you might need more room. Before I go further, I must confess that the idea for this arrangement came from a basic design of a lady's dressing table. In short, my editing desk is a sort of "film dressing table."

The actual construction details of the table are very simple, and, even if your carpentry is of finger mashing variety, you should have no trouble. The top of the table is made from a sheet of pressed wood, which is quite hard and smooth and about one quarter inch thick. The size will depend on how large a table you want. When you are determining the exact dimensions, keep in mind that your rewind board and other editing equipment will be placed in front of you and that you will want to be able to reach to the opposite side of the top without getting up from your chair. I found that a depth of about three feet was ideal. The length can be whatever suits your space. Since pressed wood is available in four foot widths, you can buy a sheet as long as you need, then cut a one foot strip from it to give the three foot width.

Next comes the already explained recess. Mark it with a pencil, then cut it out with a compass or keyhole saw. File and sand the edges of the cut so that it will not catch on your clothes or wear them unduly. With this done, you must determine just where you want to place two holes in the table top, which will serve as openings for bags that will hold loose film clips while you are working.



Top, side and end plan views of the editing table described here

The best way to do this is to put your rewind board in place on the table, then to locate the large holes for the bags approximately in the relationship to the rewind that is shown in the top view diagram on this page. The outline of these holes may be drawn with the aid of a fifteen inch metal barrel hoop, two of which will be required for the finished table. Cut the holes out with a keyhole saw.

The rest of the table construction is quite simple. Two by four inch pieces form the legs, and the under frame can be made of material one half inch by three inches. Leg braces may be cut of the same stock, and the whole should be assembled by using wood screws.

Buy some Canton flannel and ask your wife to cut and sew it to produce two bags, which may be any depth you wish. I suggest that the bags be long enough so that they just miss the floor when suspended from the table. Ask her to sew the tops of the bags over the barrel hoops. The holes in the table top should be just enough smaller than the bottom of the hoops so that the hoops will be supported on the table top while the bags hang below. With this arrangement, the bags are free so that they can be lifted out for cleaning when necessary.

I have added some ordinary spring clip clothespins to the hoops, so that I can clip the ends of the film strips to the hoops, to prevent the film lengths from falling in a tangle in the bottom of the bag. Each clothespin is numbered, which offers a convenient aid in rearranging scenes.

One more refinement is the addition of a script shelf on the back edge of the table top. (See the diagram again.) Here is where you can use a piece of the pressed wood that was trimmed from the original sheet. Cut a section about two feet long and one foot wide. Along one edge nail a little strip of wood, about one half inch by one half inch, to serve as a rest to keep the paper from sliding off the rack. Two simple uprights are cut to fit, as shown in the end view drawing, and are screwed to the table top so that they will support the script rack at an angle.

Of all the ways of storing film lengths between editing sessions, I have found suspending them from the top of an open bag to be the most convenient. One can quickly select a scene without the necessity of unrolling it to see what it is. The open tops of the bags can be covered with cloth to keep out dust when editing work is postponed for a time.

I have found an editing table one of the most useful additions I have made to my cine work shop, and the total cost of all the material was scarcely over four dollars.

Crucial football footage

[Continued from page 550]

entering the gates, the program boys, the peanut vendors. If you don't buy a program for your wife, buy one for the film. It will come in handy when you make titles.

Make preliminary scenes short but get a good variety. Perhaps a few general scenes of the campus would introduce the film well, together with a shot of the main street festooned with banners. Then shoot the approach to the stadium, the ticket booth, through the gates and odd scenes of concessionnaires. When you get inside, make the most of your temporary freedom to move about. Get down near the sidelines as the cheer leaders limber up their legs and throats. Perhaps you can stay there long enough to get a shot of the coach and the substitutes as they file to the bench.

Then go up to your seat, hopefully high and on the west side. It is also to be hoped that you have a telephoto lens along, for it is an expensive truth that one inch camera eyes cannot get the detail so essential for a complete picture. A three inch lens is about right for most stadiums. This, however, brings up the added problem of steadiness. Tripods are not out of the question, but most people will find the unipod or the neckpod ideal for this work. One man enlists his wife's shoulder, always buying her the seat directly in front of him. She, incidentally, charts the whole game, marking an "X" over each play that occurs when she hears the camera motor whirring beside her ear. Later, the chart helps them to write transition titles from one sequence of plays to another.

Behaviorists tell us that human characteristics are never less inhibited than while we are witnessing a sport. True or false, human interest is rampant in the facial expressions and excited movements of people at a football game. Get plenty of footage of your neighbors and of the crowd in general. You can use a telephoto for this purpose.

Take a chance with your head and your camera and stand up on the seat just as a crucial play begins. Then, paying no attention to the yells behind you, try for a long shot of the stadium when the crowd rises as a unit. Later, you can get a closeup of feet jumping up and down to follow this shot.

The scoreboard represents an essential title card. Get as many scenes of it as there are changes in the score, unless, of course, the figures begin to indicate a basketball game. The cheer leaders are also good for a few shots, especially when you can follow with a couple of closeups of wide open mouths lustily letting the team know whom they appreciate.

From the technical point of view, there are several factors to keep in mind. Shooting at advanced speeds, such as twenty four or thirty two frames a second, not only slows the movement, but reduces the unsteadiness of your hand should the excitement run high. However, you must remember to compensate one full stop on your exposure when doubling the speed or one half stop when shooting at twenty four frames.

Late in the afternoon, you will find the lighting tricky, especially if allegiance to one team has placed you on the east bank of seats. An exposure meter will be of no help here, since the field will sooner or later be in the shadow of the stadium. Two full stops is not usually too great a change in exposure when this occurs. Sometimes, the bowl casts a shadow lengthwise down the field, which makes the exposure troublesome if the play edges near the shaded line. In such a case, expose for the shade and let the sunny portions take care of themselves.

Additional shots that spice your film with human interest can be obtained after the game if it is not too dark. The celebrants gaily clapping each other on the back, the collegiate troops storming the goal posts, the town kids scrimmaging on the turf torn field, the littered benches, the white posts finally toppling—these are a few of the many opportunities, *if* it's not too dark, *if* you have any film left and *if* you're not too tired. In any case, make these scenes short, for fear they will form too much of an anticlimax.

For the nerveless ones who prefer to rove about the stadium for their scenes, all the foregoing suggestions still hold true. But additional opportunities naturally bring additional problems. When filming close to the action, more attention must be paid to focus and smooth camera following. Human interest is equally vital, as typified in reaction shots which the newsreels (you may notice) never miss.

Between the halves offers no rest for the man who would make a complete reel. The band marches, the cheer leaders cavort with the mascots and the crowd munches "hot dogs." Try to get most of it, keeping your shots short so that they will not drag and take away from the main action of the game.

The game's the thing. An end around play here, the first part of a punt there, two feet of a forward pass, a few frames of a kickoff—these odd shots won't tell the story. Be prepared to shoot the plays that count, from the center's pass to the final tackle. You will get some that stop short of the line and miss some that go the length of the field.

But, with some advance study of the teams, a critical eye on the back formations and a tight camera spring, you'll get most of the plays that spell victory or defeat. What's more, they'll spellbind your audiences.

An Outstanding Camera for Your "Still" Shooting

KODAK BANTAM SPECIAL

KODAK BANTAM SPECIAL is so convenient to carry, operates so simply for unusual results, that it's an ideal "still" camera for movie makers. Through modern photofinishing methods, it leads to standard 2¾ x 4-inch pictures.

Bantam Special is precision built and splendidly equipped. Its lens is the super-corrected, super-speed Kodak Ektar *f*/2.0; its shutter, the Compur-Rapid (1 to 1/500). Other features include coupled range finder to eliminate guesswork in judging distances, and an automatic film-centering device.

For Black-and-White or Kodachrome

With Kodak Bantam Special you can take advantage of the most difficult indoor and outdoor black-and-white shots—and enjoy, besides, Kodachrome's lovely full-color transparencies. See this fine "still" camera at your dealer's.

The sportsman's field case lends added protection and convenience.

KODAK BANTAM SPECIAL

with leather field case $87.50

●

Only Eastman Makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

TRADE MARK
Neumade
FILM CABINETS

Protect and preserve your films in an all-steel cabinet specially designed for the safe filing and storage of film. Complete line of models and sizes.

8mm — 16mm — 35mm

INSTANT SELECTION
PERMANENT PROTECTION

ALL STEEL
HUMIDIFIED
FIREPROOF
DUSTPROOF
TAMPERPROOF

MODEL MM-102. Holds 100 - 400 ft. reels, general storage space in base for movie equipment.

THE IDEAL XMAS GIFT

SECTIONAL MODELS

Individual compartments for either one or two reels; separate door, handle and index card holder for each. Available in 5, 6, 8, 10, or 12 compartment units for any size reel.

FILM RACKS

ALL TYPES AND SIZES FOR EVERY PURPOSE

Reels held erect in place at all times—individual label card holder for each.

ASSEMBLED TO YOUR SPECIFICATIONS

Acquaint us with facilities needed — quotations, sketches, etc., will be forwarded entirely without obligation — over 23 years experience.

Send for catalog No. 16 — complete line of quality film equipment.

Neumade Products Corp.
427 W. 42 St. New York, N. Y.

LIVING ROOM PROJECTION

E. WARREN WOOD

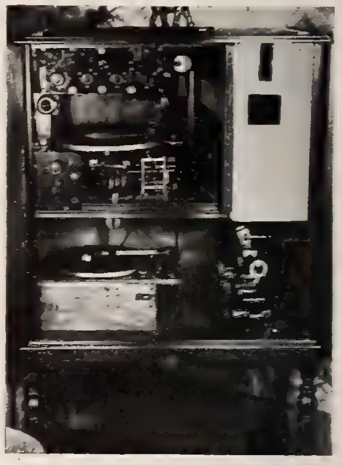
An APARTMENT dweller who wants to give his films a suave presentation, like that of the movie theatre, is faced with a special problem. He has no attic or basement playroom which he can turn into a miniature theatre. His movies must be shown to his guests in the living room.

I set myself the task of overcoming this problem, and I finally worked out a system which allows a home theatrical presentation, with all the trimmings, but which makes it possible to restore the living room to its usual appearance in a few seconds.

My "projection booth" is the largest sized radio cabinet that I could obtain. In it are the movie projector, a dual turntable outfit and a still slide projector. The still projector and one turntable are placed on the lower shelf and, on the upper shelf, the other turntable and the movie projector are mounted. The top turntable and the movie projector can be connected synchronously if desired.

To eliminate the sound of the projector as much as possible, I enclosed it separately. A sliding panel at the side permits access to the projector for threading and adjustment. A switch panel was mounted in the cabinet, and all electrical controls were placed on it.

View of interior of radio cabinet, housing projector, turntables and all controls



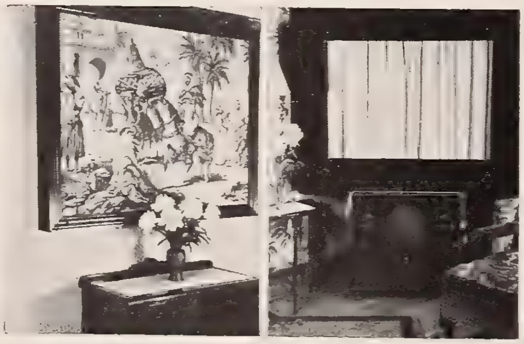
So that I should be able to watch the screen for cues, while changing records on the two turntables, I use a regular automobile rear view mirror mounted on a swivel in the back of the cabinet. With it, I can see the screen without turning around.

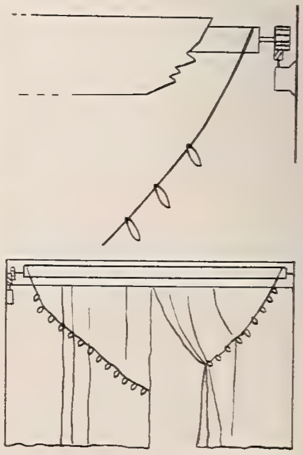
To avoid adding an extra piece of equipment to the room, I used our regular radio set for the speaker. The screen was arranged over the radio cabinet, while the cabinet housing the projection apparatus was placed at the opposite end of the room, giving adequate distance for the projector throw.

The screen was mounted on a piece of wall board about six inches larger on all sides than the area of the screen itself. A wooden board, about four inches wide, was nailed around this, to produce a shallow box with the screen as the bottom. The box was set upright, and, near the top, a wooden curtain pole was mounted so that it would serve as a roller. A small electric motor was installed to turn the roller slowly by means of a worm gear.

A pair of curtains, made of orange colored corduroy, were tacked in pleats to the top of the shadow box housing the screen, so that they overlapped about three inches in the center. A string was then fastened to the center edge of each curtain at a spot about one third of the distance from the bottom of the curtains. In the case of each curtain, this string was passed through small rings sewed on the back of the curtain on a diagonal line, drawn from the point where the string was attached and extending to the top outside corner of the curtain. The rings were sewed at points several inches apart. After passing through the rings, each string then was run through a small pulley at a top corner of the shadow box, and the end was tacked to the roller.

Thus, when the switch is thrown on the central control panel of the cabinet housing





Above, screen with tapestry back and screen ready for show; at right, details of curtain the projector, the roller turns and slowly winds up the strings at each end, which pulls the curtains apart and upward, toward the top corners of the box holding the screen.

One must experiment with the exact position of the string and the rings in the back of the curtain to be sure that the curtains are pulled upward evenly and that they drape nicely on either side of the shadow box when they are completely raised.

The motor switch is thrown off when the curtains are pulled to the top corners of the box, and, to lower the curtains, a reverse switch may be used. The motor then turns backward, and the curtains fall slowly. A few lead weights were sewed into the bottom hem of the curtains so that they would fall evenly when the motor was reversed.

To hide the machinery at the top and to cover the sides and the bottom of the curtain, I cut a strip of wall board about six inches wide and nailed it as a frame around the edge of the shadow box supporting the screen. It left an opening just a little larger than the area of the projected picture. This frame could be finished carefully and painted. In my case, I covered it with dark blue corduroy of the same texture as the curtains.

Since my object was to provide facilities that would permit a screening of theatrical smoothness, but which would not necessitate moving the furniture all around before I started the picture, I wanted to keep my screen on the wall permanently. But the screen on the wall was a disturbing note in the room's furnishings. I solved the problem by turning the screen around and mounting a tapestry on its back. The tapestry was neatly framed, and it disguises the nature of the screen perfectly. When I want to give a show, I simply turn the screen around.

To dim the "house" lights, on a small switch plate on the wall of the room, I mounted a two connection jack in series with the room light switch. Ordinarily, this has a shorted plug in it so that the lights burn normally, but, before show time, this plug is exchanged for one which has two wires running to a rheostat in the projector booth.

To provide a colorful opening for a movie show, I have painted a brightly colored pattern on a strip of film, which is pulled through the still projector by a clockwork motor. This casts a moving pattern of colored light on the curtain as the show begins.

When my audience arrives, they are seated in a room that has nothing of the appearance of a theatre. Then I take the tapestry off the wall, turn it around and set it over the radio cabinet. Next, I open the projector cabinet doors, and the show is ready to begin. (Of course, the projector has been threaded and focused previously.)

L. R. Evans, Jr.

They're BROTHERS *of course*
Yet each is an Individual

Gevaert
SAFETY FILM
PANCHRO MICROGRAN REVERSAL
16/8

PANCHRO SUPER REVERSAL

•

MICROGRAN

•

ORTHO REVERSAL

GEVAERT CINE REVERSAL FILMS are like that—they all share the same family characteristics of sufficient speed, correct color sensitivity, wide latitude, fine graininess—yet the three types differ among themselves in the combination of these family characteristics to suit the particular needs of different types of filming. We suggest you give the Gevaert film family a trial. Each type will assist you to the utmost in your camera technique. You will like the professional appearance these films exhibit—brilliant, theatre quality movies.

Supplied in 16 mm., 9.5 mm. and double 8 mm. widths. Packed in 100 ft., 50 ft., 30 ft. and 25 ft. lengths (9.5 mm. is only supplied in 30 ft. lengths, 3 rolls to a tin). All films are processed without any additional charge, return postage prepaid. Gevaert processing stations located all over the U.S.A., Canada, Central and South America, Europe and Asia insure prompt service.

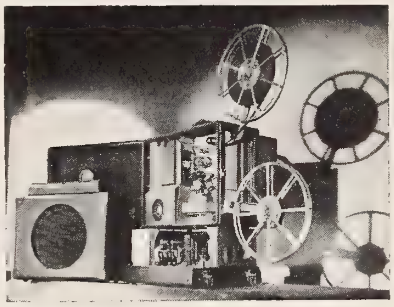
Gevaert

Ask Your Dealer

◀ **THE GEVAERT COMPANY OF AMERICA, INC.** ▶
423 WEST 55TH STREET, NEW YORK
Boston • Philadelphia • Chicago • Los Angeles • San Francisco
***In Canada*—Gevaert (Canada) Limited, Toronto, Montreal, Winnipeg**

DeVRY
MANUFACTURES THE LARGEST AND MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT IN THE WORLD

Here's the "Almost Human"
DeVRY "INTERPRETER" 16MM. SOUND PROJECTOR



This moderately priced, precision-quality built projector affords you the biggest dollar value in the 16mm. field. Unsurpassed sound, needle sharp pictures, economy of operation, lasting dependability, PLUS exclusive essential features that eliminate irritating stops in the show and safeguard film. The DeVry "Interpreter" is out in front by a wide margin. See it, hear it, test it!

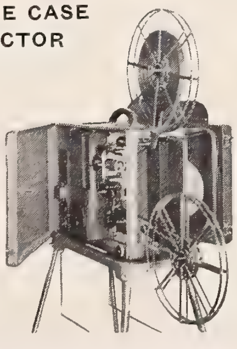
ALL DeVRY PROJECTORS HAVE BUILT-IN PROVISIONS FOR:

Silent As Well As Sound Films
Centralized Room Speaker Service
PHONOGRAPH RADIO
MICROPHONE + AMPLIFIER

You CAN Take It With You!
DeVRY SINGLE CASE 16MM. PROJECTOR

Projector
Speaker
Amplifier
in ONE case

Everything you've wanted in a projector—LIGHT in weight, SMALL in size, HIGH in quality, TOPS in performance, LOW in PRICE. Ample sound for audiences up to 300. Sound and silent films.



SEE THEM AT YOUR DEALERS
If he doesn't stock them, ask him to write to us.

DeVRY CORPORATION
1107 Armitage Avenue CHICAGO
New York Hollywood
Established 1913

DeVRY

In starting the show, a lively march is begun on the phonograph, the switch controlling the curtain motor is thrown, and the still projector is turned on. As the curtain goes up slowly, while the moving colored lights from the still projector play on it, the house lights are slowly dimmed. When the curtain reaches the top, the lights are out, and the movie is started as the colored still projector fades out.

At the end of each reel, I usually have a long musical selection to play at low volume while I am changing reels. When the last reel ends, the curtain is lowered and the regular house lights are turned on slowly. The whole operation can be geared together perfectly, and it produces an impressive theatrical effect.

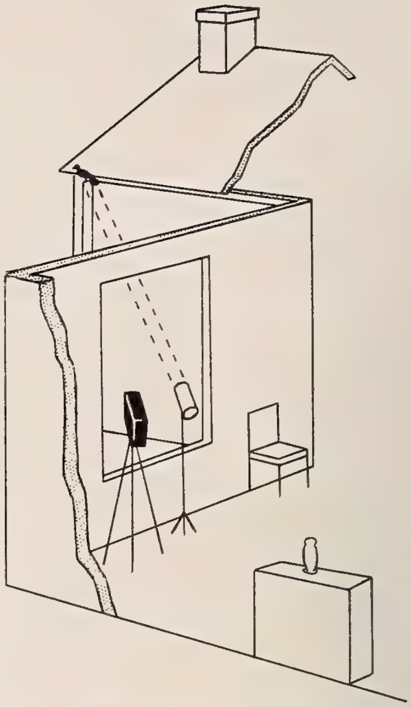
A new twist for turkey films

[Continued from page 549]

was too much. Not that we did not get an excellent exposure of the people around the table; that was fine. But the candles did not give a genuine effect; you could see their flames, but they were lost under the general illumination. This time, with the new fast film, maybe we shall not use any lighting units at all. If we just put a couple of flood lamps in the chandelier, light the candles and use a medium stop, for example *f*/2.8, we're willing to wager that the candles will shine in the right proportion to the general room illumination. Maybe we'll just take a *few* pictures on Thanksgiving Day, after all.

Now that we think over the list of our unclassified family shots, it seems that we shall be able to use many of them in our Thanksgiving film. Last Saturday afternoon, we had a lot of fun with Junior and his young friends, the Maple Avenue Invincibles, a practically unbeatable football team. It all started when Junior besought us to take his picture in action in his new football suit.

As it turned out, we did have a swell time. Not being able to locate any group of adversaries worthy of their mettle that particular Saturday afternoon, the Invincibles were entirely cooperative. After some enthusiastic scrimmage shots, we arranged one sequence of Junior receiving a forward pass, from just outside the camera range. We then staged a punt play, which ended, in reality, out of bounds in Judge Simpson's nearby formal garden. But a particularly small and agile Invincible slipped through the hedge, recovered the ball, and we carried on. Setting the camera near the goal posts (the Invincibles have only one pair) so that they were outlined in an upward angle against the sky, we tossed the ball, from outside camera range, fairly between the posts, running the camera in slow motion. When the sequence was spliced together, it was a "natural." The ball, sailing gracefully over the crossbar, presumably under the propulsion of Junior's expert toe, produces a thrill in every breast and is especially satisfying to Junior.



How the spotlight was trained on the starling in his nest

So we won't have all indoor shots in our Thanksgiving film. And we won't have it all Thanksgiving, either, although no pantomime of gratitude could have been acted out more expressively than the little performance that was put on just for us late last fall. This shot, moreover, might be truthfully defined as an "outdoor shot taken indoors."

Our house is built somewhat in the shape of an ell, so that, from the bedroom window, one can look diagonally across at the eaves directly over the kitchen. Here is where a family of starlings built their nest. Here, they spent the whole summer having families and holding very noisy conferences about them. We often considered Papa Starling as a fit subject for our telephoto but, somehow, never got around to it. Came the chilly winds of fall, and we dolefully anticipated the day when our starlings would leave us for the southward trip.

But, whether the eaves just over our kitchen were so attractive he just couldn't bear to go, or whether he confidently expected us to provide him with crumbs after the garden ran out of grubs, we don't know; at any rate, Papa Starling did not leave. No doubt, he put it off and put it off until it was too late. At any rate, the day after Thanksgiving, in a cold, discouraging fall of snow, we sighted him huddled under the drain pipe.

A more forlorn looking bird you wouldn't want to see. There he sat, with his feathers puffed out and his head drawn down inside his fluffy collar as far as it would go. The snow scurried around and the wind whistled derisively; all his fellows had flown, and there he was—stuck.

Some instinct prompted us to get out camera and tripod. With the three inch lens, he just filled the frame. But the light was miserable. Late afternoon of a November day—and snowing! What to do? A bright thought! How about focusing the spotlight on him, right through the window! He would probably get scared and fly away. But why not try? Out came the spot; on went the 500 watt lamp, and we focused the beam right down to the smallest diameter.

Well, he just loved it. We started the camera right off, and you should have seen Papa Starling come to life. He positively basked; he loosened up his wings and stretched and thawed out in peeps of gratitude. No doubt the radiant energy of the lamp, focused on a small circle, carried a warmth right through the glass and across the court.

We shot our picture at *f*/4.5, but kept the spot burning long after the film was finished. The resultant picture was excellent; we even got the effect of the falling snow. As for him, he probably thought that the sun had come out, but he was far too comfortable to inquire why this should happen in a snowstorm. He stayed right there in the spotlight until we turned it off, and then, revived, he flew away in search of crumbs. He stayed with us all winter, too, and became quite a friend of the family. We hope he'll be peeping in the window when we show that big, satisfied looking closeup of him at the end of our Thanksgiving film this year.

Photoplay ways

[Continued from page 551]

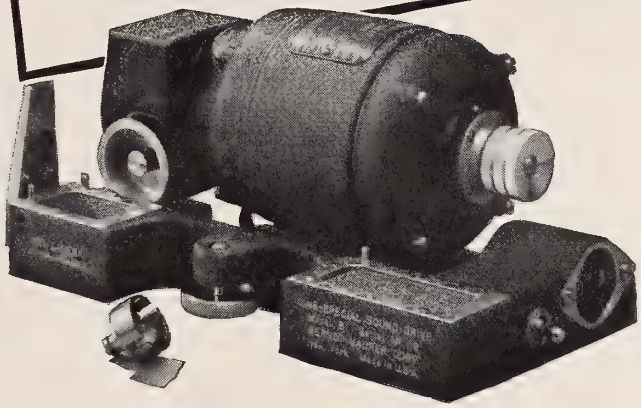
shot upward toward the opening, to show the characters coming down the steps of the vault.

The next thing was to scour the country for a location for the interior scenes, representing the inside of our old house. On a survey of the locality, we discovered a two story frame building that was in use as a carpenter shop. The particular feature that attracted us was an outside wooden staircase, which looked as if it might have been inside the old house that appeared in previous scenes.

Our story called for action up and down a staircase, inside the house, so we had the very thing that we needed. We secured permission to use the exterior staircase, and the results were excellent. The illusion is perfect.

We are now engaged in looking for other exterior locations to serve as "interior" sets supposedly in the old, ruined

A SIMPLE STEP TO SOUND-ON-FILM



A New Low-cost Plan that provides the Finest Results. For People who now use Silent Films or Sound-on-Disc

With nothing more than a synchronous motor drive for your present camera, you can obtain the finest professional quality 16 mm sound films at prices which are reasonable enough to surprise you. If your camera is a Ciné Kodak Special, you need only the B-M Synchronous Motor Drive illustrated above. For other 16 mm cameras there are other makes of synchronous motors available. In either case, here's how it's done.

You film your picture at synchronous speed. Edit it as you wish to have it appear. Write the script and select any music that is required. Then merely send this material to one of the sound-on-film laboratories listed below for your sound recording. Each is equipped with B-M sound recording apparatus and is qualified to produce theatre quality results. You can specify treatment of your film to be as simple or as elaborate as you may wish.

If You Are Now Using Silent Pictures

. . . you'll be surprised to find that a sound-on-film recording costs little more than a first-class professional titling job.

If You Are Now Using Sound-on-Disc

. . . the advantages of this method are even greater. First of all, with sound-on-film, it is easier to obtain perfect synchronization. The ease of projecting is obvious. With sound-on-film there are no turntables to watch, no adjustments to be made continuously. Moreover, film does not deteriorate with use but maintains its high level of quality for any number of projections.

JUST TWO THINGS TO DO

1st To enjoy professional quality sound on all your future pictures . . . order your synchronized motor now or write for additional information regarding one to . . .

THE **BERNDT - MAURER** CORP.
119 East 24th St., New York, N.Y.

2nd Write to any of the four laboratories listed below for more detailed information about how to prepare your material and to obtain estimated costs.

Eastern: Sound Masters, Inc., 1560 Broadway, New York, New York
Spot Films, Inc., 339 East 48th Street, New York, New York
Middle West: The Calvin Co., 26th & Jefferson, Kansas City, Missouri
West Coast: Roger Sumner Productions, 327 E. Green St., Pasadena, Cal.

SPEEDY LENS!

For Fall and Winter

MOVIES

f1.5
FOR 16 MM
1" and 2" focus

f1.9
FOR 8 MM
½" focus

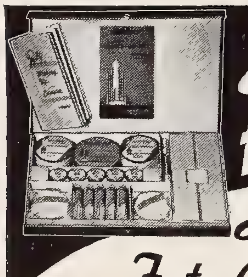
OVERCOME adverse lighting in the days ahead. Use a Wollensak Cine Velostigmat* for ultra-fast shots — gives you plenty of reserve speed. Woodland shots, evening scenes, dimly lighted interiors, outdoor scenes when shadows or cloudy weather create poor lighting. Fine optical correction, gorgeous full-detail color movies. Economical, too.

. . . WRITE FOR FREE BOOK

*Reg. U. S. Pat. Office

WOLLENSAK OPTICAL CO.
509 Hudson Ave. Rochester, N. Y.

WOLLENSAK



It's HERE! It's NEW!

Foto-Crome MAKE-UP For Color Film

No more disappointing results with color film! Now you can reproduce true skin tones by making up your portrait subjects with MINER'S amazing new FOTO-CROME MAKE-UP.

All the necessary make-up is included in the new FOTO-CROME MAKE-UP KIT. Kit contains 19 different make-up items in shades specially developed to synchronize with standard color film. Interesting instruction booklet, "Simplified Make-up for Color Photography," tells you how—easily and quickly.

MINER'S Foto-Crome MAKE-UP KIT

$2.50 at all Camera shops—or direct.

MINER'S, 12 E. 12th St., Dept. CVII, New York, N.Y.
I enclose $2.50. Send postpaid "Foto-Crome Make-up Kit."

Name____________________
Address____________________
( ) Send C. O D.—plus postage.

house. We are quite confident that we shall find just what we want.

In the meantime, we found a suitable location for our "interior" vault scenes. It is an old, roofless, white brick building with a decrepit and weather worn concrete floor. Here, we placed two stone slabs and, on them, we arranged our property casket. The scene to be made here is to follow that filmed in the entrance to the basement of our old home. The actors were shown coming toward the camera in that scene, so, in the first shot representing the inside of the vault, they were shown again approaching the camera.

The business of filming interior settings out of doors simplifies the lighting problem greatly, of course, but one must be careful to see that the camera setup is such that the light comes from the right direction. We use reflectors of white and aluminum painted wallboard to lighten shadows.

Finding suitable outdoor locations for ordinary exterior scenes is, of course, a great deal easier than locating exteriors that will look like interiors. City streets, parks, gardens and the countryside are all possible locations for photoplay scenes. But, by the use of a few properties, one can extend the range considerably.

A desert can be manufactured on any patch of dry, sandy soil. Simply borrow a potted cactus plant from a friend, bury the pot just below the level of the sand and you have a milieu for a wild west story. The camera is controllable; you need include only what you want in its finder.

Often, a section of a building will give an illusion that would be shattered if you showed the whole structure. Part of a roadside stand may appear like a Swiss chalet, and the corner tower of a Victorian stone mansion may pass easily as a section of a Norman castle if your audience is not filled with antiquarians. Making things appear to be what they are not is part of the fun of producing an amateur film melodrama.

There are other principles that simplify amateur movie production. Fortunately, the audience associates two successive scenes and often does not notice a gap in the action between them. By proper cutting and timing, one may thus eliminate the need for many scenes that would be very difficult to obtain.

For example, in one of our productions, the gang chief is visiting what purports to be a cabaret on a roof top. There, he is surprised by a police raid just as he is about to sell stolen government plans to a foreign agent. Rising, he pulls his gun and fires toward the camera. In the next scene, a detective, wounded in the hand, returns his fire. In the scene that follows, the gangster is shown silhouetted against the sky. He is hit and he falls backward to tumble off the parapet. In the next shot, the camera sweeps down a five story building to the ground, where the view is centered on the crumpled figure of the gangster.

The series of scenes is very convincing, although one does not actually see the gangster fall off the roof. The fall is suggested by the association of ideas between the scene of his tumbling backward and the sweep down the side of the building, ending in a near shot of the "body." When the gangster fell backward, in reality he tumbled off a low parapet that separated two sections of the same roof.

A dummy was not used in the shot representing the fall, because it would have seemed unnatural. Our sweep down the side of the building serves just as well.

We are constantly being surprised at how effective such devices as these can be. It is half the fun of photoplay production to discover how one can create dramatic illusions by using settings and action that are available to anybody who takes the pains to look for them.

New disc synchronizer for speech and score

[Continued from page 561]

brush will get slightly out of step and will establish contact with the segment *ahead* of the one that is transmitting power at that instant. Result—the motor will not receive power and will tend to slow down. As soon as it does so, it will again receive power from the segment which catches up to it, and it will then start off, as before, perfectly in step. In practice, this process takes place with perfect smoothness, as the power impulses are being delivered 468 times a minute.

It is only necessary to have the camera motor start so that its brush makes contact on the same segment as that in the master commutator. This is easy to do by means of a simple index dial provided. After the system is once started, no further attention is needed to maintain synchronization.

If a single scene is planned for the entire loading of film in the camera, this may be shot without interruption. If it is desired to stop and start several times during the course of making the record, to introduce variety in viewpoint or for other reasons, this may be done at will. When the current is turned off, the camera stops immediately, but the turntable may coast a quarter of a revolution or so. To maintain synchronism, all that it is necessary to do is to back up the turntable a small amount so that the segment in contact on the master commutator matches the corresponding segment on the camera commutator. A convenient dial is provided for this purpose.

After the record and synchronized film

are made, the record may be played back immediately on the same recording turntable, using the pickup which is provided for this purpose. The film, of course, needs to be sent to the processing station for development and reversal.

With film and record both at hand, ready to project, the procedure is even simpler than that used in taking. An attachment for all the principal makes of projectors will shortly be available, which incorporates the same kind of segmental commutator as already described. This is geared to supply current to the projector motor only if the segments are contacted in step with those of the master turntable—now being used as a play back, or record player. To determine the starting point of disc and film, a small arrow point is scratched in the record material just at the beginning of the first groove, where the recording starts. The corresponding place in the film is estimated, and, with a black china marking pencil, an "X" is marked across the face of a single frame. This experimental mark may be removed easily if desired. The turntable and projector are now started together; this is done by throwing the turntable switch, which also starts the projector motor. The operator watches carefully for the first lip movement of the subject in the picture and notices whether the motion occurs *before* or *after* the corresponding sound in the record. If the lip movement occurs in advance of the sound, the picture has been started too soon. The pickup needle is again placed at the start, and the film is marked and rethreaded a few frames ahead of the former start mark. (The first mark can be erased by rubbing it with a piece of cloth.) A little experience will enable the operator to produce an exact "sync mark" after two or three trials.

Improper synchronization will become noticeable if the picture is ahead or behind by two or three frames. An aid in making the first estimate is to remember that the film moves twelve frames for each revolution of the turntable. Once the correct starting point has been found, it may be marked permanently on the edge of the film by using India ink, or by cutting a nick in the edge, using one of the editing devices now on the market. Once both starting points have been identified, the picture and record will always run in exact synchronism.

The simplicity of this method of making fully synchronized talking pictures will be apparent. The film is threaded in the camera with no extra complications and is processed in the normal way, whether black and white reversal, color or negative and positive, 8 or 16mm. It is easy to handle and store the discs, and the cost for record material averages about one dollar for a five minute reel. The synchronizing device may also be

Now OFFICIAL FILMS BRING YOU THE "INSIDE" OF MODERN FOOTBALL

The most exciting and instructive football film ever produced. Full of action and thrills, you and your friends will want to see it over and over again, not only for entertainment, but because it will sharpen your understanding of football as nothing before has ever done.

A NEW THRILLING HOME MOVIE

Ed. Danowski
All-American Halfback

"KNOW YOUR FOOTBALL"

starring

THE WORLD CHAMPION N. Y. FOOTBALL GIANTS

and

Dr. Mal Stevens, Head Coach, N. Y. U.

16 and 8mm.

Mal Stevens of N.Y.U. explains the complex strategy of modern football and the Professional World's Champions, N. Y. Football Giants show clearly and simply how trick formations and plays are executed. Then you see these same plays in actual big games.

The Most Thrilling Spectacle of All Time!

THE NEW YORK WORLD'S FAIR

16 and 8 mm.

Expertly produced and edited by the Official Motion Picture Photographers of the New York World's Fair

HOME MOVIES IN NATURAL COLOR!

(16 mm. only)

400 FOOT FEATURE N. Y. WORLD'S FAIR

and

5 MAGNIFICENT 100 FT. SHORTS

The New York World's Fair
King George and Queen Elizabeth at the Fair
General Motors Futurama—The Hit of the Fair
Aquacade—The Hit of the Amusement Center
Night Fountain Display and Fireworks

Order these remarkable films at your photo dealer today—Note the low prices. Be sure to ask for Official Films.

8mm....50'....$1.75—180'....$6.00 • 16mm....100'....$3.50
360'........$10.00 • *in 16mm. only:* Sound on Film........
350'......$20.00 • Color......100'......$17.50—400'......$70.00

OFFICIAL FILMS
1441 Broadway, New York, N.Y.
The Seal of the Best in Home Movies

New AUTOMATIC TITLER!

MARJORIE'S
MASQUERADE
PARTY-1939

$3.95

Front View, showing specimen set-up... ready to shoot

Rear View, showing wheels which operate characters

FOR ANY MAKE MOVIE CAMERA!
(8mm or 16mm)

• Sets up titles automatically • No loose letters • No gadgets • No pencil • No printing

Don't go on "explaining" your movies! Give them the real "professional" touch! Set up your own titles and subtitles with this amazing new automatic titler! It's easy! All you do is turn the wheels at the back for 1512 *different* combinations of letters and numerals! Titles come up brilliantly white on black. Ask to see this efficient, economical titler at any good dealer's today. Or write Universal Camera Corp., N. Y. C.

UNIVERSAL MOVIE TITLER

Rudolph Valentino in
"SON OF THE SHEIK" 16mm SILENT
Write for free list of sound or silent 16mm rental films.
LEWIS FILM SERVICE
105 East First St. Wichita, Kansas

KODACHROME MAIN TITLES
16MM. KODACHROME 1.00
8MM. KODACHROME .50
Samples—Information—Price List Upon Request
FRANCIS S. NELSON
737 Micheltorena St. Los Angeles, Cal.

THE Pierce EXPOSURE METER

Newest optical type meter... Appears, is held and operated exactly like expensive photo-electric meters... Operation quick and simple... Meter is entirely pre-settable. Complete with neck cord, instructions, in attractive box. Comes in 2 models for motion picture cameras and for still, each at........ $1.85

At all leading dealers. Send for literature L-9.

RAYGRAM CORP.
425 FOURTH AVE. NEW YORK CITY

used to add narrative, sound effects and musical accompaniment to one's present library of silent pictures. Music and sound effects from phonograph records may be mixed with spoken voice to produce this most modern version of substandard movies.

Meter use with incident light

[Continued from page 555]

around the edges, and the screen so formed can be glued to a piece of cardboard properly cut out. The cardboard serves only to provide a stiff frame for the paper screen. See illustration on this page. Be careful not to use cement in the areas of bond paper that actually transmit the light. The cement should be confined to the margins only.

The finished and mounted screen may be attached to the light meter by means of a rubber band or piece of elastic.

It will be understood, of course, that the screen may be detached from the meter at any time, whereupon the meter may be used as it ordinarily would be.

It will be found desirable to add a few notes to the screen mount concerning the use of the meter and screen for taking readings of natural color light intensity. The following notes are self explanatory.

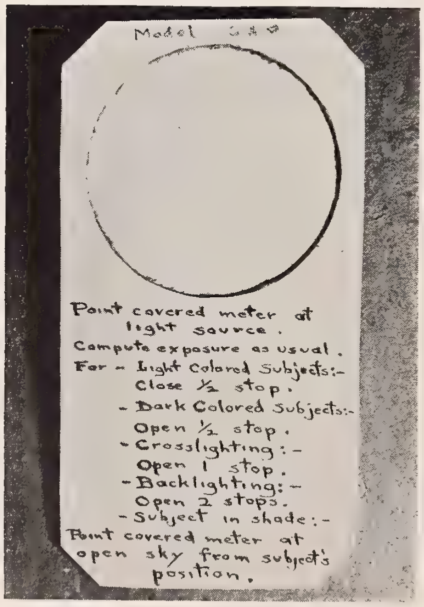
For use with Kodachrome, point meter at the light source, then compute exposure as usual.

Light colored subjects, close lens ½ stop.

Dark colored subjects, open lens ½ stop.

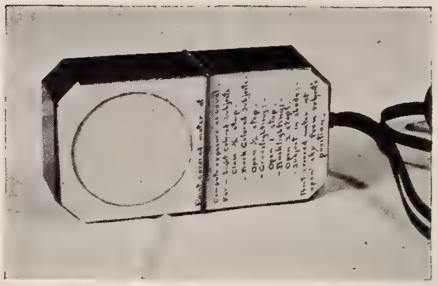
Cross lighting on subject, open lens 1 stop.

Back lighting on subject, open lens 2 stops.



Point covered meter at light source.
Compute exposure as usual.
For – Light Colored Subjects:–
Close ½ stop.
– Dark Colored Subjects:–
Open ½ stop.
– Crosslighting:–
Open 1 stop.
– Backlighting:–
Open 2 stops.
– Subject in shade:–
Point covered meter at open sky from subject's position.

Screen turns reflected light meter to incident light meter



Finished screen is attached to meter by an elastic band

Subject in shade, point meter at open sky from subject's position.

The sentence, "compute exposure as usual," means, among other things, setting the computer index to the film speed, as given by the film manufacturer.

This device will work equally well under incandescent lighting. Point the meter and attachment at the light source, from the subject's position. If there is more than one light source shining on the subject, take a reading on each from the subject's position, then use an average reading. This average reading should then be set on the dial and the *f/* value determined as usual.

The light meter plus the attachment combine the advantages of the computer card system of determining exposures, for natural color, and the advantages of the photoelectric meter system. It is similar to the computer card system, in that it is based on a determination of incident light intensity. It is similar to the photoelectric meter system, in that fallible human judgment of light intensity is replaced by the accuracy of a meter; also, readings are continuous over a wide range, rather than by steps over a limited range.

Do not be misled by the apparent simplicity of the device. The principle on which it works, that of accurate measurement of incident light, is one of the recognized methods of arriving at photographic exposure.

Life saving for golf clubs

[Continued from page 554]

sirable increase in depth.

Once the camera and their technique were functioning properly, they tried sample shots of a few golfers. Then, threading the test film on a continuous projector (similar to the kind used in store window advertising), they set it in operation in the local club house. The reactions of the players appearing in the film were fascinating to watch. They faced the machine as if it *were* a mirror and went through various strokes before it as they watched themselves on the screen.

They discovered things that they had

never been able to observe before; they became self conscious and, when they were out on the course again, they remembered the movie and began to correct their bad points.

And their games actually began to improve—the movie was working!

Their first experiment successful, Keith and Ashton began to try others. They found that their "cinematic golf analysis" could work constructively as well as correctively, and they began taking pictures of golfers who had mastered the game—such golfers as Roland MacKenzie, Helen Detweiler and Clif Spencer. With these, the film revealed their grace and precision, the secrets of their power and perfect form.

And, to make the success story complete, the professionals liked the idea as well as the players. It had been feared that they would look on the films as potential competitors, but most of them readily understood that the films were simply an aid to their work and, in the light of results, a very valuable aid.

So, here is a suggestion for yourself. If you have been postponing a slow motion analysis of your own game, get somebody to press the button for you while you drive and put. Set the exposure and focus, turn the mechanism to slow motion—sixty four frames a second, if you have it—and press Junior or your caddy into service as a cinematographer. Or, if you would like a "flier" at a sideline business, team up with the club's "pro" and offer your services to golfing acquaintances. Movies can improve their games and sooth their tempers.

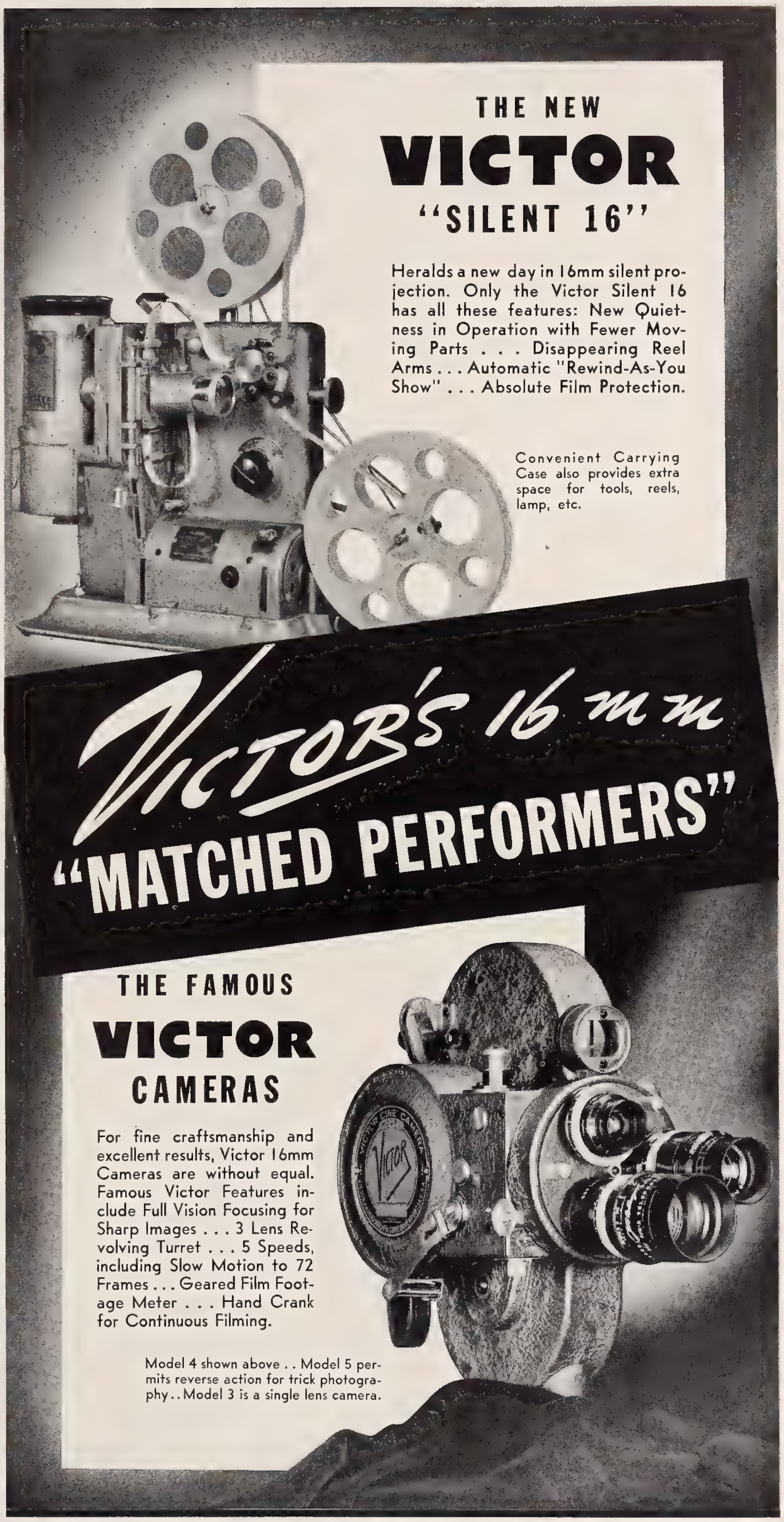
The clinic

[Continued from page 556]

If the black paint on the inside of the lens barrel is flaked off, there will be reflections and flare in the picture. Dirt on the lenses will also cause poor picture results. If a lens gives foggy results consistently, it should be returned to the manufacturer for checking and cleaning. A telephoto lens in proper condition should produce clear and sharp pictures, provided the atmosphere is free from smoke or haze.

Screen stand A screen and supporting stand, built at home by Charles Turner, ACL, illustrates how ingenious movie makers can be in creating their own movie accessories.

An old floor lamp, with its base and upright, formed the major part of the unit. The upright was cut off at a point about four feet from the floor, and a three foot piece of iron rod, which would fit inside it, was secured. A hole was drilled in the lamp upright at a point about halfway below the top, and it was



THE NEW
VICTOR
"SILENT 16"

Heralds a new day in 16mm silent projection. Only the Victor Silent 16 has all these features: New Quietness in Operation with Fewer Moving Parts . . . Disappearing Reel Arms . . . Automatic "Rewind-As-You Show" . . . Absolute Film Protection.

Convenient Carrying Case also provides extra space for tools, reels, lamp, etc.

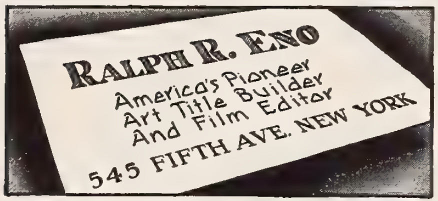
THE FAMOUS
VICTOR
CAMERAS

For fine craftsmanship and excellent results, Victor 16mm Cameras are without equal. Famous Victor Features include Full Vision Focusing for Sharp Images . . . 3 Lens Revolving Turret . . . 5 Speeds, including Slow Motion to 72 Frames . . . Geared Film Footage Meter . . . Hand Crank for Continuous Filming.

Model 4 shown above . . Model 5 permits reverse action for trick photography . . Model 3 is a single lens camera.

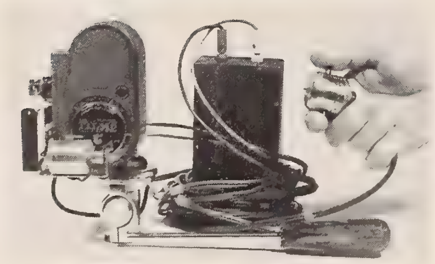
ASK ANY QUALIFIED PHOTOGRAPHIC DEALER OR WRITE
VICTOR ANIMATOGRAPH CORP.
DAVENPORT, IOWA

Introducing
SPECTRUM PICTURES CORP.
MUSICAL WESTERNS
FOR 16MM. RELEASE
in sound on film
STARRING
FRED SCOTT
Silvery Voiced Buckaroo
The Most Popular STAR
in
MUSICAL WESTERNS
TODAY
Thrilling Action Westerns
NOW AVAILABLE
Romance Rides the Range
Melody of the Plains
Moonlight on the Range
Fighting Deputy
Roamin' Cowboy
Ranger's Round-Up
Songs and Bullets
Knight of the Plains
Distributed Exclusively by
CINE CLASSIC LIBRARY
1041 Jefferson Ave.,
BROOKLYN, N. Y.

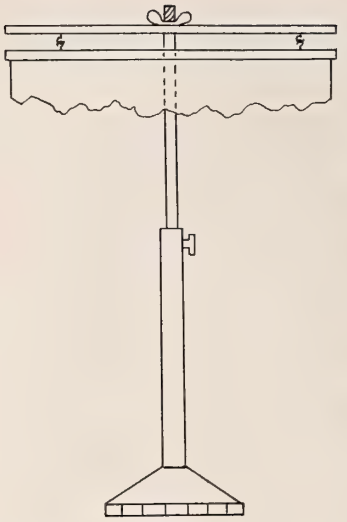


RALPH R. ENO
America's Pioneer
Art Title Builder
And Film Editor
545 FIFTH AVE. NEW YORK

MOVIE CAMERAS AND EQUIPMENT
RabSons
EST. 1905
STILL CAMERAS AND EQUIPMENT
AGENT FOR ALL STANDARD MAKES
TIME PAYMENTS
1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY
TRADES ACCEPTED



MOVIES
By Remote Control
Get thrilling train shots; Road Scenes, Animation and many others with a
MORTON REMOTE
CAMERA CONTROL
Patent Pending
No Camera Alteration
For full particulars write to
DESERET BOOK COMPANY
44 East South Temple Salt Lake City, Utah
SOLE MANUFACTURERS AND DISTRIBUTORS

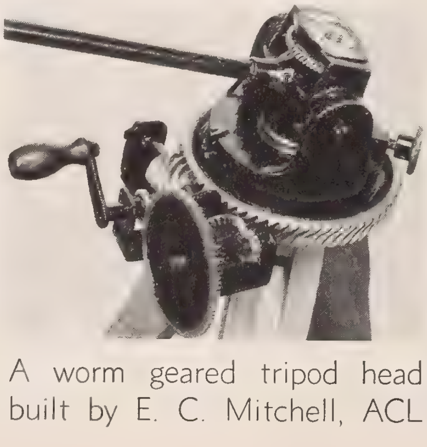


Telescoping upright of homemade screen, easily assembled

threaded to take a three sixteenths inch thumb screw. This provided a means for adjusting the height of the telescoping upright. The upper end of the rod was threaded for two inches, to take a three eighths inch wing nut. A crossbar of broomstick, about four feet long, was drilled to fit on the threaded end of the rod, and it was held in place with a wing nut. Hooks placed near the ends of the broomstick served to support the screen proper.

Sign painter's oilcloth supplied the screen, which was about four feet in width and three feet high. The top and bottom of the screen were secured between half round moldings nailed together to make a stiff supporting edge. Screw eyes in the top moldings enabled the screen to be hung on the cross arm, as shown in the drawing. The entire outfit cost only a few dollars.

Homemade head E. C. Mitchell, ACL, came into the office recently to show us his handmade "panning" tripod head. It seems that he was not satisfied with the capacity of his former tripod to make a smooth "pan," so he worked out a head which could be turned by a crank and a train of gears, producing a slow, even pano-



A worm geared tripod head built by E. C. Mitchell, ACL

They're Fun to TAKE

But More Fun to SHOW
THE SVE Tri-Purpose PROJECTOR
Shows Your Pictures Best
The S. V. E. Tri-Purpose Projector—for *single* or *double* frame 35mm. filmstrips or 2" x 2" slides—lets your entire family enjoy each picture simultaneously—shows each scene full size and in full natural brilliance. A patented heat absorbing filter fully protects the film emulsion. Several styles from 100 to 300 watts. The new 150 watt DD has anastigmat lens, semi-automatic slide changer and many other advanced features. Write for folder "Show It Tonight" and name of dealer!
SOCIETY FOR VISUAL EDUCATION, INC.
100 EAST OHIO STREET · DEPT. MM · CHICAGO · ILLINOIS

SERVICE with a capital "S"
AT OUR NEW STORE
Customer appreciation has enabled us to provide NEW FACILITIES to serve your every photographic need.
MOVIES—STILLS—ACCESSORIES.
GET ACQUAINTED WITH US—IT WILL REPAY YOU!
Liberal trade in values on your old equipment —Finegrain photo finishing
LUMA CAMERA SERVICE
340 W. 42 St., New York

CUSTOM TITLES
Hand set type in B&W, Amber, Purple Haze, Blue, Lavender. Up to 8 words 25c, each added word 3c.
Title card printing in hand set type on white card 5x7 for negative title work. Up to 8 words 15c, each added word 2c. 16mm. and 8mm.
Illustrated Catalogue on Request
No Minimum Charge—48 hr. service
ORBIT FILMS R-11
6404 Sunset Blvd.,
Hollywood, Calif.

Do as Hollywood Does- Hand-letter your TITLES
"A to Z" TITLING OUTFIT
ANYONE CAN DO IT
A simple tracing method for Black and White or Color Titles that ANYONE can work in a few minutes. Twelve alphabets, 1600 initials, numerals, practical tricks, etc. Complete $2.00! Demand "A to Z" at your dealer or send $2.00 direct! Write for FREE literature.
JACOB STEIN, Dept. M7
175 5th Ave., New York, N. Y.
Robert Taylor in Lucky Night
COMPLETE OUTFIT $2

rama. A unique feature of the gadget is a type of worm gearing which permits him to swing the camera by the tripod handle without disengaging the gearing and crank. In spite of this feature, he has provided means for disengaging the gearing if necessary. Built largely from parts of old adding machines, the head is a homemade job throughout, and it stands on a very neat tripod which the versatile Mr. Mitchell also made with his own hands.

A movie making sales film

[Continued from page 557]

results on the screen were convincing indeed.

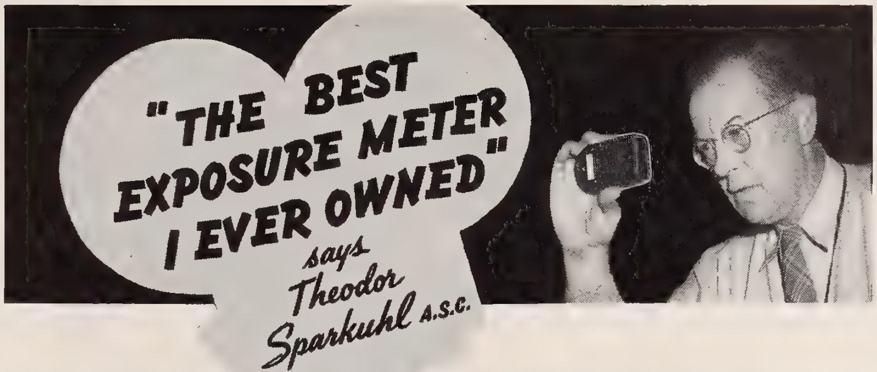
I do not doubt in the least that dramatic education helps a lot; yet, if anybody becomes really interested in a part, he or she will make a pretty good job of it. The important thing is for the director to remind his actors continually that they should feel they are genuinely living their rôles, rather than just playing them.

My four students worked hard in realizing their characters, and the results show it. So great was their interest, for example, that one of the girls, not always needed on the set, learned quickly how to serve the production as an excellent script clerk.

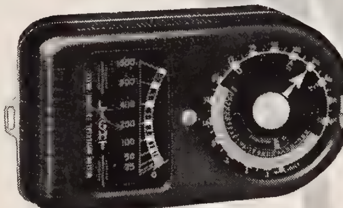
But not all my problems in making *Entitled to Success* were solved as pleasantly as that of the players. Always there was the irritating matter of finding suitable settings or background. The great majority of settings in *Entitled to Success* were in the home, so that I turned to viewpoints in my own apartment and in another supplied by my client.

In both, we faced the dual difficulty of lack of space for desirable camera angles and the immobility of walls which inevitably seem to spoil one's most brilliant schemes for effective lighting. But one learns in time to do a thing one way if he can't do it in another—and the production moved onward.

Adequate supply of electric power for proper illumination was a far more serious problem. And by "illumination," I do not refer to adequate light for exposure, but rather to enough power to permit the use of one set of lighting units for overall exposure and still another for the proper effect lighting indicated by the mood or action of each scene. Through appropriate illumination, a gay scene may be made to appear gayer and an unhappy scene more depressing. On each of our sets we had a total power supply of thirty amperes, fifteen on each of two regular house circuits. The living room, which served as a stage, was moderate in size and the rug a very dark shade.


"THE BEST EXPOSURE METER I EVER OWNED"
says Theodor Sparkuhl A.S.C.

Noted Hollywood cinematographer finds that the MASTER meets all professional as well as personal photographic needs.



WESTON
Master
Exposure Meter

"A picture is only as good as the exposure that makes it," says Mr. Sparkuhl. "On the sound-stage or on location, with super-fast film or slow, I let my new WESTON Master Exposure Meter guard my exposures, and know that each day's work will perfectly match the exposures of every other day's shooting.

"I have found the new WESTON Master is engineered to cope with the most exacting problems of today's — or tomorrow's — professional camerawork, yet it is simple and handy enough to be an ideal companion making vacation snapshots with my Leica. For every purpose, it is the finest exposure meter I have ever used."

Be sure to see the MASTER at your dealer's today, or write for literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

Captains Courageous
LOEW'S AND UNITED ARTISTS
FREDDIE BARTHOLOMEW CAPTAINS COURAGEOUS
ACADEMY AWARD REVUE IN COLOR
RUDYARD KIPLING'S STIRRING SAGA OF THE SEA
CAPTAINS COURAGEOUS
projected on a RAVEN screen

The Kentucky Derby—have you ever seen it? And then gone to Loew's Louisville Theatre in the evening? It is one of the show places of that renowned city. "LOEW'S AND UNITED ARTISTS" is a tribute to Louisville's progress. Built in 1927 at a cost of about $2,000,000, it seats 3,000 people. Completely air conditioned, it caters to a discriminating clientele. Of course "Loew's and United Artists" uses a Raven Screen.

No greater tribute to product quality can be offered any manufacturer than constant repurchase by experts. And Loew's purchases RAVEN SCREENS exclusively. Raven's amateur screens incorporate the same fine qualities that professionals demand. There is a Raven Screen for every purpose, for Raven makes the most varied line of fabrics, sizes, and mounts. Write department 8 for complete information, and descriptive folder.

RAVEN SCREEN CORPORATION **314-16 EAST 35th ST. N. Y. C.**

MOTION PICTURES FOR *Every Occasion*

16 mm Silent
16 mm Sound
8 mm Silent

Our gigantic 20th Anniversary Catalogue listing over 3500 subjects now ready. Send for your free copy.

Our rental rates are considerably reduced. Many 16 mm sound subjects rent for less than $1 per reel.

IDEAL PICTURES CORPORATION
28 East 8th Street
Chicago, Ill.

RENT OR PURCHASE
YOUR 16 MM.
SOUND FILM & EQUIPMENT
WITH SERVICE THAT SATISFIES
KUNZ MOTION PICTURE SERVICE
1319 VINE ST. PHILADELPHIA, PA.

Kodachrome
MAPS·*Charts*·FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

Paillard-BOLEX on CREDIT
World's Finest 16mm and 8mm Motion Picture Cameras
ONLY $64.50 DOWN
12 Months to Pay

Enjoy the finest advantages of "professional" cameras—fades, superimposition, lap dissolves, animation, slow motion, etc. Get terms to suit you, as little as $21.41 a month. BOLEX cameras are complete, there are no costly "extras" to buy. F/1.5 lens and carrying case. With Leitz Hektor Rapid F/1.4 lens, $20.00 additional. Write for details to Dept. MM11.

Trade In Your Old Camera—
Liberal Allowance

FORDHAM ELECTRIC CO., INC.
2563 Webster Ave. New York City
(One-Half Block No. of Fordham Road)

The best I could do under the circumstances was to create a lighting that would resemble the actual illumination of the room, which came normally from floor and table lamps. Revising the scenario somewhat to keep away from full medium shots indoors, I went to work on this basis.

The general effect was achieved by substituting flood bulbs for the ordinary house mazdas in lamp fixtures. I included these floor and table lamps purposely in nearly every shot; I then heightened their effect on the players' faces with a judicious use of additional spots or reflectors of the concentrated type. With this arrangement, I managed to get good illumination in those parts of the scene where it was needed, at the same time screening the light from surfaces or areas where it was not needed, by a careful use of "gobos," or shields.

In certain shots, the characters are presumably looking at a movie screen, from which there reflects the dim light of a projected picture. To get the desired effect here, I simply used a No. 1 flood bulb, burned in a broad reflector and heavily diffused with muslin screen, with just a faint highlight on the actors' faces, from a distant spot, to give some relief.

Since we were using negative stock in the production of *Entitled to Success* (the better to reproduce it in a considerable number of prints), these lighting effects could be easily maintained. This would not have been so easy had we been working in film which is given a compensated development, as in processing reversal stock.

When working with such materials, a cameraman who wants a certain dramatic effect in lighting will do well to study them very carefully beforehand, and possibly some tests should be made to see how a given emulsion will respond to the lighting desired.

In no case should the contrasts of effect lighting be carried beyond the range of latitude of the film. If a scene demands a change of illumination, such as turning on a table lamp included in the set, the difference between the effect thus produced and the previous level of illumination should not be so great as to require a change in the intensity of the printing light. Of course, this question arises only if one wants effect lighting that involves strong highlights and very dark shadow areas. No difficulty is encountered in registering ordinary lighting.

For example, in one of our shots, the script called for the two boys to use the rheostat light control on the titler to produce a fade in and fade out on their title card. I lighted the scene in the normal way and took an exposure reading. But during the filming, when the rheostat was turned up to full volume, the effect thus produced by the two No. 1

Get him clearly
—missing tooth and all—
when you use the
DeJUR
Model 5A Photo-Electric
EXPOSURE METER
$11.50 *With Sling*
(Pigskin Zipper Carrying Case, $1.00)

An ultra-sensitive meter movement which responds to light, from the dimmest to the brightest . . . new Zero Adjuster . . . easy reading dial ideal for color work, as well as black-and-white . . . Weston film speeds . . . and many other advantages which proclaim this meter as one of the finest money can buy.

★ *At your dealer, or write for details to Dept. MM-11. Made in America for all the World.*

DeJur-Amsco Corporation
Shelton, Connecticut

PROFESSIONAL 16MM. PRINTERS
Developing Machines Lite Testers
Laboratories Write for Details
FRIED CAMERA CO.
6154 Santa Monica Blvd., Hollywood, Calif.

"REDWOOD SAGA"
—depicting the romantic redwood lumbering industry of California. 400 ft., 16mm, $24.00. A 2-reel (800 ft.) version will be ready soon; price: $48.00.
"The End" in Kodachrome,
3 varieties for $1.00.
Send for free Travelette booklet.
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

Lafayette Camera Corporation

New
FREE BOOK
Saves Money
FOR HOME MOVIE MAKERS!

Take your bargains where you find 'em! This **FREE** camera catalog has everything you need for expert home movie making—at low money-saving prices. Completely new, up-to-date and value-packed. Write for **FREE** copy of catalog No. 77 today. Discover how much *you* can save, how much more convenient it is to order everything at home. Be smart—make this book your buying guide.

LAFAYETTE CAMERA DIVISION
Radio Wire Television Inc.
DEPT. 64K9 — 100 SIXTH AVE., New York, N. Y.

flood bulbs in the titler was enough to cause an overexposure in that particular portion of the frame.

To save the shot—and there was no time for a retake—I was faced with the necessity of asking the laboratory for a change of printing light, which darkened the surroundings unnaturally, but which gave the central action a satisfactory exposure. The alternative was to let it go through unchanged, thus saving the surrounding area, but losing all detail on the titler through overexposure. We decided, of course, in favor of the titling action, but the lighting effect is faulty because the contrasts of illumination were too great for the film's latitude. Had there been time for tests, I should have seen at once the necessity for a more discreet use of the rheostat or for the substitution of 60 to 75 watt lamps in place of the flood bulbs.

In closing, perhaps some specific data on the film's production will be of interest. From my first conference with the client until the film's final completion, there elapsed just six weeks of time. The master copy, incidentally, reached the office of MOVIE MAKERS—where the Ten Best judges were even then in session—at exactly quarter of five on the afternoon of October 15, just fifteen minutes before the contest deadline. Of the six weeks, only four working days (of from nine in the morning until six at night) were spent in shooting those medium shots and other views in which the characters were recognizably identified.

Closeups of hands, titling paraphernalia and other inserts, as well as a few desired retakes, took six more full days. Editing, which included the cutting and titling, accounted for another week of my time alone.

Don't ask me where the rest of the six weeks went. I wouldn't know. But, if you really want to find out, just try such a production yourself sometime. I sincerely hope that yours, too, will be Entitled to Success!

Practical films

[Continued from page 559]

and exhibited there at eighty. It is also reported that a consensus of opinion at the exposition found the United States films superior to those from other countries, both in continuity and photography. "It is felt," the statement reads, "that the exposition may be counted a success, and exhibitors can feel proud of the part they took in it."

Kentucky Mission Movies

The mountain area of Wolfe County in Kentucky provides the background for a film record of Hazel Green Academy, as pictured in 800 feet of 16mm. color film taken by J. Barbee Robertson, ACL, of Mexico, Mo. Titled *The*

ADD THRILLING *Sound* TO YOUR MOVIES!

MUSIC!
SOUND EFFECTS!
FADE OR DISSOLVE INSTANTLY!
BLEND SOUND AND MUSIC!
MICROPHONE for SPEECH!

FIDELITONE DUAL TURNTABLE
A Perfected, Portable, Flexible Sound Unit, Priced for the Amateur Field

More flexible and dramatic than amateur sound-on-film, FIDELITONE puts recorded music, sound effects and speech into your movies. It's a complete "sound studio" in a carrying case—dual turntables, pickups, amplifier, speaker, microphone and control board. No radio connection or extra speaker needed.

10 DAY INSPECTION OFFER

FIDELITONE, designed and built by experts, is fully guaranteed. Try it for ten days. Hear your pictures "come to life" with the right sound for every sequence. Use FIDELITONE, too, as phonograph and public address system. You can ship it back if not fully satisfied.

EXCLUSIVE VOLUME EXPANSION
•
DUAL SELF-STARTING 78 R.P.M. MOTORS
•
PICKUP PILOT LIGHTS
•
SETS UP IN 3 MINUTES
•
8 MODELS LOW PRICES

WRITE FOR DETAILS . . . ALSO, FREE ADVICE ON "SOUND" QUESTIONS

GEORGE K. CULBERTSON COMPANY
4928 NEWTON AVENUE SOUTH MINNEAPOLIS, MINNESOTA

For Better Home Movies—

THE Bee Bee Photo-Flood-Spot

Provides the brilliant, concentrated lighting necessary to accentuate or highlight one part of the picture—whether used with movie or still cameras. Puts a professional touch in the amateur's work. Projects the light through an accurately ground condenser lens. Substantially made of die-drawn steel and neatly finished in black crackle, with chrome fittings. May be used with either flood or flash bulbs.

At a small additional cost, Photo-Flood-Spot may be equipped with a *reflector* for open flood work, to interchange with the condenser front. Both reflector and Flood-Spot may be focused as desired.

Photo-Flood-Spot, complete with a sturdy tripod extending from 2½ to 7½ feet, with 10-foot rubber cord, switch and rubber plug **$18.50**

Interchangeable Open Flood Aluminum Reflector, 10" in diameter **$2.50**

BURLEIGH BROOKS, INC.
127 WEST 42ND STREET, NEW YORK CITY

HF *Guaranteed* BARGAINS BY AN AUTHORIZED DEALER

MOTION PICTURE CAMERAS

8mm Bolex H-8, Kino Plasmat F1.5	$195.00
8mm Kodak Model 60, F1.9 Anastigmat	49.50
8mm Kodak Model 25, F2.7 Anastigmat	32.00
8mm Keystone Model KB, F2.7 Anastigmat	24.00
8mm Keystone Model KB, F1.9 Anastigmat	40.00
8mm Bell & Howell Model 134E, F2.5 Anastigmat	57.50
8mm Bell & Howell Companion, F3.5 Anastigmat	37.50
16mm Bell & Howell Model 70DA, F1.5 Cooke	165.00
16mm Bell & Howell Model 70DA, F1.5 Cooke	149.50
16mm Kodak Magazine, F1.9 Anastigmat	84.50
16mm Bolex H-16, Leitz Hektor F1.5	210.00
16mm Keystone A7, 7 speeds, Anastigmat F2.7	32.50
16mm Keystone A7, 7 speeds, Anastigmat F1.5	50.00

MOTION PICTURE PROJECTORS

8mm Kodak Model 50, 300 Watts	29.50
8mm Bell & Howell Model 122, 500 Watts	88.50
8mm Keystone R8, 500 Watts	39.50
8mm Keystone M8, 300 Watts	29.50
16mm Kodak Model G, 750 Watts, F1.6	98.50
16mm B & H Model Diplomat, case, 750 Watts	149.50
16mm Keystone A81, 750 Watts, F1.6	52.50
16mm Keystone A75, 500 Watts	41.00

35MM. MINIATURES, REFLEX, Etc.

Kodak Retina 11, Sch. F2 Xenon, Ev. Case	89.50
Kodak Bantam Special F2, Ev. Case	54.50
Leica G, Summar F2, Ev. Case	124.50
Leica IIIb, Summar F2	150.00
Contax I, Sonnar F2, Ev. Case	89.50
Contax II, Sonnar F2, Ev. Case	149.50
Contax II, Sonnar F1.5, Ev. Case	164.50

EASY TERMS ARRANGED
Many other bargains not listed above included in this sale.

Write for new fall Bargain list NOW
Dept. MM-11

All Bargain offerings while used are in equal to new condition and sold under our 10 day money back guarantee.

HABER & FINK INC.
16 WARREN ST., NEW YORK - TELEPHONE BA 7-1230

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

REDUCTIONS
ENLARGEMENTS
DUPLICATES
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

Print Your Own Film Titles
Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules furnished. Junior Outfits $8.25 up. Senior $17 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for free catalog and all details. **Kelsey Presses, W-48, Meriden, Conn.**
EXCELSIOR

You can always
"Buy Better at Bass"
8—16—or 35mm.——we have what you want in
Used Cine Bargains

100 ft. 16mm. Cine-Kodak Model B, F:1.9 lens	$45
Simplex 16mm. Magazine Camera, F:3.5 lens	$29.50
Bolex H-16 with Hektor F:1.4 lens and carrying case, brand new condition	$225

Send for new Bass Cine Bargaingram No. 240
66 pages of movie values
Bass CAMERA CO. 179 W. MADISON ST. CHICAGO, ILL. DEPT. C.

Hills of Old Kentucky, the film was produced for the United Christian Church and will be used by the Home Missions Department of the United Christian Missionary Society to illustrate their religious education work in this mountain school. The film was given its première in June and is now being distributed to promote further interest in the home mission field.

Rope Manufacture on 8mm.

The Strongest Link is the tentative title for a film being made by William C. Bliss, ACL, of Andover, Mass., for the Whitlock Cordage Company to show the manufacture of manila rope and its use in marine and industrial fields. The picture is being made on one reel of 8mm. film, and it is hoped that the educational and sales value of the production will prove great enough to warrant a 16mm. sound film of the same subject in the future.

African Wild Life

Utolo Films of Africa, ACL, a 16mm. commercial production company of Capetown, S. A., is now engaged in filming an 800 foot, sound color picture for the South African Wild Life Protection Society. Kruger National Park Game Reserve is to provide the setting for this film, which will show the beauty and grace of jungle animals, and to point out the need for preserving the breeds remaining after years of sport shooting. The S.A.W.L.P.S. plans to circulate the film throughout the schools of South Africa.

Tripod substitutes

[Continued from page 552]

ness. This is ideal in cases where you want the greatest mobility and freedom.

Nothing could be more solid than a stonewall or pillar. If you use such a support for your camera, the most important point is to be sure that it is not so wide that you will include a corner of it in the bottom of your picture frame. At close range, owing to parallax, the finder may not be completely accurate, so you must temper your view with a little judgment; but, if you can rest your camera on a stone pier, you will certainly get rock steady pictures.

You can crouch behind a park bench and rest your cine camera on the top rail—another easy means of getting cine steadiness for shots made in parks. Indoors, sit on a chair facing the wrong way and rest the camera on the top. This will give you an excellent support, unless you are unusually tall.

Fire hydrants in the city and boulders in the country offer convenient spots on which to rest the camera. From them, you readily can get a low angle view for shots of children.

A unipod is probably next to the

The Besbee Rapid Twins!
RAPIDOFF
and
RAPIDON
The Streamlined Aids to Fast and Easy Splicing!

Do away with the cement bottle, the gummy brush, wastage and evaporation. RAPIDOFF and RAPIDON work like fountain pens . . . apply just the right amount of water or splicing fluid automatically—where and when you want it.

RAPIDOFF moistens and removes emulsion at a touch. Plunger action delivers the necessary amount of moisture **$1.50**

RAPIDON applies splicing fluid just as easily. Clean, quick acting, convenient . . . one filling makes 300 splices **$1.50**

FLUIDON, the ideal film adhesive fluid. Does not gum or clog. Can be used in Rapidon or with brush **25c**

Ask for the Besbee Rapid Twins at your dealer, or write. Made in U. S. A.
BESBEE PRODUCTS CORPORATION
Trenton, New Jersey

OPTIAX VIEWER
For centering and framing close-ups, titles, inserts, etc. No title board required. Shows actual image 10X magnified, direct along the optical axis of the camera lens.
For 16mm. cameras.
NOW *only* $10.50
postpaid
Illustrated folder on request.
ART. WOLFF
1423 E. 53 Street Chicago, Ill.

LEARN PHOTOGRAPHY *from Experts*
Our staff of noted experts will teach you **Commercial, News, Portrait, Advertising, Natural Color** or **Motion Picture photography.** For pleasure or career. Personal Attendance and Home Study courses. Free booklet.
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

CAMERAS ON CREDIT
HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.
CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

SPECIAL $1.00
A beautiful World's Fair main title over atmospheric background, all in genuine 16MM. Kodachrome, fade-in and fade-out included.

CHOICE OF WORDINGS:
1. "Visiting The World's Fair—1939" $1.00
2. "World's Fair—1939" $1.00

Our extensive titling service includes black and white and tinted titles from 25c up.
Send us your next title order!
HORNE MOVIE SERVICE
342 MADISON AVE. NEW YORK, N. Y.

YOU'LL WONDER . . .
How You Ever
Got Along Without Them

Once you've used Marks Polarization Plates. They eliminate glare and reflection. Attached easily to any camera lens, they are fine for color photography because they cut out unwanted surface light which dilutes color.

Write for Booklet M-112

KIN-O-LUX REWIND

Designed to accommodate both 16MM and 8MM reels up to 2,000 ft. capacity. Well-machined and equipped with cut steel gears, it is quiet, smooth-running. Made of malleable casting, black crackle finish. Balance enables easy drive. Square reel shaft prevents damage to 16MM reel cores. Price, per single rewind, $5. Idler spindle for holding reel while film is being rewound, $2.50.

Booklet M-113 on Request.

KIN-O-LUX, INC.
105 West 40th Street New York, N. Y.

Holiday Films

should give their best to holiday audiences. Films were made to *enjoy*, not to puzzle over. We'll help you to arrange your shots in an interesting, logical order; that's EDITING. We'll also make film strips which can be spliced in at the proper places and tell *when, where, why* and *how*; that's TITLING. Our years of service to discriminating movie amateurs insure your satisfaction.

Write for booklet and information

STAHL EDITING & TITLING SERVICE
33 West 42 St. New York, N. Y.

IN PHILADELPHIA
EQUIPPED to Serve You...
with a comprehensive line of
CAMERAS & ACCESSORIES
KLEIN & GOODMAN
18 S. 10th Street, Philadelphia, Pa.

COLOR CARTOONS
ENTERTAINMENT 16MM SOUND ON FILM EDUCATIONAL

in 16 MM. Sound-on-Film

A new series of 13 color cartoons, 1 reel each, for rental or outright sale—NO RESTRICTIONS. Titles include:

PASTRYTOWN WEDDING
SUNSHINE MAKERS
THE MERRY KITTENS
PARROTVILLE FIRE DEPT.

1500 subjects available for rental or sale to home users. Send for catalog.

WALTER O. GUTLOHN, Inc.
35 W. 45th St., Dept. M-11, New York

tripod in all around usefulness as an aid to camera steadiness. When you are not filming, you can use the unipod as a cane, and nobody will be the wiser about your real intentions. When cine subjects are coming up thick and fast, keep the camera screwed on the unipod top and carry it over your shoulder. Then you are ready for action at a moment's notice.

If you have done any rifle shooting, a sitting position will suggest itself, at once, as a means of getting a steady shot. The knees do most of the work in holding the camera steady, and elbows are placed just inside the humps formed by the knee caps. You can sit on a table or, failing that, you can always sit on the ground.

Fences of all varieties are a means of getting greater camera steadiness. Adapt yourself to the fence that is offered. The trick is to get yourself in a comfortable position so that you will not inadvertently move the camera because of body strain.

There are dozens of means of holding a camera steady, and, if you are not using a tripod, look about you before you start the camera. You will find something that you can use to help you beat the banshee of camera wiggle.

Amateur clubs

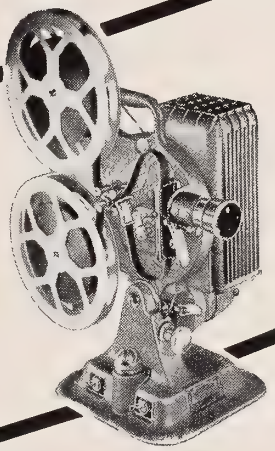
[Continued from page 558]

Clubber, lively group news sheet. George Culbertson, ACL, producer of the dual turntable outfit known as Fidelitone, demonstrated this product and the general principles of double record operations. Ormal I. Sprungman, ACL, rounded out the program with a talk on *Record Selection and Effects.* The Minneapolis group is planning on a joint meeting during the year with its sister club in St. Paul.

Walla Walla meets *Highlights and Shadows,* the distinguished Eastman documentary film, shared the screen with members' films at the initial meeting for the year of the Walla Walla Cinema Club, in Washington. From the membership came *A Study in Wood,* by Kenneth Owsley, ACL, and *Adventures of Prissie,* by Clarence Ludwig. Both of the latter pictures were scored on the double turntable.

Toronto elects A new executive committee for the coming club season has been announced by the Toronto Amateur Movie Club, in Canada, as follows: J. R. Biggart, ACL, president; T. E. Bowman, ACL, R. O. Campbell, R. J. Britton, S. F. D. Sampson, ACL, Dr. A. I. Willinsky, ACL, R. Williamson, jr., ACL, Hugh McGoveran, W. E. Blackhall, ACL, and Narcisse Pelletier, ACL. Mr. Pelletier will

KEYSTONE PROJECTOR MODEL A-81



750 Watt
Still Pictures
Reverse Pictures
F/1.65 Lens-Wollensak
Bright Even Field
Smooth Silent Action
For $69.50

If you are looking for unusual features, advanced design and outstanding value in a precision built projector, then there is only one model that will meet with your unqualified approval—THE KEYSTONE A-81. Sturdily constructed for long life, it provides theatre brilliancy and flawless, flickerless projection of color—or Black and White films up to 14 feet in width at a distance of 75 feet.

The still picture feature enables you to show images of individual frames, while with the reverse feature scenes may be repeated at will during the performance. The air cooled lamp operates for hours without overheating.

For complete information, write to

KEYSTONE
288 A STREET,
BOSTON, MASS.

Color Movies successfully taken with

GOERZ

KINO-HYPAR LENSES
f:2.7 and f:3

on Kodachrome, Dufaycolor and other color films.
The high chromatic correction of these lenses will yield results which will be a revelation to you and your friends. Clear-cut images, undistorted, of microscopic definition and wonderful, crisp brilliance.
Focal lengths 15 mm. to 100 mm.—can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ REFLEX FOCUSER
— Patented —

A BOON to 16 mm. Movie Camera users — eliminates PARALLAX between finder and lens—provides full-size ground-glass image magnified 10 times.
Adaptable to Lenses 3" and up.
Also useful as Extension Tube for shorter focus lenses for close-ups.
Extensively used in shooting surgical operations, small animal life, etc.
Address Dept. MM-11

C.P.GOERZ AMERICAN OPTICAL Co
317 EAST 34TH ST. NEW YORK CITY
American Lens Makers Since 1899

BING CROSBY
and other Top-Flight Stars
IN THE FINEST PROFESSIONAL ONE-REEL
MUSICAL COMEDIES
only $17.50 each!
also Cartoons, Travelogs and Novelties in this Series.
Dealers discounts and Illustrated Catalogs on request.
ASSOCIATED FILM ENTERPRISES
244 W. 49 St., N. Y.

JUST OUT! BESBEE'S 1939 Illustrated Price List
With Editing and Titling Tips
SEND FOR YOUR FREE COPY TODAY.
GIVE NAME OF YOUR DEALER.
Besbee Products Corp., Trenton, N. J.

WORLD OF TOMORROW

THE WORLD of to-morrow will think more of the films you take today if you use TITLES BY PARK CINE
NEW 1939 CATALOG
is now ready. Write for your free copy.
PARK CINE LABORATORY
120 West 41st St. New York

continue as the editor of *Shots and Angles,* the club's able news bulletin. Through his enterprise, the Toronto club has enjoyed a full page spread of pictures and story by Ann Smith, feature writer of *The Star Weekly,* a Toronto Sunday paper.

In San Francisco Members of the San Francisco Cinema Club saw at a late meeting the 1600 foot, 16mm. color study of their native State, recently completed by Dr. Numa P. Dunne, ACL, member of the neighboring Oakland club. Known in its entirety as *California Trails,* the present reel contains in its course the 400 foot subject, *Colorful Yosemite,* with which Dr. Dunne won Honorable Mention in MOVIE MAKERS 1938 selection of the Ten Best films. The completed picture is now accompanied with music and sound effects via the dual turntable. On the same San Francisco program, Robert McCollister screened 250 feet of 16mm. monochrome of the Ice Follies.

New York renews Meeting once more in the projection hall of the East 42nd Street Fotoshop, the Metropolitan Motion Picture Club, in New York City, opened the current season with a social get together and a screening of outstanding films from the League's Club Library. These included *Still Waters,* by Fred C. Ells, ACL, and *Architecture and Fine Arts,* by Frances Christeson, ACL, and Harry Merrick. *Headaches,* by William Entrees, ACL, a member of the Bronx-Westchester Camera Club, rounded out the screen program.

For Detroit The Detroit Society of Cinematographers, ACL, resumed its meetings at the city's Highland Park Library with a program which featured the screening of *Champions of the Gridiron,* a summary of football highlights in 1938, and *Oswald Rabbit Plays Softball,* an animated cartoon which not only tells its story, but illustrates, as well, the methods of professional animation. E. Walter Clyma rounded out the presentation with a talk on autumn filming in scenario form. Officers for the past year have been reelected, to give the club a board composed of Hazen J. Payette, ACL, president; Charles Faber, treasurer; James A. Harris, secretary; Elmer King, program director.

Los Angeles Active Meeting monthly on first Tuesdays, members of the Los Angeles Cinema Club have heard from John Farneman, local representative of the Weston Electrical Instrument Corporation, on the operation of the Weston Master, and from Bruce H. Findlay, supervisor of the Visual Education Sec-

HEAT
dries out your film—
VapOrate lubricates your film internally to resist heat.

AVOID
EYE STRAINING PUNISHMENT from SCRATCHES, SPOTS and STAINS.
Make looking at your pictures a pleasure for yourself and your friends.
PEERLESS VAPORATE FILM TREATMENT
FOR BETTER PROTECTION AND LONGER FILM LIFE
VAPORATE CO., INC.
New York
130 W. 46th St.
BELL & HOWELL CO.
Chicago
1801 Larchmont
Hollywood
716 No. LaBrea

SHOOT THE WHOLE FAMILY!
HOME MOVIES-Only 10¢ a Day

Nationally Advertised! 10-Day Trial!
Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. **MONEY BACK 10-DAY TRIAL** on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS **10c A DAY.** FREE details, write: **DON ELDER'S HOME MOVIES, 739 BOYLSTON ST., Dept.** R-11 **BOSTON, MASS.**

8MM FIBERBILT 16MM
SHIPPING & STORAGE CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery. *If your Dealer or Jobber cannot supply you, write us direct.*
FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York

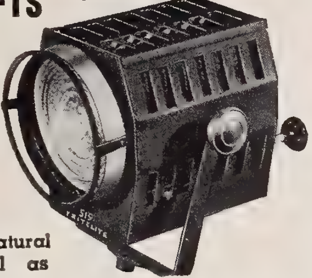
8MM FILM SLITTER
Slits 16mm width film to exact 8mm width. A precision instrument with hardened, ground steel cutting wheels.
At Your Dealer's
Price $2.50
J. C. Haile & Sons
215 Walnut St. Cincinnati, O.

NOT ONLY FOR THE XMAS SEASON BUT FOR ALL YEAR USE
"Starlight Night"
—3 REELS—
THE TRUE STORY OF THE ORIGIN OF THE FAMOUS HYMN "SILENT NIGHT, HOLY NIGHT"
Produced under the personal supervision of the Rt. Rev. Archbishop Dr. Ig. Ridder
"EN SAGA"
—8 REELS—
INSPIRED BY JAN SIBELIUS' TONE POEM — A DRAMA FROM THE LAND OF THE MIDNIGHT SUN — LAPLAND
Prices and Lists on Request
J.H.HOFFBERG CO.
729 SEVENTH AVENUE, NEW YORK

BRITELITE-TRUVISION HITS!

FOR XMAS GIFTS
BRITELITE SPOTLIGHTS

500 - Watts do the Work of 2000...! Professional Standards —¼th Cost!



Designed for natural color as well as black - and - white. Soft edge beam gives unlimited modeling effects, no color fringe. Fresnel lens guaranteed against heat cracking. Amply ventilated. Both models:—narrow beam, 18" at 10' . . . wide beam, 10' flood at 10'.

MODEL 519, $19.75
Heavy Duty Tripod, $7.50

MODEL 535 (additional advantages) Duraskel construction, screw feed precision control, universally adjustable reflector $35.00

Britelite-Truvision Wide Angle Crystal Beaded Screens

Exclusive Screen Surface, reflects more light to wider angle than heretofore possible. Available in Tripod, Deluxe (Illustrated) and Numatic models—priced from $12.50. See details in Catalogues. Dept. MM-11. Made in U.S.A.

MOTION PICTURE
SCREEN & ACCESSORIES CO., INC.
351 WEST 52nd STREET NEW YORK CITY

SERVICE & REPAIR
On ALL Motion Picture Equipment
PARTS & RENTALS
Call Circle 6-0445
World Film Enterprises
630 Ninth Avenue
New York, N. Y.

5000 CASES
for all makes of Cameras and Projectors at sensationally slashed prices. Also Screens, Cameras . . . In fact, all Photographic accessories now being sold at wholesale prices. If it's a case, specify make and type of your Camera. Buy direct and save.
Send TODAY for FREE Bargain List
WHOLESALE CAMERA SUPPLY CO.
29 West 34 St., Dept. M18, New York City

USE METAL LETTERS FOR MAKING TITLES

Ask for samples of the most beautiful Capital and Lower Case Letters Made

our CRUISE
through
The Caribbean

Assortment 222 pieces in wood case, $7.16 postpaid in U. S. Outside add $1.00. 126 Caps & Figs. in Box, $4.28.
Specify white or black letters
YOUR FILMS ARE NOT COMPLETE until you TITLE them; adding real interest value for you and your friends.
H. W. Knight & Son, Inc., Seneca Falls, N.Y

tion of the Los Angeles Board of Education, on the problems of his work. On the club's screen, there have been presented *Bringing the World to the Classroom,* a part of Mr. Findlay's lecture; three unusual 16mm. sound pictures, through the cooperation of William Stull, ASC; *Behind the Garden Gate, Out To Win* and *A Letter to Mary Jo,* award winning films from a late West Coast contest.

New York Eights The New York 8mm. Motion Picture Club, meeting at the Hotel Pennsylvania, opened the current season with a clinical screening of members' films. Highlighted on the club screen was *A Day's Work,* by Mary Burt, R.N., ACL, which showed a day in the life of a hospital nurse. Other reels were shown by members Vincent McGarrett, ACL, Louis Lind, ACL, Mr. Silverman and Mr. Kite. Rounding out the program, the club saw *The Michigan Nobody Knows,* a 16mm. film by Ben East.

Boston carries on Meeting in the headquarters of the Cambridge Photographic Society, members of the Boston Cinamateur Club gathered for a screening of color films of the late Rowley Tercentenary celebration. Officers for the coming year have been announced as follows: Herbert O. Worthley, ACL, president; Miller W. Robb, ACL, first vicepresident; Arthur Olsen, second vicepresident; Fannie Tinkham, secretary; Jennie Kuwaske, treasurer. Harold S. Clough, ACL, will continue as director of the club's 8mm. work.

News of the industry

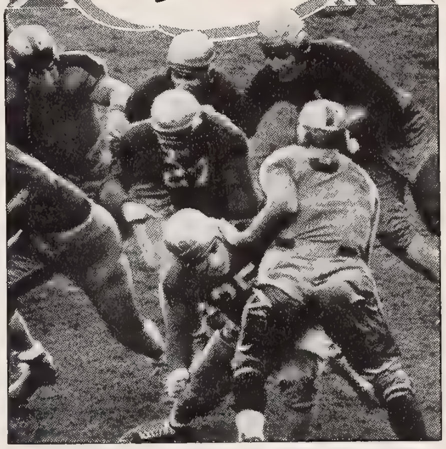
[Continued from page 560]

scenes from such headline games as Army vs. Navy, Columbia vs. Princeton, Harvard vs. Yale, and others, will make up the exciting content of this subject. The footage is now being compiled as the film returns of the games come in, and this 1939 record of contemporary football history will be available in completed form, directly after the Army and Navy game.

Victor Silent 16 A new, moderately priced, 16mm. silent projector, with many outstanding features, is offered by the Victor Animatograph Corporation, Davenport, Iowa. Among the conveniences made available to purchasers of the new Victor Silent 16 are the disappearing reel arms, which lock securely in place while in use and which snap back into the body of the machine for transportation. There are also an incorporated pilot light, handy tilt and speedy motor rewind. The latter operates independently while the projector is running, so that the previously projected film may be rewound while

THE WHISTLE BLOWS!
THE CROWD ROARS!
KICK-OFF!

FOOTBALL THRILLS 1939



16MM • 8MM

The Professional Home Movie Fans...Coaches...Players Will Want To Own

In your home, on your screen, 1939's Great Football Season in Dramatic Review! Your chance to view and review the swift play that makes Football the thrilling, exciting game it is. See the headline plays from headline games! All the color and the spirit of the country's biggest games brought home to you in a professional film with normal and slow-motion photography covering the "big news" from kick-off to touchdown!

There's going to be a big demand for "Football Thrills 1939". To make certain of *your* copy, place your order at your photo dealer today!

8MM: 50'—$1.75 180'—$5.50
16MM: 100'— 3.50 360'— 8.75
Sound-on-film: 350'—$17.50

★ *JUST OFF THE PRESS:*
The new 1939-40 edition of our Complete Catalog, describing "Football Thrills 1939" and many other action-packed Castle Films.

Write name and address here and mail today for catalogue

CASTLE FILMS
30 Rockefeller Plaza • New York City

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Guntersville: Lewis M. Stone Visual Service, P. O. Box 114.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Alhambra: Kemp Camera Shop, 127 W. Main St.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Bishop: Phillips Camera House, 336 N. Main St.
Burbank: Glenn's Camera Shop, 3910 S. Olive St.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fresno: Laval Co., Inc., 314 N. Van Ness Ave.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
Inglewood: Advance Camera Shop, 707 So. LaBrea St.
Lane's Photographic Supplies, 167 N. La Brea Ave.
Long Beach: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2509 W. Seventh St.
Winter, Inc., 529 W. Sixth St.
Modesto: Shoob's Camera Shop, 1024 Tenth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Vert Camera Store, 5331 Foothill Blvd.
Pasadena: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept., S. Main St.
Pomona: Frashers, Inc., 151 E. Second St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Colortone Productions Co., 681 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Jenkel-Davidson Optical Co., 366 Post St.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
San Rafael: Camera Center, 737 Fourth St.
Santa Ana: J & A Camera Supply, 411 N. Main St.
Murane's, 323 N. Broadway.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1131 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Yale Camera Exchange, 1528 Stout St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Miller Ross, 909 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Greenwich: Leon Deran Studio, 161 Greenwich Ave.
Hartford: Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Frost Store, 915 Shipley St.
Milton H. Hill, Inc., 922 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds Photo Supplies, 919 - 15th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Ritz Camera Centers, 1112 G St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Charles Schwartz & Son, 708 Seventh St., N. W.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Tropical Camera Stores, 123 Second St., N. E.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Radio Wire Television, Inc., 265 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Nampa: Vic Stolle Drug Co.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Berwyn: Imperial Camera Shop, 6208 Cermak Rd.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
IDEAL PICTURES CORP., 28 E. Eighth St.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Radio Wire Television, Inc., 901 W. Jackson Blvd.
Seamans Camera House, 1940 E. 71st St.
Union News Co., 37 W. Monroe St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6019 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Jacobs & Jensen, Inc., 1724 Sherman Ave.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Jacobs & Jensen, Inc., 1009 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Rex Studio, 329 S. Adams St.
C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Mack's Photo Shop, 615 Commercial St.

KANSAS

Hays: Jeffs Camera Shop.
Hutchinson: Anderson Studio, 318 N. Main St.
Lawrence: Hixon Photo Service, 721 Massachusetts St.
Salina: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Karl's, 3105 Huntoon St.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 15 W. Sixth St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

(Continued on page 584)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

showing the next reel. Incorporated is the well known Victor "automatic trip" system, by which the machine automatically stops when the film loses the loop or fails to track correctly. The new projector is said to have a new shuttle assembly, with fewer moving parts, which makes for exceptional quietness.

Raygram tripod

A new, two section tripod, substantially constructed of steel, has recently been added to the line of still and movie equipment offered by the Raygram Corporation, 425 Fourth Avenue, New York City. The new tripod, known as Unit No. 60, consists of the tripod support, which is chromium plated and streamlined in design, and the Raygram swing tilt pan head, which allows of controlled camera movement in all directions. Folded, the new tripod is thirty two inches in length; when set up, it may be extended to five feet in height. The swing tilt pan head adds an additional six inches to the height. The price is very reasonable.

George J. Fisch

Movie Makers extends its deepest sympathy to Motion Picture Screen & Accessories Company, of New York, on the recent untimely death of its president, George J. Fisch, which took place on Sunday, October 1, 1939, after a brief illness. He was thirty six years old. The entire industry and especially his many friends in New York will mourn the loss of his genial personality. Surviving are a wife and two children and a brother, Lou Fisch, with whom he had been associated in the business for six years. Lou Fisch will carry on the duties of his brother.

Gevaert to have U. S. factory

Manufacturing headquarters of considerable size have been acquired by the Gevaert Company of America, Inc., 423 West 55th Street, New York, a New York corporation. The new manufacturing headquarters, located in Williamstown, Mass., will be set in motion in a few months by this organization. It is said that the site acquired is large enough to take care of further possible expansion. Manufacturing operations in this location will be carried on to produce American made films, paper and other sensitized products. At present, the company operates as distributors for Gevaert Photo-Producten N.V. of Belgium, but has taken this step to assure its American clientele of supplies.

Brooks carries on

A recent interview with Burleigh Brooks, head of the firm of Burleigh Brooks, Inc., 127 West 42nd Street, New York, and long known to the photographic field, discloses the fact that, although sources of supply on imported merchandise have diminished, the organization will continue its activities with a line of equipment of domestic manufacture. This line includes such well known items as the Brooks Photo-Flood-Spot, all metal tripods, in various models, for still and movie use, range finders, film tanks and other photographic material.

Gutlohn offers

For shutins who cannot visit the theatre, Walter O. Gutlohn, Inc., 35 West 45th Street, New York, now has made available such recent subjects as *Having Wonderful Time, Mad About Music, Letter of Introduction* and others, in 16mm. sound on film versions. In addition, this active library offers, for general distribution, six outstanding feature 16mm. sound releases as follows: *Forbidden Music,* with Richard Tauber and Jimmy Durante; *Southern Roses,* with a musical score selected from the melodies of Johann Strauss; *Prisoner of Corbal,* a Sabatini story; *Spy of Napoleon, When Knights Were Bold* and *The Lilac Domino.*

Ideal catalog

A comprehensive listing of a tremendous number of 16mm. silent and sound subjects is contained in the latest catalog of Ideal Pictures Corporation, 28 East 8th Street, Chicago, Ill. A sizable list of 8mm. films is also included. The catalog has 124 pages and is decidedly a worthwhile acquisition.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1939.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y.; Editor, Arthur L. Gale, 420 Lexington Avenue, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y. Membership corporation with no capital stock. President Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Arthur A. Hebert, 805 Main Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

ARTHUR L. GALE, Editor.

Sworn to and subscribed before me this 20th day of September, 1939. (My commission expires March 30, 1940.)

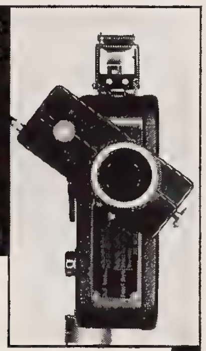
MARIE SIPP, Notary Public.

For That Movie Camera Fan..

The Ideal Xmas Gift *by Wesco*

Get "Big Studio" Results in Your Home Movies

USE *Wesco* FADETTE for professional FADE IN & FADE OUT!



Model C
Complete with case . . . only **$5.95**

Special Eastman Adapters

75c each

Made to harmonize with your camera. Specify make, model and lens.

Eastman Adapter No. 1 fits Eastman Cine Kodak Model B, K, Magazine and Cine Special with 16 mm f1.9 lenses.

Eastman Adapter No. 2 fits Eastman 8 mm Cine Kodak Model 20, 25 and 16 mm Model E with f3.5 lenses

Eastman Adapter No. 3 fits Eastman 8 mm Cine Kodak Model 60 with f1.9 lens.

The only vignetter on the market made to produce a rectangular fade at ANY desired speed. Gradual Fading—In or Out—Fast or Slow at the will of the operator and NO SUDDEN SHUT OFF at the end. No metal shutters to rust. Light weight . . . rugged construction . . . 5 moving parts. Fits all cameras, 8 or 16 mm, 5/8" to 1 1/16" lens collars. No interference with view finder. Comes with cable release and a Wesco filter holder accommodating 25 mm round filters. Also available in 3 other models to fit most all movie cameras, such as Bell & Howell, Keystone and Univex.

When ordering, give outside diameter of lens and specify make and model of camera.

NEW! Introducing *Wesco's* FADE-O-MASK

Price complete with holder and three double masks . . **$2.50**

Give your movies professional technique with these six popular fading effects. Wesco Fade-O-Mask holder, which is ruggedly constructed of durable tenite, takes the place of filter holder on the Wesco Fadette. The non-inflammable and indestructible holder is attached quickly and easily to the Fadette. The Wesco Fade-O-Masks are of thin flexible pyralin and are quickly and easily interchangeable. Smartly designed and perfected by experts . . . the Wesco Fade-O-Masks give the movie maker an unlimited range of novel effects to express the thought or character of the scene photographed.

Ask Your Dealer for a Demonstration.

WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET SAN FRANCISCO

(Continued from page 582)

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Rolay Newsstand, 107 Royal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Ellsworth: Clark, the Printer, 360 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.
Raup Camera Center, Hotel Alexander Bldg.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 234 Clarendon St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Worcester: Buffington's, Inc., 300 Main St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photographic Laboratories, 80 Franklin St.
L. B. Wheaton, Inc., 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Cosmopolitan Film Libraries, Inc., 3248 Gratiot Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop, 11862 Grand River Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Hunter-Griffith Camera Shop, 429 E. Michigan Ave.
Linn Camera Shop, Inc., 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., Inc., 96 E. 5th St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Sedalia: Camera Corner, 312 S. Ohio.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Dillon: Eliel Bros., Inc., 104-108 N. Montana St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Camden: Keystone Stationery Co., 527 Market St.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House, Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
Radio Wire Television, Inc., 219 Central Ave.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Hobbs: Hobbs Drug Store, Inc., Box 235.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Lawyer's Camera Exchange, 39 Maiden Lane.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Buffalo Photo Material Co., 37 Niagara St.
Camera-Craft, Inc., 91 Allen St.
Chippewa News & Novelty Shop, 19 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
Lafayette Photo Supply Co., 12 Broadway.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Dunkirk: Knowlton's, 152 E. Fourth St.
Ellenville: Ellenville Film Service, 118 Center St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., Inc., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Queens Camera Exchange, 169-15 Hillside Ave.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 1265 Broadway.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 728 Lexington Ave.
Camera Place, 812 Seventh Ave.
Cine Film Mart, 110 W. 34th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Goldsmith Bros., 77 Nassau St.
Grand Street Camera Exchange, 400 Grand St.
HABER & FINK, INC., 16 Warren St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene, Inc., 600 Madison Ave.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 West 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 71 Dey St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 116 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores, Inc., 128 E. 44th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
RADIO WIRE TELEVISION, INC., 100 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.

WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Peekskill: Peekskill Sport Center, Inc., 830 South St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
East Cleveland: Brugmann's Film Studios, 1594 Carlyon Rd.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mack Camera Store, 124 W. Market St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1404 N. W. 9th St.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Klamath Falls: Van's Camera Shop, 727 Main St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Medford: Hal's Camera Shop, 29 N. Central.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
James A. Peters, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 14 E. 10th St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
KUNZ MOTION PICTURE SERVICE, INC., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Inc., Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. 5th St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Ace Hoffman Studios, 32 W. Market St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Rube's Sport Shop & Camera Exchange, 30 Canal St.
Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Corpus Christi: Taylor Bros., Mesquire & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: *DESERET BOOK CO.*, 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Burlington: G. W. La Pierre's, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: Acme Camera Shop, 4 Monticello Arcade.
G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave.
Frederick & Nelson, Dept. 290.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Barstow Co., Inc., 3 N. First St.
Sheppard's, 3 S. Third St.
Joseph Yolo, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 745 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.

Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Rua Sao Bento 383.
Rua Bareo Itapetininga 81.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
Victoria: Scott Camera Craft, Ltd., 1015 Douglas St.
Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.
Playfair's News Agency, 373 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Peterborough: Roy Studio.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Roher's Bookshop, 9 Bloor St., W.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CUBA

Havana: Diamond News Co., Palacio Asturiano, Por San Jose.

CZECHOSLOVAKIA

Prague: Emil-Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

EIRE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. Chotard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
- 9 Blvd. des Italiens.
- 39 Avenue Montaigne.
- 5 Avenue de l'Opera.
- 41 Blvd. Raspail.
- 28 Place Vendome.

Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Photographic Services (Birmingham) Ltd., 4 Bull St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak. Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VIII: Hafa, Hatschek es Farkas, Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459. Capuchinas 11.
- Branch No. 1: Juarez Ave. No. 66.
- Branch No. 2: 16 Septiembre No. 2.

Foto Regis, Cia-Importadora Fotografica, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Quillars, Ltd., 42 Mercer St.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco. Plaza San Martin 159
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.
Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Lucerne: Alice Friedlinger, Weggisgasse 21.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Lest you forget — Cine headquarters for 30 years. USED GUARANTEED CAMERAS: Stewart-Warner, 100 ft., 16mm., *f*/3.5 lens, $14.50; Simplex 16mm. Magazine load, *f*/3.5 lens, $29.50; Filmo 70-A, 1″ Cooke *f*/3.5 lens and case, $42.50; 16mm. Filmo 121 Magazine, Cooke *f*/2.7, $52.50; Filmo 141, Cooke *f*/2.7 lens, with case, $87.50; Bolex H-16, with 50mm. Leitz Hektor *f*/1.4 lens, 15mm. Hugo Meyer Plasmat *f*/1.5 wide angle lens, 4″ Hugo Meyer Trioplan *f*/2.8, 2″ Schneider Xenon *f*/2 lens, deluxe carrying case, list $571.00, price $375.00. USED PROJECTORS: 16mm., 400 watt Bell & Howell with case, $47.50; 16mm. Standard 750 watt, $47.50; 16mm. Ampro Model A, 400 watt with case, $52.50; 16mm. Ampro Model AS, 500 watt with case, $57.50; 16mm. DeVry sound on film projector, Geneva movement, 750 watt, complete with amplifier, $700.00 value, price $265.00. UP-TO-THE-MINUTE CINE TEXT BOOKS: American Cinematographer Handbook and Reference Guide, former edition, $3.00 value, for $1.39; Home Processing by Harris, $2.00; 8mm. Handbook of Cinematography, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00. Cine Bargaingram No. 240. This great 66-page book is yours for the asking. Send for your copy. It's free. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FULL list price allowed for your Model 20 Eastman Cine-Kodak toward a new Bell & Howell with *f*/2.5 lens. Full list price for your Eastman Model E or EE toward Eastman Model G or Bell & Howell Filmaster. List price allowed for your 8mm. Bell & Howell toward new turret Bell & Howell. Full list price for your Model 50 on the new Model 70 8mm. Eastman projector; temporary offer only. Full allowance for your Model 50 Kodascope or your Keystone L-8 or R-8 on a new 8mm. Bell & Howell projector. Full list price for your Rolleicord toward a new Automatic Rolleiflex. Write for other liberal allowances and catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

■ EXTENSION arms & brackets for larger reels for Model EE Eastman Kodascope projector; cast aluminum, finely finished, adjusted in two minutes; complete $6.00 prepaid; check or C.O.D. HERBERT C. LANKS, 320 Greenwood Ave., Jenkintown, Penna.

■ GOOD USED EQUIPMENT. CAMERAS: Filmo "70", *f*/3.5 THC, with case, $40.00; Eyemo, *f*/2.5 THC, with case, $125.00; DeVry portable 35mm., *f*/2.7 Zeiss, with case, $100.00. PROJECTORS: Amprosound Model "N" complete, $275.00; Amprosound Model "S" complete, $225.00; DeVry 35mm. Super (1000 watt) $50.00. METROPOLITAN MOTION PICTURE CO., Fisher Bldg., Detroit, Mich.

■ SAVE! Bulk film! Catalog! Film rentals, 8mm. only! Cameras, projectors, and all movie accessories! Save! PENN-CRAFT, Box 423-NK, Williamsport, Penna.

■ AMPRO 16mm., 750 watt projector and case, pilot light, 2″ *f*/1.65 lens, $85.00; owner. URBAN ROBERTS, 1840 Jefferson, San Francisco, Calif.

See the results of MOVIE MAKERS

1939 Ten Best Selection

in

December MOVIE MAKERS

More than 25 articles and features in addition to the big Ten Best story

Announcing

A New League Leader!

Member of
ACL
AMATEUR CINEMA
LEAGUE

This brand new leader, different from any of the League's previous leaders, is now available.

One is sent to every League member upon renewal of his League membership, and extra leaders are available to League members at cost prices.

The new ACL leader is a smart and modern introduction to any film. You will be proud to display this cinematic badge of membership. It is a product of expert multiple exposure and optical printing work and it is made by the foremost movie effect experts.

15 feet (7½ feet, 8mm.) of handsome theatrical cine effects to introduce one of your films!

The text of the leader is superimposed over a changing background of the League initials, "ACL." Moving shadows and patterns of forms in motion make a striking effect impossible to describe.

The new League leader is entirely in the modern manner, but it is a dignified announcement of League membership that could be spliced to any type of film.

Renew your membership in advance and get one of the new leaders FREE immediately.

(A League leader is sent automatically to everybody when he renews his ACL membership.)

Leaders are available to League members at the following prices:

8mm.	50c
16mm.	60c
35mm.	$1.50

AMATEUR CINEMA
LEAGUE, INC.
420 Lexington Avenue
New York, N. Y., U. S. A.

■ EASTMAN Sound Kodascope Special—used only a few months as demonstrator—cost $800.00. Sell $550.00. McLARTY BUSINESS FILMS, Certain-Teed Bldg., Buffalo, N. Y.

■ USED BARGAINS: Filmo 70A, $35.00; Filmo, *f*/1.5, $65.00; Cine-Kodak Magazine, $85.00; Victor 5, 2 lenses, $165.00; Filmo 70D, 2 lenses, like new, $175.00; Bolex, *f*/1.4, $185.00; Kodak 8, Model 20, $19.50; Kodak 8, Model 60, *f*/1.9, case, $58.00; Filmo 8, *f*/2.5, $38.50; Filmosound proj., Model 130, 1200 watt, separate amplifier, like new, value $875.00, now $400.00. CAMERA MART, DEPT A, 70 WEST 45th STREET, NEW YORK.

■ SEE our ad. of used movie lenses and projectors on page 546. WILLOUGHBYS, 110 W. 32nd St., New York City.

EQUIPMENT WANTED

■ WANTED IMMEDIATELY 16mm. Bell & Howell sound projector, camera, tripod, and accessories; priced right. M. B. KNECHTLY, West Union, Ohio.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400′ reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ CASTLE Films headquarters. Sales-exchanges; 8mm., 16mm., silent-sound. Exchanges $1.00 reel; free directory. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ FREE: Will exchange 16mm. sound features and shorts; what have you? Send for catalogue. SAMSON'S, 35 Portland St., Providence, R. I.

FILMS FOR RENTAL OR SALE

■ "THE World's Greatest Passion Play," 16mm. and 35mm. 8 reels. Sound with dialogue or silent, rent or purchase. Superior to Oberammergau stage play. 37B CHURCH ST., Boston, Mass.

■ PRICES slashed on slightly used films and equipment. Get on our mailing list now. FRANK LANE, Little Bldg., Boston, Mass.

■ FOUR NEW CHILD HEALTH FILMS, silent and sound, educational and entertaining, for schools, health departments, medical and dental societies. DAVID B. HILL, Salem, Oregon.

■ FREE! Write for CINESCREEN MAGAZINE. Latest film news. MOVIES OF MOVIE STARS! BAILEY FILMS, Dept. M-2, 1651 Cosmo, Hollywood.

■ LATEST 8-16mm. RELEASES: Christmas Time in Toyland, War in Europe, hundreds of others. Cameras, projectors, films, etc. LOW PRICES. Large 8mm. RENTAL LIBRARY. Free catalogs. NIAGARA HOME MOVIE SUPPLY, 360 Auburn Ave., Buffalo, N. Y. LIncoln 1605.

FILMS WANTED

■ WANTED: Films suitable for educational subjects; outright purchase; send description. PAGANELLI SERVICE, Editing, Titling, Animating, Recording, Photographing, 21 W. 46th St., N. Y. C.

TRADING OFFERS

■ SHOTGUNS, target pistols and binoculars accepted in trade on everything photographic, including Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite Screens. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

■ WILL exchange fine violin labeled Aegidius Kloz, Mittenwald, 1735, excellent condition, bow, case, for movie camera and projector. Describe fully. BOX 227, MOVIE MAKERS.

MISCELLANEOUS

■ PUT recorded sound effects, narrative, music, to your silent 8 or 16mm. movies. PICTURES, Inc., Box 1655, Charleston, W. Va.

Who wins the Hiram Percy Maxim Award?

Read

December MOVIE MAKERS

Get your copy early because December MOVIE MAKERS will be a BIG magazine that will sell fast.

Printed by WNU, N. Y., in the U. S. A.

Film-wise Movie Makers

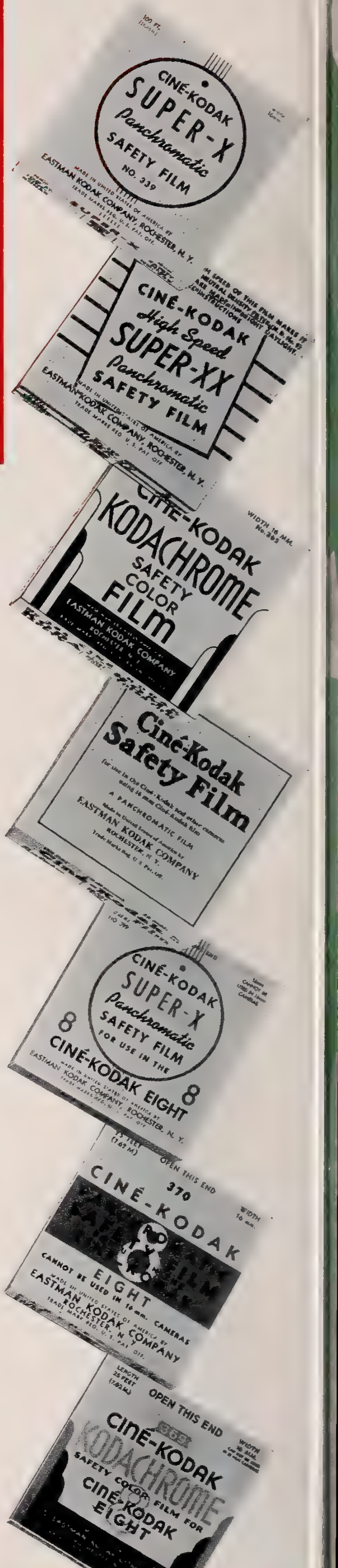
RELY ON

CINÉ-KODAK FILM

For More Brilliant, More Satisfying Home Movies

THERE are four different kinds of 16 mm. Ciné-Kodak Film; three 8 mm. Ciné-Kodak Films. Within those varieties film-wise movie makers find the answers to even the most diverse problems. They know that they can depend on the uniformity of Ciné-Kodak emulsions; they rely on the scientific processing which, at no extra cost, complements their care in making the exposures.

The movies worth making are made on Ciné-Kodak Film.


CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM NO. 339
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
CINÉ-KODAK KODACHROME SAFETY COLOR FILM
Ciné-Kodak Safety Film
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM FOR USE IN THE CINÉ-KODAK EIGHT
CINÉ-KODAK EIGHT
CINÉ-KODAK KODACHROME SAFETY COLOR FILM FOR CINÉ-KODAK EIGHT
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
OPEN THIS END

16 mm. Ciné-Kodak Films

SUPER-X offers superb photographic quality, fine grain, ample speed, and remarkable latitude. Available in 50-, 100-, and 200-ft. rolls, and 50-ft. magazines.

* **SUPER-XX** gives you all the speed you're likely to need—plus excellent general photographic quality. Available in 50-, 100-, and 200-ft. rolls, and 50-ft. magazines.

KODACHROME, available in two types, one for use by daylight and one for Photoflood work, is the full-color film beyond compare. In 50-, 100-, and 200-ft. rolls, and 50-ft. magazines.

SAFETY "PAN" combines quality and economy; for use where the special capacities of the other films are not required. In 100-ft. rolls only.

8 mm. Ciné-Kodak Films

SUPER-X, with its high speed, brilliance, and fine grain, is the new favorite for indoor work, or for outdoor movies, stopped down for maximum definition.

"PAN," the original "Eight" film, still offers beautiful quality, wide latitude, and basic economy.

KODACHROME, in its two types, gives 8 mm. movie makers full and facile command of the whole world of color.

* [*Good news for 16 mm. movie makers. The price of the 100-ft. roll of Super-XX has been reduced from $7.50 to only $6.75, the 50-ft. magazine from $4.25 to $4.*]

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

DECEMBER, 1939

25c

NOW

CASTLE FILMS
presents
THE MIGHTIEST MOVIE
EVER FILMED!

NEWS PARADE OF THE YEAR

16mm and 8mm Professional Fil
For Home Projection

U. S. SUBMARINE SINKS	WINGS OVER ATLANTIC
MONTREAL'S LOVE PARADE	HURRICANE OVER EUROPE
PARIS' GREATEST BASTILE EVENT	LONDON'S BIG DAY
TENSION AT TIENTSIN	GRAIN ELEVATOR DISASTER
U. S. CRUISERS 'ROUND CAPE HORN	CHINA'S FLOODS
FRANCO'S VICTORY	EARTHQUAKE DISASTER IN CHILE

CHINA . . . Tientsin Foreign Settle-
ment becomes center of great unres

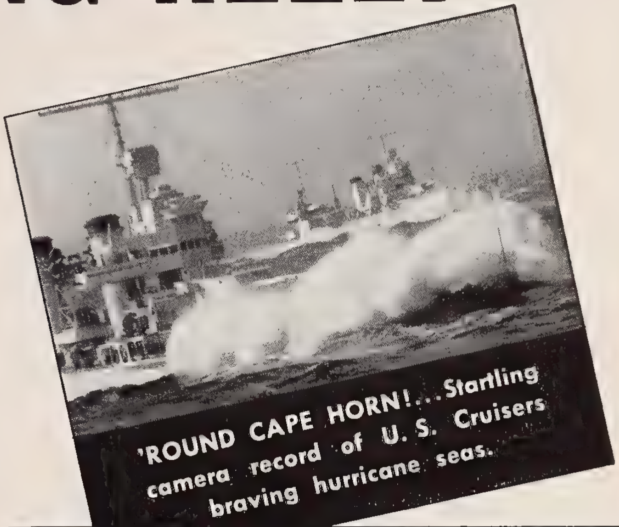
CASTLE FILMS

NEW YORK, RCA Building · CHICAGO, Wrigley Building · SAN FRANCISCO, Russ Building

YOU CAN OWN THE HISTORIC WORLD NEWS OF AN ENTIRE YEAR IN ONE THRILLING REEL!

The great events of our time for permanent enjoyment and interest . . . a "MUST" for every projector owner!

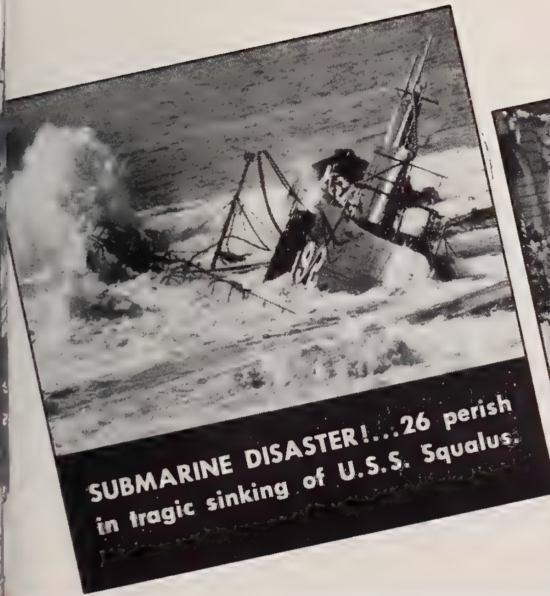
The headlines of an entire year re-enacted in all their drama, thrills and vivid reality. Outstanding far-reaching events from the four corners of the earth gathered by hundreds of daring newsreel camera "aces" and brought together in one astounding reel! An action motion picture of priceless value. The most important movie in all the world.



'ROUND CAPE HORN! . . . Startling camera record of U. S. Cruisers braving hurricane seas.

WINGS OVER ATLANTIC! . . . America-Europe air service becomes reality.

HURRICANE OVER EUROPE! . . . Second World War rocks entire world.



SUBMARINE DISASTER! . . . 26 perish in tragic sinking of U.S.S. Squalus.

LONDON'S GREAT DAY . . . Millions hail return of Britain's King and Queen.

SENSATIONALLY LOW COST!

Sizes and editions to meet the requirements of all.

8MM (Headline Edition) 50 ft.—$1.75

8MM (Complete Edition) 180 ft.—$5.50

16MM (Headline Edition) 100 ft.—$3.50

16MM (Complete Edition) 360 ft.—$8.75

16 MM Complete Sound-on-Film 350 ft.—$17.50

TREASURE IT FOR YEARS! . . . ORDER YOUR COPY TODAY!

At your photographic dealer! If he cannot supply you, use this coupon:

Name ....

Address ....

City.............................. *State*..............................

Indicate size and length desired:

A-12

NOW! YOU CAN OWN THE HISTORIC WORLD NEWS OF AN ENTIRE YEAR IN ONE THRILLING REEL!

CASTLE FILMS
presents
THE MIGHTIEST MOVIE
EVER FILMED!

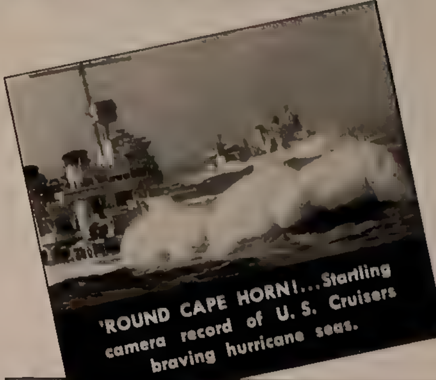
NEWS PARADE OF THE YEAR

16mm and 8mm Professional Film
For Home Projection

U. S. SUBMARINE SINKS	WINGS OVER ATLANTIC
MONTREAL'S LOVE PARADE	HURRICANE OVER EUROPE
PARIS' GREATEST BASTILE EVENT	LONDON'S BIG DAY
TENSION AT TIENTSIN	GRAIN ELEVATOR DISASTER
U. S. CRUISERS 'ROUND CAPE HORN	CHINA'S FLOODS
FRANCO'S VICTORY	EARTHQUAKE DISASTER IN CHILE

The great events of our time for permanent enjoyment and interest... a "MUST" for every projector owner!

The headlines of an entire year re-enacted in all their drama, thrills and vivid reality. Outstanding far-reaching events from the four corners of the earth gathered by hundreds of daring newsreel camera "aces" and brought together in one astounding reel! An action motion picture of priceless value. The most important movie in all the world.

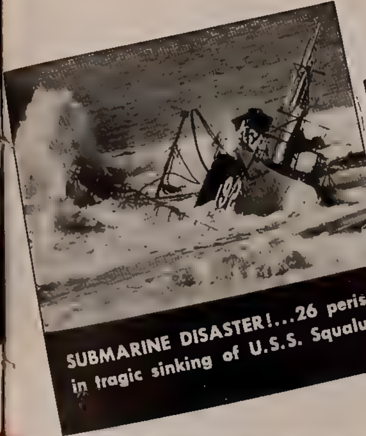


'ROUND CAPE HORN!... Startling camera record of U. S. Cruisers braving hurricane seas.

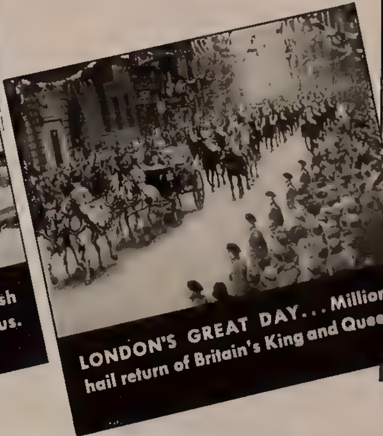
WINGS OVER ATLANTIC!... America-Europe air service becomes reality.

HURRICANE OVER EUROPE!... Second World War rocks entire world.

CHINA... Tientsin Foreign Settlement becomes center of great unrest.



SUBMARINE DISASTER!... 26 perish in tragic sinking of U.S.S. Squalus.



LONDON'S GREAT DAY... Millions hail return of Britain's King and Queen.

SENSATIONALLY LOW COST!

Sizes and editions to meet the requirements of all.

8MM (Headline Edition) 50 ft.—$1.75 8MM (Complete Edition) 180 ft.—$5.50
16MM (Headline Edition) 100 ft.—$3.50 16MM (Complete Edition) 360 ft.—$8.75
16 MM Complete Sound-on-Film 350 ft.—$17.50

TREASURE IT FOR YEARS!...ORDER YOUR COPY TODAY!

At your photographic dealer! If he cannot supply you, use this coupon:

Name ....
Address ....
City.............................. *State*..............................
Indicate size and length desired:

CASTLE FILMS

NEW YORK, RCA Building · CHICAGO, Wrigley Building · SAN FRANCISCO, Russ Building

"Dear Sir:
A few years from now...

. . . the folks are going to cherish the pictures they take of me today!"

You're right . . . providing those pictures are *good* pictures! And one way to insure good pictures is to use Agfa's 16mm. Triple S Superpan Reversible Film.

For better indoor shots and for slow-motion movies under difficult light conditions, Triple S Superpan has the necessary extreme speed, together with a remarkably fine grain, fully panchromatic color sensitivity and a well-balanced contrast. The final screen results will be exceptional for their depth and clarity.

Ask your dealer today for Agfa Triple S Superpan Reversible. He has it in 100-foot rolls at only $6.00 and in 50-foot rolls at only $3.25. These prices include processing and return postage. **Made by Agfa Ansco Corporation in Binghamton, New York, U. S. A.**

AGFA **16 MM. TRIPLE S SUPERPAN FILM**

Agfa

MOVIE MAKERS

R. E. Heningham

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 14 December, 1939 Number 12

Cover design . . . . *A. Kronengold*

Closeups 596

Annual index 600

From the President, *editorial* 605

The Ten Best and the Maxim Memorial Award 607

Filming table ways . . . . *Beth Brown, ACL* 610

Stretching Christmas . . . . *Mildred Greene, ACL* 611

A basis for good color movies . . . . . *John V. Hansen, ACL* 612

They kept at it . . . . *Arthur H. Smith* 614

We told our State . . . . . . *Kenneth O. Hezzelwood, ACL* 615

Filming in the new Iran . . . . . . *Stephen H. Nyman, ACL* 616

8mm. sees Santa . . . . *J. H. Watts, ACL* 618

A Christmas film technique . . . . . . *John Martin, ACL* 619

Practical films . . . . *Laurence S. Critchell, jr., ACL* 620

He reeled a big year . . . . . *Laurence S. Critchell, jr., ACL* 621

Titling with paper negatives . . . . *Ormal I. Sprungman, ACL* 624

The clinic . . . . *Frederick G. Beach, ACL* 625

News of the industry . . . . *Russell C. Holslag, ACL* 626

Amateur clubs . . . . *James W. Moore, ACL* 628

Color temperature chart 630

An international list of the dealers and agents who carry this magazine 650, 652, 653, 654

ARTHUR L. GALE
Editor

RUSSELL C. HOLSLAG
Advertising Manager

JAMES W. MOORE
Continuity Editor

FREDERICK G. BEACH
Technical Editor

ALEXANDER de CANEDO
Art Editor

MOVIE MAKERS

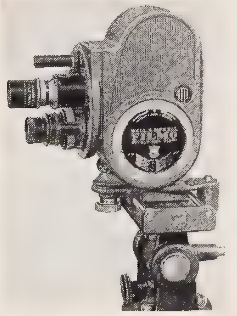
is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies 25c (in U. S. A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1939, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y., U. S. A. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

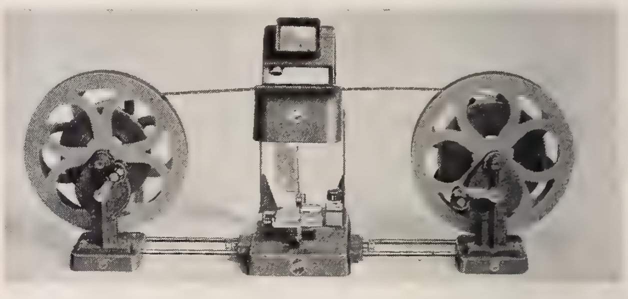
"AND NOW, A *Filmo Accessory*

New Direct Focusing Finder for Filmo 141. Slips into the 141 camera in place of the film magazine. Permits both precise visual focusing and accurate framing of any subject through any lens. The image is upright and magnified TEN TIMES! Eliminates all parallax errors. Useful for titling. Only $20.



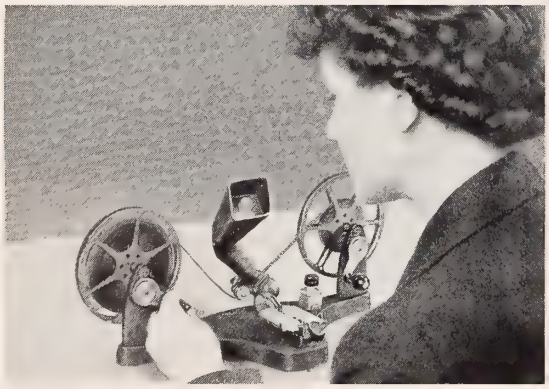
New Focusing Alignment Gauge for Filmo Turret 8 Permits using the Turret 8 critical focuser to the full extent . . . for both focusing and framing from the exact position the lens will occupy when the scene is filmed. Useful for titling and filming small objects. Only $7.50.

Dissolves with Any Filmo 8! Any Filmo 8 mm. Camera, new or used, can be equipped with a film rewinding device, a frame counter, and a shuttle clutch . . . for making lap dissolves and double exposures. Conversion for single-lens Filmo, $34.50; for Filmo Turret 8, $37.

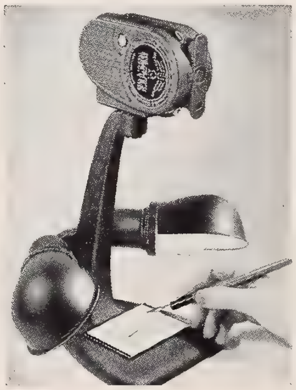


B & H 16 mm. Editor. Consists of B & H Splicer Model 136 (described below), two 4-to-1 geared rewinders and detachable base extensions, and film viewer which casts brilliant image on 1½ x 1⅟₁₆-inch glass screen. Easy to pick exact frame for cutting.

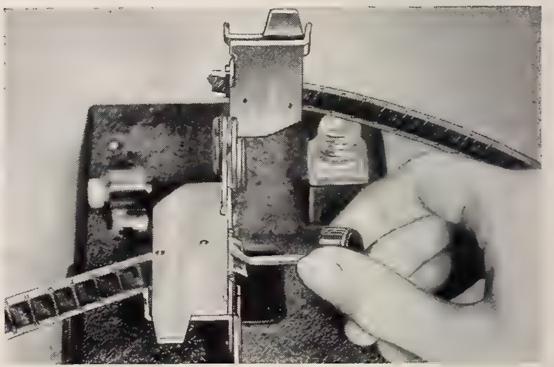
	FILM CAPACITY 400 feet	 1600 feet
Film Editor, complete	$43.00	$46.50
Without viewer	25.00	28.50
Other rewinders and splicers as low as		9.25



B & H 8 mm. Editor. Provides maximum convenience in editing 8 mm. film. Viewer casts brilliant image on ground glass screen 1½ inches wide. Has two rewinders, studio-type diagonal splicer like Model 136 (right). Complete, $33; without viewer, $20.



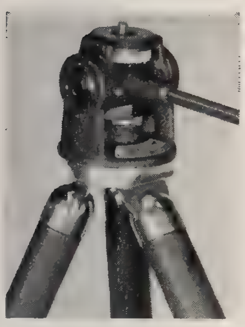
B & H 8 mm. Titler. Make your own titles with this precision-built titler. Pre-focused, pre-aligned. Ideal for typewritten titles. Enlarges small objects to great size. For the single-lens Filmo 8's, $25; for Filmo Turret 8, $27.50.



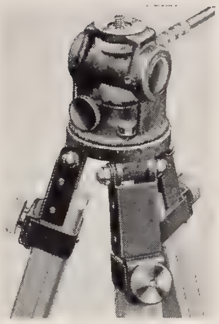
B & H Splicer Model 136 for Both 8 mm. and 16 mm. Film Professional type. Each film end is positioned but once. Shearing and bonding in one operation. Makes the exclusive B & H *diagonal* splice which is stronger, more quiet in sound projectors. Splicer unit, only $12.50. Other film splicers for as little as $4.50.

PRECISION-MADE BY BELL AND

"My gift for Jack is to be the Filmo accessory he's been wanting. It's the one thing I'm *sure* he'll use and enjoy. And the children and I will benefit from it too, in better movies for many years to come."



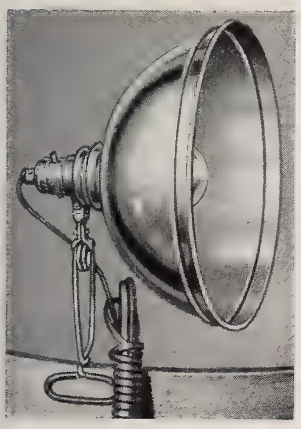
B & H De Luxe All-metal Tripod. Is light and compact. Has two-section steel telescoping legs which adjust to any position from 30 to 53 inches. Pam and tilt locks. Three-way leg chain prevents spills. New folding handle. Either brown or black finish, $27.50.



New Low-cost Tru-Pan Tripod. Provides all-round utility and extreme smoothness of action. Has pam and tilt head of All-metal Tripod, and two-section legs of selected straight-grain birch. Legs may be adjusted to wide variety of lengths. Only $18.75.

B & H Film Storage Cases

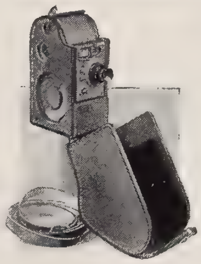
All-metal reel cases fitted with removable humidor pads. Solves film storage problem. Case for six 200-foot reels of 8 mm. film, $2.20; for 12 reels, $3.00; for six 400-foot reels of 16 mm. film, $2.50; for 12 reels, $3.75.



Filmolite Photoflood Reflectors

Make inexpensive No. 1 or No. 2 photoflood bulbs several times as effective as when used without reflectors. Give uniform illumination, free from "hot spots." Attach anywhere. Single reflector, $2; complete set (two reflectors and tripod stand), $6.

B & H Film Cleaner. Attaches to any Filmo or Filmosound Projector. During projection, cleans dust, grit, and oil spots from film, restoring it to original cleanliness for utmost picture brilliance. Quickly and easily attached. Price only $10.



Candid Case for Filmo 8. Permits putting your Filmo Camera into instant action without removing it from the case! Has hinged outer cover and snug-fitting inner cover with windows to get at controls. Brown cowhide. Strap. Only $6.50.

MAIL COUPON FOR FULL DETAILS ➜

Bell & Howell Company, Chicago; New York; Hollywood; London. *Established* 1907.

EXTRA LENSES

Bell & Howell offers a complete selection of special lenses. Telephoto lenses for bringing distant scenes up close. Speed lenses for weak indoor and outdoor lighting. Wide-angle lenses for use in close quarters.

For 8 mm. Filmos

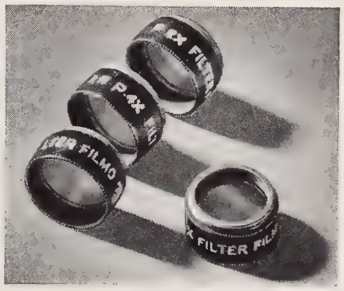
Wide angle*—	
½" F 1.4 T-H foc.	$76.50
Focusing lens—	
½" F 2.5 B&H Anpax foc.	40.00
Telephoto—	
1" F 2.7 T-H foc.	46.00
1½" F 3.5 B&H Telate foc.	46.00
2" F 2.8 B&H Acura foc.	54.00

*For single-lens 8 only, not for Turret 8.

For 16 mm. Filmos

Wide angle—	
15 mm. F 2.8 B&H Acura foc.	$45.00
15 mm. F 2.5 T-H univ. foc.	46.00
15 mm. F 2.5 T-H foc.	57.00
Speed—	
1" F 1.9 B&H Lumax foc.	54.00
1" F 1.5 B&H Extol foc.	70.00
Telephoto—	
2" F 3.5 T-H foc.	57.00
2" F 2.8 B&H Acura foc.	54.00
3" F 4 T-H foc.	74.00
4" F 4.5 T-H foc.	76.50
4" F 2.8 B&H Acura foc.	73.50
6" F 5.5 T-H foc.	76.50
6" F 4.5 T-H foc.	105.00

Color Filters — give your movies "Hollywood" touch. Use to bring out white clouds, to exaggerate contrast, to film "moonlight" scenes in daylight. Amber, red, and green. For Kodachrome, haze filters. From $2.50, varying with lens to be fitted.



BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Illinois

Please send complete information on these accessories:

....

....

Name..

Address..

City...*State*...............

MM 12-39

HOWELL

Closeups—What filmers are doing

The picture on this page should give you some idea of what the Ten Best competition was like this year. A mountain of movies, it represents a genuine gathering of incoming films on one of the last four days of the contest. From now on, if competition gets any keener, we're going to have to close the office for a week following the deadline, run projectors with both hands, and then go to the South Seas for a month's vacation!

But it was grand and glorious fun, and you really couldn't pry us away from it with a ten ton tank. Here, out of the run and ruck of the year's work, comes the flower of personal filming. Reel after reel is stirring and stimulating, reaffirming one's faith in the worth of amateur movies as a means of human expression. Each year our one genuine regret is for those excellent works, close in competition with their fellows but forced to the wall at last in the final reckoning. Among the many, we salute a few herewith.

Sincerely concerned with the inner beauties of natural life were *Through the Window Pane*, the life story of a robin, by Mrs. Warner Seely, ACL; *Beauty Unfolding*, a time lapse study of growing flowers, by Kenneth B. Forbes, ACL, and *A Study of Spring Wildflowers*, by F. Radford Crawley, ACL. For the last named, however, our sympathy is strictly routine, in view of the victories of his other two entries.

Story telling appealed to some, with three newcomers to the fray and one veteran and often successful contender in this class. From the novitiates came *Jungle Jim*, a lively and cinematic adventure yarn, by Louis McMahon; *Phantom of Suicide Gulch*, a genuinely exciting Western "quickie," by Earl Cochran, and *Boomerang*, a stirring drama of kidnapping, by Chester Glassley, ruled out by a technicality. From the able Rockville Cinema Club, experienced film story makers of Long Island, the year brought *Press Time*, an entertaining and almost feature length drama.

Films delivered on one of the last four days as Ten Best candidates

Many good films were crowded out by others from the same producers. In a quick listing, this included *Industry Rides the Highways* and *Home from the Seven Seas*, both by Willard Pictures; *Away to the Gaspé* and *Mighty Niagara*, both by Leslie P. Thatcher, ACL; *Granchester*, by A. Scott Moorhouse, ACL, and *Golden Trail*, by Francis M. Hirst, ACL. Too numerous even to list were the many capable entries from the Harmon Foundation, already a veteran award winner in these columns.

With places for practical films reduced this year from three to two, entries in this class seemed heavier than ever before. Among the many excellent serious studies edged out of honors were *The Story of Palm Beach*, a film on fabric manufacture, by Kendall T. Greenwood, ACL; *Ticonium Technic*, a dental process record, by Harry Coleman; *Jamestown Rediscovered* and *Colonial Williamsburg Restored*, both by Waldo E. Austin, ACL.

Topical subjects, with all the troubles inherent in catch as catch can filming, appealed to a few. In *Bill's Bullet*, B. Fredric de Vries, ACL, combined a family record with newsreel coverage of the national Soap Box Derby in which his son was a prominent winner. In *Tulip Time*, Theodore D. Shaw, ACL, took in the tulip festival held annually by Holland, Mich., and just missed mention for his efforts. From the incalculable difficulties of New England's late hurricane, Lester F. Shaal, ACL, drew *It Can't Happen Here*, a feat marked by the achievement that the film could be made at all.

Travel, as ever, accounted for the greatest number of entries, with inevitably the heaviest mortality in this class. Out of Mexico came *Patzcuaro, Its Commemoration of the Dead*, an eerie and effective folkway record by Xavier Frias, ACL. Further south, in Guatemala, Harry Wright, ACL, found striking beauty around Lake Atitlan, which is recorded in *Sacred Blue Lake*. Mrs. J. S. Reese, ACL, journeyed to the eastern tropics and brought back, among many other excellent film units, the sombre, sunny beauty of *Balinese Rhapsody*. Theo M. Green, ACL, chose the far northwest of our own continent and recorded it well in *My Alaska Cruise*. Still nearer home, W. W. Holcombe, ACL, made *Island in the Sun*, a study of the popular British outpost of Jamaica; Kendall T. Greenwood, ACL, flew from Maine to Miami, filming as he went, while E. M. Barnard, ACL, in *Nantucket Holiday*, pictured a drive from Kansas City to Cape Cod with a motoring sequence as suave as any we have ever seen.

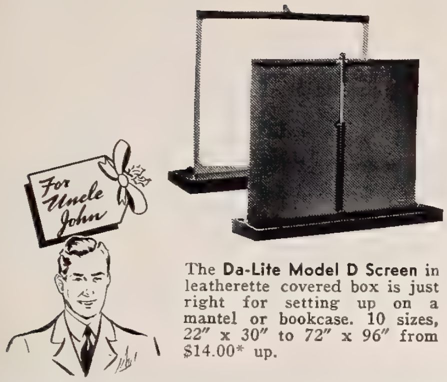
To all these, and many more, we say sincerely, *Well done! We'll see you in 1940.*

To Stephen F. Voorhees, ACL, President of the Amateur Cinema League and chairman of the Board of Design of the New York World's Fair, have come two added honors with the closing of the Fair for its first year of activity. These are the orders, Commander of the Crown, bestowed by the Kingdom of Yugoslavia, and Officer of the Crown, presented by the Kingdom of Rumania.

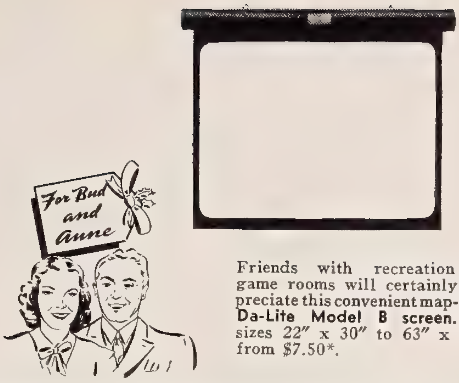
With war clouds blocking his customary filming horizons, John V. Hansen, ACL, League vicepresident and Washington's wizard of the color camera, has turned westward on an extended cinema *safari* which will culminate in the Hawaiian Islands. With him is Mrs. Hansen, the former Anne Bach, of Philadelphia, who was married to Mr. Hansen late this fall in the Quaker City. Somewhat to our vicepresident's consternation, Mrs. Hansen promptly equipped herself with a camera before starting on their wedding trip and is, rumor has it, challenging him in his own field of accomplishment.

That biting and boisterous commentary on film editing—*The rest of it stinks!*—which appeared in cartoon form in *The New Yorker*, now hangs in a place of honor on the walls of the League's reception room. From the pungent pen of Robert Day, the sketch came to us through the joint generosity of the artist and Mrs. B. Palmer Lewis, ACL, of New York City. A friend of Mr. Day, Mrs. Lewis overheard the League's consultants expressing delight in the cartoon's message. Without comment, she telephoned the artist, asking if the original drawing might be salvaged from *The*

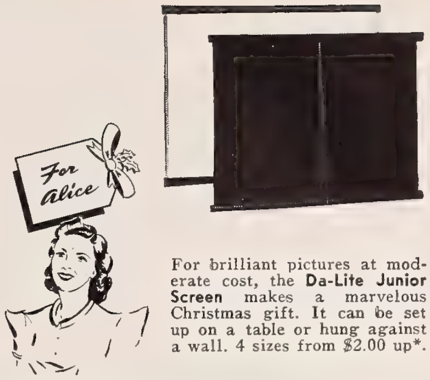
[Continued on page 602]



The **Da-Lite Model D Screen** in leatherette covered box is just right for setting up on a mantel or bookcase. 10 sizes, 22" x 30" to 72" x 96" from $14.00* up.



Friends with recreation or game rooms will certainly appreciate this convenient map-type **Da-Lite Model B screen.** 12 sizes 22" x 30" to 63" x 84", from $7.50*.



For brilliant pictures at moderate cost, the **Da-Lite Junior Screen** makes a marvelous Christmas gift. It can be set up on a table or hung against a wall. 4 sizes from $2.00 up*.

"Who Else GETS A DA-LITE SCREEN?"

(Reg. U. S. Pat. Off.)

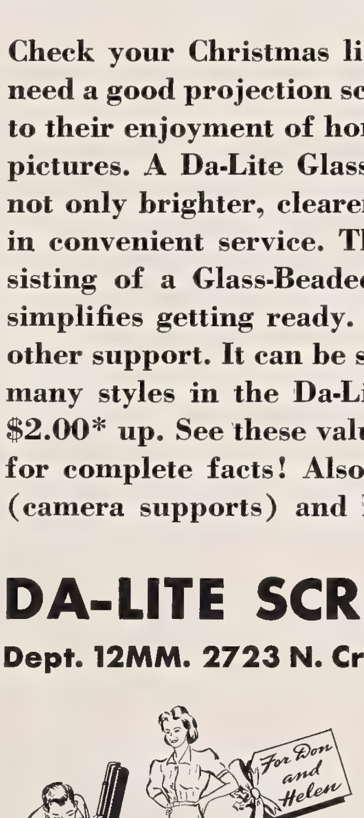
THE PERFECT GIFT FOR YOUR FRIENDS WHO PROJECT PICTURES

Check your Christmas list now for the friends who need a good projection screen. Nothing can add more to their enjoyment of home movies or projected still pictures. A Da-Lite Glass-Beaded Screen gives them not only brighter, clearer projection but the utmost in convenient service. The Da-Lite Challenger, consisting of a Glass-Beaded Fabric, Case and Tripod simplifies getting ready. For it requires no table or other support. It can be set up anywhere. It is one of many styles in the Da-Lite line. Prices range from $2.00* up. See these values at your dealer's or write for complete facts! Also ask about Da-Lite Unipod (camera supports) and Projector stands!

DA-LITE SCREEN CO., INC.

Dept. 12MM. 2723 N. Crawford Ave., Chicago, Ill.

DA-LITE SCREENS
have been famous for quality for 30 years. They have advanced features not found in any other equipment. They are "first choice" of thousands of discriminating movie makers and camera fans. Because of their reputation they are most welcome Christmas gifts.



DA-LITE CHALLENGER

—the most convenient of all styles—can be set up anywhere in 15 seconds. The Challenger is the only tripod screen with *square* tubing to hold the case in perfect alignment and the entire picture in focus. It is the only screen that can be adjusted in height merely by releasing a spring latch and raising the extension rod. 12 sizes 30" x 40" to 70" x 94" from $12.50* up.

**Prices slightly higher on Pacific coast.*

DA-LITE SCREENS AND MOVIE ACCESSORIES

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: What unusual buys in this preferred list of bargains: sold on a money back guarantee. USED GUARANTEED CAMERAS: Risdon, 50 ft. 16mm., f/3.5 lens, $10.50; Cine Ansco, 100 ft. 16mm., f/3.5 lens, $27.50; Simplex Magazine Pockette, f/3.5 lens, $27.50; Agfa 16mm. Magazine camera, 40 ft. capacity, f/1.9 lens, focusing mount; $37.50; Filmo 70-A, 100 ft. 16mm. Cooke f/3.5 lens, $39.50; Cine-Kodak B, 100 ft. 16mm., f/1.9 lens, $44.50; Cine-Kodak Model K, 100 ft. 16mm., f/3.5 focusing mount, $44.50; Victor Model 5,100 ft. 16mm., f/3.5 lens, 1" f/1.8, 2" f/3.5, $124.50; Filmo 70-DA, 1" Cooke f/3.5 focusing, 1" Wollensak f/1.5 focusing, 3" Wollensak f/3.5 focusing, rebuilt, in case, $197.50. USED PROJECTORS: DeVry 16mm. Model G, with case, $17.50; Kodascope Model B, automatic threading, 250 watt, with case, $35.00; Standard 16mm., 750 watt bulb, $42.50; Kodascope EE, 750 watt, with case, $50.00; Ampro A, 400 watt, with case, $52.50; Kodascope Model G, 750 watt, with case, $92.50; Craig Projecto-Editor, 16mm., 1600 ft. reel arms, $40.00. UP-TO-THE-MINUTE CINE TEXT BOOKS: American Cinematographer Handbook and Reference Guide, invaluable, special at 97c postpaid; Exposing Cine Film, $1.00; Trick Effects with the Cine Camera, $1.00; Ideas for Short Films, $1.00; Home Processing by Harris, $2.00. It's free and it's valuable—the great 66 page Bass Cine Bargaingram No. 240. Your copy on request. Also the new 72 page Still Camera Bargaingram No. 242 is ready. Write for them. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FULL list price allowed for Eastman Model 20 toward a new Bell & Howell Sportster. List price for your Model E or EE toward Bell & Howell Filmo-Master. List price for your Sportster or Companion toward a new Turret 8 Filmo, or Bolex 8mm. List price for your Keystone R-8 or Kodascope 50 toward a new Bell & Howell 8mm. projector. List price for your Rolleicord toward new Automatic Rolleiflex. Used: Victor Model 5 with f/1.5 lens and f/2.7 lens, new condition, $135.00; Bolex 16mm. with f/1.4 lens, $175.00; DeVry 16mm. intermittent sprocket drive, sound machine, $135.00; 1200 watt Bell & Howell with case, excellent condition, $195.00; 500 watt Ampro projector with case, $39.50; 500 watt Victor projector with case, $39.50; 15mm. f/2.7 lens for Model K, $24.00; 3" f/4.5 Kodak Anastigmat for Model K, $25.00; 1½" f/3.5 lens for Bell & Howell Double 8, $29.50; 1½" f/1.9 lens for Bell & Howell Double 8, $35.00; 1½" f/3.5 telephoto lens for Keystone 8mm., as new, $24.00; Ampro Model K, 1600 foot reel attachment, complete with case, and extension base, new condition, $145.00; 750 watt Keystone A-81, new condition, $45.00; 30" x 40" beaded screen with tripod, $8.95; 36" x 48" beaded screen with tripod, $11.50; 39" x 52" beaded screen with tripod, $13.50. Hundreds of other bargains. Write NATIONAL CAMERA EXCHANGE, established 1914, 11 So. 5th St., Minneapolis, Minn.

■ WRITE for free copy of Movie Makers Memorandum. Crammed full of bargains in new and used equipment, silent and sound; MOVIE MAKERS MART, 1771 E. 12th St., Cleveland, Ohio.

■ 16MM. Cine-Kodak Model A, f/3.5 lens, crank driven, guaranteed; $25.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ CINE-KODAK—Special—complete with 2 telephoto lenses and wide angle lens, tripod, case and filters; very little used; looks like new; cost $626.50; now $450.00. HAZEL NELSON, 965 Orange St., St. Paul, Minn.

■ USED BARGAINS. 16mm. projectors: Keystone B 63, 200 watt, $19.50; Willoscope Sr. proj., 300 watt, $19.50; Keystone A 72 projector, 300 watt, $24.50; Keystone A 75 projector, 500 watt, $28.50; Keystone A 81 projector, 750 watt, $48.50; Standard S Deluxe projector, 750 watt, $52.50; Ampro A projector, 200 watt, $39.50; Ampro K projector, 750 watt, $67.50; Ampro JS projector, 500 watt, $72.50; Ampro JD projector, 500 watt, $75.00; Ampro KS projector, 750 watt, $72.50; Kodascope B projector, 250 watt, $42.50; Kodascope D projector, 400 watt, $17.50; Filmo projector 57C, 250 watt, $52.50; Filmo projector ST, 750 watt, $79.50; Kodascope Model L, 750 watt, $72.50; Filmo projector L, 500 watt, $87.50; Kodascope G, 750 watt, $85.00; Kodascope EE, 500 watt, $45.00; Filmo projector J, 500 watt, $105.00; Filmo projector JJ, 750 watt, $130.00; Filmo projector S, 500 watt, $89.50. Cameras: 16mm. Stewart-Warner, f/3.5, $17.50; 16mm. Keystone A3, f/3.5, $18.00; 16mm. Kodak B, f/6.5 lens, $12.00; 16mm. Filmo 75, f/3.5, $35.00; 16mm. Filmo 70 A, f/3.5, $27.50; 16mm. Filmo 70 DA, f/3.5, $145.00; 16mm. Filmo 70 D, f/3.5, $82.50; 16mm. Filmo 70 E, f/2.7, $85.00; 16mm. Kodak Magazine, f/1.9, $80.00; 16mm. Victor III, f/1.5 Dallmeyer, $75.00; 16mm. Ensign Autokinecam, f/2.6, $64.50; 16mm. Cine-Kodak BB, f/1.9, $37.50; 16mm. Cine-Kodak B, f/1.9, $39.50; 16mm. Cine-Kodak B, f/1.9, $47.50; 8mm. Stewart-Warner, f/3.5, $15.00; 8mm. Keystone A 3, f/3.5 lens, $17.50; Straight 8 Filmo, f/3.5 lens, $19.50; 8mm. Univex camera, f/5.6 lens, $5.00; 8mm. Univex camera, f/3.5 lens, $12.50. Movie lenses: 15mm. f/2.7 Wollensak fixed focus, standard 16mm. mount, $18.50; 15mm. f/2.7 Kodak Anastigmat, fixed focus Cine K, $27.50; 2" f/3.5 Kodak Anastigmat, focusing for Magazine Kodak, $30.00; 3" f/4.5 Kodak Anastigmat, focusing for Magazine Kodak, $30.00; 3" f/4.5 Kodak Anastigmat, focusing for Cine K, $30.00; 4" f/2.7 Kodak Anastigmat, focusing for Cine Special, $52.50; 3" f/4 Wollensak, focusing standard 16mm. mount, $34.50; 4" f/4.5 Wollensak, focusing standard 16mm. mount, $38.50; 3¾" f/3.3 Wollensak, focusing standard 16mm. mount, $34.50; 2" f/3.5 Wollensak, focusing standard 16mm. mount, $23.00; 3¾" f/3.5 Wollensak, focusing standard 16mm. mount, $25.00; 95mm. f/3.5 Bausch & Lomb, focusing standard 16mm. mount, $32.50; 2" f/1.9 Dallmeyer lens in barrel, $35.00; 1½" f/1.5 Dallmeyer lens, focusing standard 16mm. mount, $37.50; 20mm. f/3.5 Dallmeyer lens, fixed focus standard 16mm. mount, $12.50; 1" f/1.9 Dallmeyer lens, focusing standard 16mm. mount. $15.00; 1" f/1.8 Wirgin lens, focusing standard 16mm. mount, $25.00; 1" f/3.5 Wollensak fixed focus standard 16mm. mount, $10.00; 1" f/3.5 Cooke fixed focus standard 16mm. mount, $10.00; 1⅜" f/2 Kino Plasmat in barrel, $27.50; 1" f/1.5 Wollensak, focusing standard 16mm. mount. $27.50; 1" f/1.5 Wollensak, focusing standard 16mm. mount, $34.50; 3" f/4.5 Luxor, focusing standard 16mm. mount, $20.00; 2" f/2.9 Trioplan Hugo Meyer, focusing standard 16mm. mount, $30.00; 6" f/4.5 Dallmeyer, focusing for 35mm. DeVry, $25.00; 1" f/1.9 Bausch & Lomb Anastigmat, standard 16mm. mount, $20.00. WILLOUGHBYS, 110 W. 32nd St., New York City.

■ RELIGIOUS feature, six reels, 35mm. safety stock; scenes from Life of Christ; especially for churches, schools, institutions; also 1000 watt Acme portable projector for large audiences. complete outfit $175.00. BOX 229, MOVIE MAKERS.

MOVIE MAKERS *offers*

an attractive, black fabrikoid gold lettered binder for your magazines at nominal cost.

Price $1.50

($.30 additional for Canadian and foreign postage)

Amateur Cinema League, Inc.
420 Lexington Avenue, New York, N. Y.

■ LIKE new: R.C.A. Recording machine complete with microphone, list $179.50, now $130.00; Federal Recorder with radio built in microphone, list $249.00, now $175.00; Cine Nizo 8, f/1.5, and many outstanding features, only $170.00; Ditmar 16mm., f/2.9, case, $75.00. HANS UNFRIED, 24 Camp, Buffalo, N. Y.

■ GUARANTEED COMPLETE OVERHAULED BARGAINS. 8, 16, 35mm. cameras, projectors, sound, silent. Sound projectors, 16mm. Bell & Howell, 138, like new, $150.00; Victor 24, $145.00; Edco, $85.00; 35mm. Holmes Educator, $185.00; Double, DeVry, $225.00; Universal, $325.00; Royal Zenith, $375.00. PARTS, RENTALS, TRADES, REPAIRS. Write for FREE bargain list. WORLD FILM ENTERPRISES, 630 Ninth Ave., New York City.

■ VICTOR Sound Projector, Model 25AC, 1000 watt illumination, 10 watt sound, $285.00; Victor silent projector, Model 22, blimp case, 1600 foot reel arms, 1000 watt illumination, $100.00; Victor camera, Model 5, back wind, etc., two lenses, $165.00. All in excellent condition, full factory guarantee. VISUAL EDUCATION SERVICE, 1801 Ella St., Jefferson City, Mo.

EQUIPMENT WANTED

■ WANTED: Cine-Special or Bolex camera for cash. Must be reasonable. BOX 228, MOVIE MAKERS.

FILMS FOR EXCHANGE

■ EXCHANGE: High class silent pictures, $1.00 per 400' reel. The HIGHEST GRADE sound on film programs to rent at reasonable rates. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ CASTLE Films headquarters. Sales-exchanges; silent-sound. SPECIAL — 16mm. Kodachrome Holiday Greeting Trailer 50c. RIEDEL FILMS, 2221 W. 67th St., Cleveland, Ohio.

■ 16MM. silent catalogue free, listing many school and home programs. We pay transportation charges. Films exchanged. ASHA FILMS, 785 St. Johns, Brooklyn, N. Y.

FILMS FOR RENTAL OR SALE

■ "THE World's Greatest Passion Play," 16mm. and 35mm. 8 reels. Sound with dialogue or silent, rent or purchase. Superior to Oberammergau stage play. 37B CHURCH ST., Boston, Mass.

■ 8MM. comedy, cartoon, travel, sport, 60c up. Also, exclusive, Official N. Y. World's Fair, 8-16mm. Lists 3c. IMPORT, 392, Elmira, N. Y.

■ LATEST 8-16mm. RELEASES at generous DISCOUNTS. Hundreds to select from. Cameras, projectors, films, accessories. Large 8mm. rental library. Free catalogs. NIAGARA HOME MOVIE SUPPLY, 360 Auburn Ave., Buffalo, N. Y., Lincoln 1605.

■ FREE: New CINESCREEN MAGAZINE. Lists dozens of popular films at bargain prices. Add to the enjoyment of your projector with professional Hollywood pictures. BAILEY FILMS, Dept. M-3, 1651 Cosmo, Hollywood.

■ ARE you interested in purchasing or selling used and new 8mm. or 16mm. subjects? We will pay highest prices for your movie equipment. Please write for our 8mm. or 16mm. rental catalog. ABBE FILMS, 1265 Broadway, New York City.

FILMS WANTED

■ WANTED: Films suitable for educational subjects; outright purchase; send description. PAGANELLI SERVICE, Editing, Titling, Animating, Recording, Photographing, 21 W. 46th St., N. Y. C.

TRADING OFFERS

■ SHOTGUNS, target pistols and binoculars accepted in trade on everything photographic, including Leicas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite Screens. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 So. 5th St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

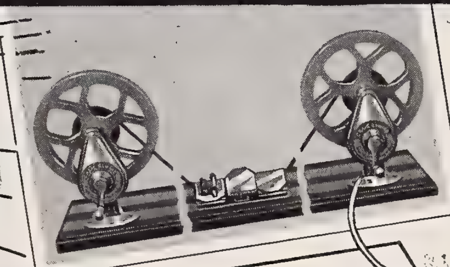
■ PUT recorded sound effects, narrative, music, to your silent 8 or 16mm. movies. PICTURES. Inc., Box 1655, Charleston, W. Va.

NO FINER *Gift*

CRAIG

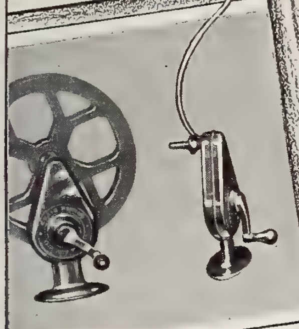
EDITING EQUIPMENT

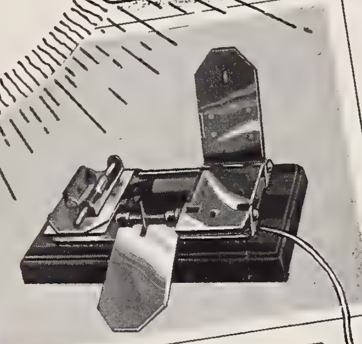
Finest Quality Merchan



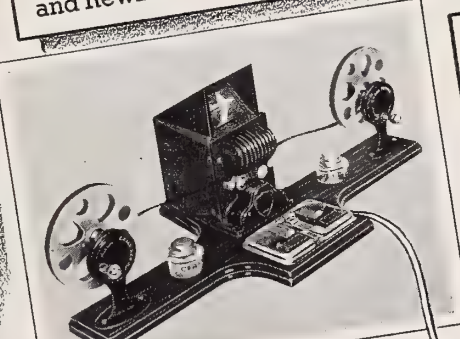
For Efficient Film Repairing
CRAIG SPLICER AND REWIND COMBINATIONS
Essential equipment for all Cinematographers. 16mm. Senior . . . $19.50. 8mm. model, with Junior Splicer and Rewinds $7.25.

CRAIG REWINDS
Quiet . . . Fast . . . Smooth. 16mm. Senior . . . $4.50 each. 8mm. Junior . . . $2.25 each.





For Professional, Dry Splices
CRAIG 16mm. SENIOR SPLICER
Only four easy operations needed to make perfect, straight splices. Sound or Silent . . . $10.00.



For Action Editing
CRAIG 8mm. PROJECTO-EDITOR
Projects actual motion pictures on a brilliant miniature screen. With Junior Splicer and Rewinds . . . $27.50. 16mm. model, complete . . . $49.50.

For Quick, Accurate Splices
CRAIG 8-16mm. JUNIOR SPLICER
Designed for accuracy and sturdiness. With cement and water container...$2.50

CRAIG
Safety Film Cem

The name *CRAIG* has long been synonymous with high quality in Editing Equipment—recognized as leader in the field for over 10 years.

"Bought with Confidence . . . Used with Satisfaction." There is no finer gift for the Cinematographer.

AT ALL DEALERS

MOVIE MAKERS EVERYWHERE SAY THAT THE CRAIG *PROJECTO-EDITOR* IS TODAY'S *FINEST MOVIE-AID*

CRAIG MOVIE SUPPLY COMPANY

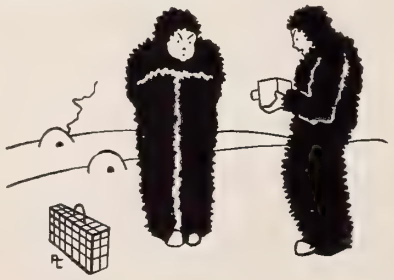
1053 S. OLIVE ST., LOS ANGELES
149 NEW MONTGOMERY ST., SAN FRANCISCO

ANNUAL INDEX

Volume 14, 1939

Topic Index

ACL annual meeting: 332.
A Greene Christmas, filming: 611.
Airplane filming: 284.
Amateur clubs: 24, 71, 119, 177, 225, 289, 377, 424, 466, 510, 558, 628.
Animating dots: 221.
Animating maps: 375.
Automobile filming: 423.
Automobiles, filming from: 221.
Back lighting: 468.
Barbara Steps Out, producing: 615.
Basic film faults: 22.
Beach, filming at the: 371.
Beginners, advice to: 68.
Birthday film plan: 116.
Book reviews: 342.
Boxing, filming: 115.
Burlesque newsreel: 508.
California scenics: 163, 367, 417, 461.
Camera speeds: 437.
Camera supports: 169.
Camera tricks: 618.
Camera trucks: 164, 191, 509, 513, 523, 556.
Candid filming: 293.
Cans for 800 foot reels: 236.
Cases for reels, building: 173.
Castle, Eugene: 621.
Cement bottles: 236.
Centering cameras: 43.
Christmas, filming: 611, 618, 619.
City filming: 113.
Civic film: 17.
Cleaning films: 236.
The Clinic: 23, 72, 111, 169, 221, 293, 375, 423, 472, 513, 556, 625.
Closeups: 8, 58, 102, 156, 247, 347, 358, 410, 454, 531, 544, 596.
Club program: 20.
Club, public show by: 615.
Color filming: 612.
Color lettering: 221.
Color temperature chart: 630.
Color titles: 168.
Colorful Yosemite, filming: 417.
Continuity: 15, 161, 172, 291, 364, 460, 461, 503, 512.
Continuity types: 291.
Copying color "stills" in movies: 423.
Copying "stills" in movies: 65.
Cue aid: 556.
Cue sheets for sound accompaniment: 465.
Customs duties for movie equipment: 384.
Cutting: 172.
Dealer trade show: 182.
Dental films, making: 512.
Depth of field: 472.
Depth of field tables: 36, 382.
Developing drum, a homemade: 478.
Diffusion: 219.
Diffusion filters, making: 219.
Disc synchronizer: 561.
Diving, filming: 375, 415, 423.
Dolly, camera: 191.
Double exposure on 8mm.: 478.
Double turntable, use of: 465.
Dual turntable use: 190.
Duck hunting, filming: 459.
Dye couplers, use of: 168.
Editing: 172.
Editing methods: 69, 285.
Editing table, making an: 564.
Editorials: 11, 61, 107, 159, 211, 267, 363, 413, 457, 501, 547, 605.
Effect filters for color: 231.
Effects in color film: 214.
8mm. reel cans: 111.
Entitled to Success, filming: 557.
Etiquette films: 610.
Exposure: 136, 293.
Exposure meter use: 121.
Family filming: 460, 549.
Fast film, use of: 111.
Fast panoramas: 418.
Fastening film rolls: 136.
Film marking in the camera: 472.
Film storage cabinet, making a: 625 .
Filters, use of: 290, 293, 375.
Fire trick shots: 523.
Fixed focus lenses: 478.
Flat lighting: 468.
Flood bulb use: 66.
Focal lengths: 169.
Follow shots: 556.
Football filming: 550.
Frame enlargements: 191.
Frame line variation: 383.
Free films: 154, 412, 546.
Fuses: 136.
Garden filming: 215, 305.
Gardening scenario: 124.
Genre filming: 506.
Glossary, a movie maker's: 506.
Golf filming: 554.
Gymnasium filming: 218.
Halation: 72.
High school movie clubs: 70.
Hollywood methods: 164.
Home town filming: 113, 372.
Homemade equipment:
  Camera supports: 169, 523.
  Cases for reels: 173.
  Developing drum: 478.
  Diffusion filters: 219.
  Editing table: 564.
  Fader for Filmo 8: 513.
  Lighting equipment: 84, 221.
  Meter change to incident light meter: 555.
  Projector blimp: 646
  Screen stand: 573.
  Storage film cabinet: 625.
  Sunshade: 219, 437.
  Titler: 21, 23, 192.
  Tripod head: 574.
  Tripod leg lock: 625.
  Viewer, adding ground glass: 513.
Hunting, filming: 459.
Illusion of motion: 14.
Incident light measuring: 121, 555.
Indoor filming: 136.
Industrial films: 505, 557.
Insects, filming: 462.
Insurance for equipment: 72.
Inverted camera support: 169.
Iran, filming in: 616.
Kodachrome color control: 214.
Kodachrome filming: 612.
Kodachrome processing in Japan: 384.
Leaders for protection: 235.
Lens combinations: 72.
Lens tubes, use of: 462.
Lenses, cleaning: 625.
Lenses, wide angle: 625.
Lettering titles: 72, 221.
License bill beaten: 264.
Lighting equipment, homemade: 84.
Lighting, indoor: 72, 117, 136, 619.
Lighting, outdoor: 468.
Lighting setups: 66.
Manners, filming: 610.
Map shots: 169.
Mask shots: 472:
Maxim Memorial Award: 607.
Mexican Fiestas, filming: 63.
Mirror, use of: 472.
Models, filming: 479.
Moon, filming the: 221.
Mountain climbing, filming: 423.
Movie parties: 67.
Movies, why they move: 14.
Moving cameras: 164, 221.
Narration: 437.
Neck strap support for camera: 552.
New England, filming in: 504.
New York City filming: 310.
New York City "stills": 311.
New York World's Fair 1939:
  Amusement area filming: 298.
  Architectural filming at New York World's Fair: 272.
  Camera map: 274.
  Color scheme, filming the: 276.
  Eastman Kodak Company exhibit: 303.
  Exhibits, filming indoors: 296, 420.
  Facts about the Fair: 324.
  Fountains, filming at night: 308, 420.
  Gardens at the Fair, filming: 305.
  Government zone, filming: 282, 420.
  Interior filming: 296, 420.
  Lagoon of Nations, filming the: 279.
  Movie shows at the Fair: 421.
  New York World's Fair film plans: 213, 268, 270. 420.
  New York World's Fair, filming: 213, 420.
  Night illumination, filming: 308, 382.
  Outdoor exhibits, filming: 368, 420.
  Perisphere show: 279.
  Photographic exhibits: 302.
  Photographic supplies: 292.
  Still photographic displays at the Fair: 421.
  Still photography of Fair: 280.
  Sunset guide: 262.
  Tripods at the Fair: 429.
  Westinghouse Time Capsule movie document: 373.
News of the Industry: 28, 73, 120, 176, 228, 294, 380, 428, 473, 516, 560. 626.
News releases for home: 621.
Niagara Falls, filming: 422.
Notes for movies: 293.
Nova Scotia, filming in: 170.



Oiling cameras: 23.
Oriental rug weaving, filming: 616.
Panoramas, when to use: 418.
Paper negatives, use of in titling: 624.
Parallel action: 15.
Party, a movie: 67.
Perforations, torn: 23.
Pets, filming: 287.
Photoplay production 551, 557, 614.
Polarizing filter, using a: 23, 376.
Politics, filming: 17.
Practical films: 47, 76, 114, 171, 224, 288, 374, 443, 467, 511, 559, 620.
Projection: 83.
Projection in the living room: 566.
Projector blimp: 646.
Projector focus: 472.
Projector speed: 136.
Reel arms substitute: 513.
Riches from the Sea, filming: 170
"Running gag": 504.
San Francisco World's Fair, filming: 108, 112, 366.
San Francisco World's Fair, movie shows at: 505.
Santa Passes Out, producing: 619.
Scenarios: 124.
Scene length: 18.
Scenic filming: 16, 161, 163, 286, 504.
School film production: 70.
School police film: 615.
Scrap books: 293.
Screen stand, making a: 573.
Sequences, filming: 364.
Sets in homes: 19.
Shipping films: 82.
Showing movies: 20.
Side lighting: 468.
Single frame exposures: 523.
Single frame projection: 111.
Skiing, filming: 13.
Slow motion: 72.
Snow filming: 16.
Sound, adding: 72, 167.
Sound on film: 167.
Splicing: 23, 472.
Sports filming: 115, 415, 458, 550.
Spotlight substitute: 221.
Spring filming: 161.
Still photography of New York City: 311.
Stock shots: 136.
Stop motion: 111.
Sunshade, building a: 219, 437.
Swamp Song, filming: 462.
Swimming, filming: 220, 415, 423.
Tank for underwater filming: 216.
Telephoto use: 293, 556.
Television, filming: 556.
Ten Best, the: 607.
Thanksgiving, filming: 549.
Third dimension illusion: 110.
Time lapses: 503.
Times Square, filming: 234.
Title backgrounds: 160, 178, 300, 301, 416, 469, 625.
Title lettering: 72, 221.
Title tricks: 23, 118, 509, 513, 556, 618.
Title writing: 416.
Titler, building a: 21, 23, 192.
Titling: 118, 168, 169, 191, 416, 624.
Trailer trip filming: 220.
Trains, filming: 419.
Transitions: 503.
Travel filming: 220, 506.
Tricks, camera: 189.
Tripod head, building a: 574.
Tripod leg lock, making a: 625:
Tripod substitutes: 552.
Ultra closeups, filming: 462.
Underwater shooting: 216.
Unipods: 552.
Vertical camera support: 23.
Vida Pacoima, filming: 461.
Viewer, adding ground glass: 513.
Virginia, filming: 223.
Water sports, filming: 415.
West Coast, filming: 367.
West Indies cruise, filming a: 370.
Western Holiday, filming: 419.
Westinghouse Time Capsule movie document: 373
Wife speaks: 464.
Winter filming: 13, 16, 64.
Winter sports: 13.
Wipeoff for 8mm.: 375.
Yellowstone, filming: 437.
Yosemite, filming: 417.

Title Index

13...*Recording winter's athletes*
14 ..*Why movies move*
15 . *In the meanwhile*
16.. *Threading winter's jewels*
17...*We filmed an idea*
18...*How long is a scene?*
19. .*Undressing the set*
20...*A club is host*
21 ..*A pioneer built universal titler*
22...*They missed Ten Best*
63 ..*The Maxim Award winner*
64 ..*Make good winter films*
65...*"Stills" in movies*

66...*With fast film and flood lights*
67...*The film's the thing*
68...*Starting rules*
69...*Practical editing*
70...*A school club's film*
84...*Home built light units*
108...*A cine guide for the San Francisco World's Fair*
110...*The third dimension*
112...*San Francisco Fair film plans*
113...*How to film your home town*
115...*Filming a winner*
116...*A birthday film plan*
117...*Successful indoor lighting*
118...*Package goods*
121...*Incident light measuring*
124...*The garden that failed*
161...*What does spring mean?*
163...*Under bright skies*
164...*Follow the action*
166...*Ladies and gents*
167...*Shoot sound on sixteen*
168...*A new method for color titles*
170...*We spent three cents*
172...*Screen rhetoric*
173...*Building "bookcases" for your films*
182...*First dealer trade show*
213...*Hold your adjectives! Here's the Fair!*
214...*Controlling Kodachrome shots*
215...*Every garden has its film*
216...*Submerging a camera*
218...*Gymnasium movies*
219...*Your own diffusion*
220...*Landlord blues*
222...*The inconstant moon*
223...*Cine visits to Virginia*
262...*A sunset calendar for special shots*
264...*License bill beaten by organized groups*
268...*Fair enough*
270...*Three plans for Fair films*
272...*Architecture, statuary and murals at the Fair*
274...*A camera chart for the Fair*
276...*A dream of Fair colors*
279...*The Fair's great shows*
280...*Fair "stills" for everybody*
282...*Government on parade*
284...*Flight films*
285...*Editing as they come*
286...*Truly rural*
287...*How would your pets look?*
290...*Untangling filter facts*
291...*Continuity choices*
292...*Hospitable doors*
296...*Exposures for exhibits*
298...*Cameras at play*
302...*Photographic Fair displays*
303...*Kodak "goes to town"*
305...*Carnival of plants*
308...*World's Fair nights*
310...*Catching New York on the fly*
311...*What is my New York?*
321...*How the League can help*
324...*Fair facts*
364...*The way of the sequence*
366...*How I filmed Treasure Island*
367...*It grew with titles*
368...*American industry steps out*
370...*West Indian cine ways*
371...*Beach beauty*
372...*So this is W. Amagansettville*
373...*Dear Professor X*
376...*Controlling reflections*
415...*Summer waters*
416...*Travel titles*
417...*Filming California's park*
418...*When panoramas?*
419...*Train trails*
420...*Your first Fair day*
421...*Let's see the pictures*
422...*Niagara sequences*
429...*Movie tripods at the New York World's Fair*
437...*Filming Yellowstone*
458...*Wings, guns and a camera*
460...*Baby takes a ride*
461...*"Vida Pacoima"*
462...*He made them big*
464...*From the distaff side*
465...*Cue sheets for records*
468...*Contrast from light*
503...*Bridging movie gaps*
504...*New England holiday*
505...*Movie shows at Treasure Island*
506...*Don't look at the camera!*
508...*"It wow'ed 'em"*
509...*Dressing up old ones*
512...*Making a dental teaching film*
549...*A new twist for turkey films*
550...*Crucial football footage*
551...*Photoplay ways*
552...*Tripod substitutes*
554...*Life saving for golf clubs*
555...*Meter use with incident light*
557...*A movie making sales film*
561...*New disc synchronizer for speech and score*
564...*Making an editing table*
566...*Living room projection*
607...*The Ten Best and the Maxim Memorial Award*
610...*Filming table ways*
611...*Stretching Christmas*
612...*A basis for good color movies*
614...*They kept at it*
615...*We told our State*
616...*Filming in the new Iran*
618...*8mm. sees Santa*
619...*A Christmas film technique*
621...*He reeled a big year*
624...*Titling with paper negatives*

THE NEW
VICTOR
"SILENT 16"

Heralds a new day in 16mm silent projection. Only the Victor Silent 16 has all these features: New Quietness in Operation with Fewer Moving Parts . . . Disappearing Reel Arms . . . Automatic "Rewind-As-You Show" . . . Absolute Film Protection.

Convenient Carrying Case also provides extra space for tools, reels, lamp, etc.

Victor's 16 mm
"MATCHED PERFORMERS"

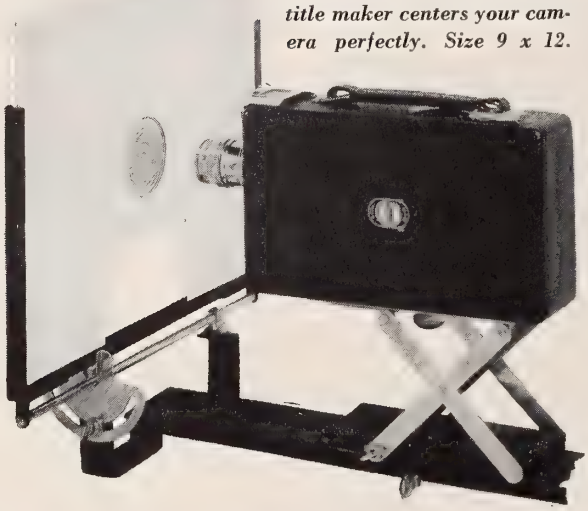
THE FAMOUS
VICTOR
CAMERAS

For fine craftsmanship and excellent results, Victor 16mm Cameras are without equal. Famous Victor Features include Full Vision Focusing for Sharp Images . . . 3 Lens Revolving Turret . . . 5 Speeds, including Slow Motion to 72 Frames . . . Geared Film Footage Meter . . . Hand Crank for Continuous Filming.

Model 4 shown above . . Model 5 permits reverse action for trick photography . . Model 3 is a single lens camera.

ASK ANY QUALIFIED PHOTOGRAPHIC DEALER OR WRITE
VICTOR ANIMATOGRAPH CORP.
DEPT. A-1 DAVENPORT, IOWA

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.



Centering card supplied with title maker centers your camera perfectly. Size 9 x 12.

Here's *what you have always wanted!*

A device for making any kind of movie title—for ultra closeups of all sorts—for animations, etc.
It is easy to set up, easy to work and fits your own movie camera!
Now, at last, you can work out those original title and animation ideas that you've been thinking about for so long! Haven't you always hoped for an ideal device that would center your camera perfectly on your titles, no matter what their size, that would always keep the camera in alignment, no matter what the distance from the title?

The

BESBEE UNIVERSAL TITLE MAKER
with Illuminator

gives a full answer to this demand—a device with which you could work out your own pet title idea, whether very simple or very advanced. Dress up your films and make them more interesting and outstanding. Good titles make any good film better. Direct positive titles, glass titles with projected backgrounds, traveling titles, scientific or map animations. The most complete titling outfit on the market.

Besbee Universal Title Maker (complete with accessories)	**$14.50**
Besbee Illuminator	**6.50**
Besbee Ultra Closeup-Adapter Enables you to make sharp titles or other closeups. (Complete with two lenses, tripod table, etc.)	**3.75**

Write for 24-page Instruction Book
"TELL IT WITH TITLES"

Closeups

[Continued from page 596]

New Yorker's office following its use, only to find that it had been so soiled in the processes of editorial reproduction that Mr. Day himself would not release it. Instead, he sat down, completely redrew the sketch (incidentally adding a lot more wasted film on the cutting room floor), and there we were! If you missed it in *The New Yorker*, don't blame us. Just stop in at League headquarters any week day and ponder—from nine till five.

Harvey V. Deuell, ACL, managing editor of *The Daily News*, in New York City, since 1935, died of a heart attack near Teaneck, N. J., on October 26, 1939. He would have been forty nine years old on November 20. Before joining the staff of *The News*, Mr. Deuell trained himself for work on a picture newspaper by taking an intensive course in photography at Rochester. He became a skilled amateur photographer, with a lively interest in all photographic innovations.

Duncan MacD. Little, ACL, and Mrs. Little, of New York City, have announced the opening of the lists for prospective contributors of films for loan screening at their Eleventh Annual International Show of amateur motion pictures. It will be held on April 5, 1940, in New York's Barbizon Plaza Theatre. Among the important instructions to contributors are the following: (1) Films must be on 16mm. stock and may be black and white, color, sound on film or accompanied by discs. Reduction prints from 35mm. originals will not be accepted. (2) It is requested that films approximate between eight to fifteen minutes of screen time. (3) Films must be shipped to New York with carrying charges prepaid and will be returned by Mr. Little in like manner. (4) All films must be received in New York City not later than March 1, 1940, and should be addressed to Eleventh Annual International Show of Amateur Motion Pictures, c/o Duncan MacD. Little, 33 West 67th Street, New York City, U. S. A.

The hard bitten, hard sailing ways of off shore fishing, so stirringly pictured in *Captains Courageous*, soon will be another legend of New England's great days of sail, if one is to believe the pictorial study brought off the Georges Bank by Nelson T. Houston, ACL, of Boston. As a picture taking passenger on the 130 foot Diesel trawler, *Swell*, Mr. Houston sailed out of his home port two hundred miles to sea and passed a week recording, in 300 feet of 16mm. Kodachrome, the methods of modern fishing. Known as *Deep Sea Fish for your Dinner Table*, the film shows the swift and efficient trawling of 172,000 lbs. of cod and haddock, a record catch.

Wollensak means Good Lenses

Photo by Charles J. Ewing, Commercial Photographer of Rochester, New York. Aside from his professional work, one of Mr. Ewing's hobbies is hunting wild life with a group of amateur minicam enthusiasts. To produce this unusual photograph, he enlarged a portion of the miniature negative shown at right (approximately 12 times) with a Wollensak 2-inch *f*4.5 Enlarging Velostigmat.* Mr. Ewing uses several Wollensak lenses in his professional work and has done so for many years.

Improve *your* photography with a Wollensak. **Reg. U. S. Pat. Office*

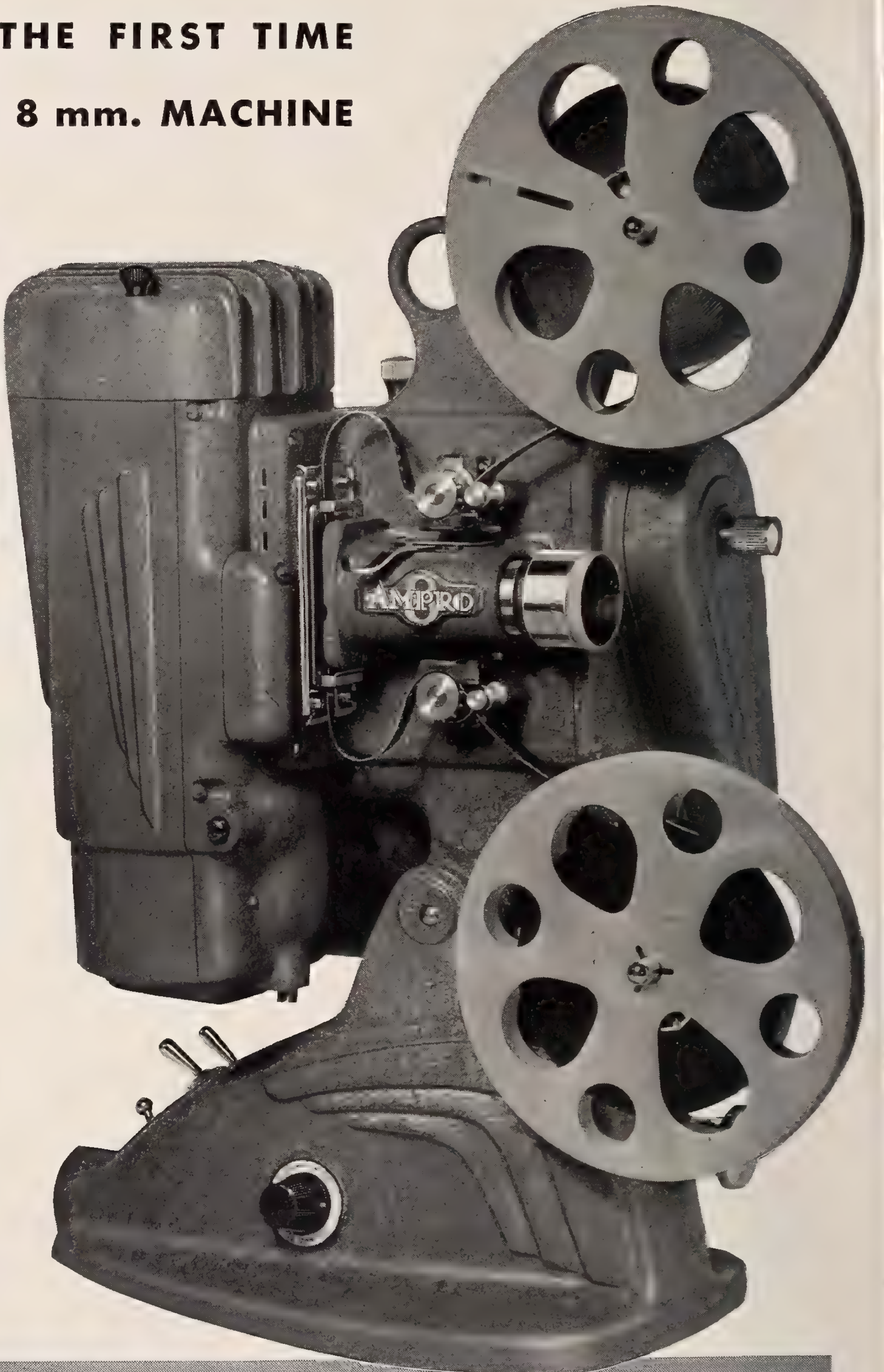
For Movies, Candid, Enlarging, Action, Stills

WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

A New Superior
8 mm. PROJECTOR

Ampro Offers—FOR THE FIRST TIME
FULL 16 mm. QUALITY IN AN 8 mm. MACHINE

Feature for feature, in design and construction, the new Ampro "8" offers the 8 mm. fan every bit of the splendid built-in quality—the unusual excellence in design and workmanship—the remarkable convenience in operation and brilliance of illumination heretofore found only in Ampro 16 mm. precision projectors. Now it is possible to put on an 8 mm. show with a full assurance of smooth, satisfying performance that your 8 mm. films deserve!



READ THESE REMARKABLE "AMPRO" 8 mm. FEATURES

Still Picture Lever . . . Automatic Safety Shutter . . . Reverse Picture Operation . . . Fast Automatic Rewind . . . Full 400 foot reel Capacity if Desired . . . 500 Watt Illumination . . . Flickerless Pictures at Slow Speed . . . Efficient Cooling for Forward or Reverse Projection . . . Cool Air Intake Across Aperture Insures Longest Film Life . . . Automatic Fire Shutter . . . Automatic Reel-Locking Device . . . Micrometric Tilting Knob . . . Automatic Pilot Light . . . Centralized Controls . . . Complete Range of Film Speeds . . . Easy Threading . . . Quiet Operation . . . Has 1" F 1.6 Objective Lens . . . Optical System Corrected for Color Films . . . Operates on both AC or DC 100-125 Volts.

SEND FOR CATALOG

These are but a few of the outstanding features of the new Ampro "8". For the complete detailed story, together with prices on this latest addition to the Ampro precision family —send coupon for the new 1940 Ampro catalog.

AMPRO

PRECISION CINE EQUIPMENT

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

Ampro Corporation, 2839 N. Western Ave., Chicago, Ill. MM-1239

Please send me full details on the new 8 mm. Ampro Projector. Also the complete Ampro 1940 Catalog of 8 and 16 mm. Projectors.

Name . . . .

Address . . . .

City . . . . *State* . . . .

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

DIRECTORS OF THE LEAGUE

STEPHEN F. VOORHEES, *President*	New York City
JOHN V. HANSEN, *Vice President*	Washington, D. C.
A. A. HEBERT, *Treasurer*	Hartford, Conn.
C. R. DOOLEY	New York City
MRS. L. S. GALVIN	Lima, Ohio
W. E. KIDDER	Kalamazoo, Mich.
HAROLD E. B. SPEIGHT	Swarthmore, Pa.
FLOYD L. VANDERPOEL	Litchfield, Conn.
T. A. WILLARD	Beverly Hills, Calif.
ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

merry
christmas

From the President

IT IS a tradition that the President of the Amateur Cinema League use this page, each December, for a word of friendly greeting to the membership. This year, the privilege is greater than usual, because the world stands in need of every expression of friendship.

It is impossible to play golf with a man for a year and still hate him. Recreations, consistently shared, reveal the best in each of us, because we are released from the necessities, the cautions and the suspicions that we sometimes cannot forget in our work. The most dour people lose their grimness and the most cantankerous become jovial, if they join often enough in an absorbing hobby.

Personal movies are a kind of second hand way of meeting the rest of the world, when we are in a kindly mood. We see them in the informality and geniality of the home, where they can be enjoyed in leisure and discussed after they have been shown. To what we have seen we add the comments of the cameraman, and we come to know the people of other lands, as we could not know them by any other means short of visiting their countries.

Because of this, amateur films are strong factors in building greater mutual understanding among the average men and women of the world. They are friendly visitors from the simple people of one land to those of another. If we see them often enough, we get to know these strangers, these perplexing, disturbing and alarming creatures, so remote from our understanding, yet so immediate to our fears. Before long, they have lost the quality of menace and have taken on that of familiarity. We are certain that they are as human as ourselves and that there is a way to get on with them, a way of reasonableness.

From this acquaintance with foreign lands and with those who live in them, which personal movies promote so well, can come, in a not too distant day, a spirit of friendship and peace that international trouble makers must reckon with. Perhaps, before long, we shall, in film, have seen those in other countries too often for us to hate them, when we are urged to hatred. The old fears and suspicions may vanish in the light of understanding.

Is this a vain hope in these days of war? It need not be, if those of us who have the means of bringing the far corners of the earth together with our cameras do not lose heart. We have only to keep a firm will not to let the friendly world of the home movie screen suffer a blackout. It is our task and our privilege to keep the channels open, so that friendship and understanding may have a path through time and so that this generation may look forward to tranquillity for its children. As we give greetings to each other at the midwinter feasts, let us extend them to include men of good will, wherever they may be, who, like ourselves, want to live in the ways of peace.

THE TEN BEST AN

L'Ile d'Orleans
by F. Radford Crawley, ACL, and Judith Crawley

A Greene Christmas *by Mildred Greene, ACL*

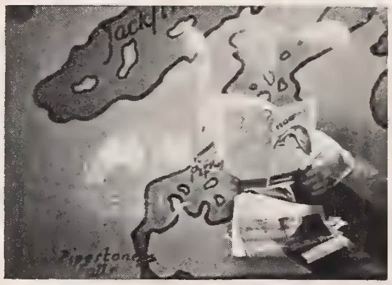
In Linden Lea
by A. Scott Moorhouse, ACL

Lady on June Street
by Leo Caloia

Royal Visit—Halifax 1939
by T. J. Courtney, ACL

St. Lawrence Sketches
by Carl Nerish, ACL

Then Came the King
by Earl L. Clark



Two Perfect Weeks *by Walter F. Hinkle, ACL*

Mexican Silhouette *by Clement K. Chase, ACL*

The Technique and Principles of Spinal Anaesthesia with Nupercaine *by Leslie P. Thatcher, ACL*

Films selected for 1939 by the editorial staff of MOVIE MAKERS

HE MAXIM MEMORIAL AWARD

• *Judith and F. Radford Crawley, ACL, winners of the 1939 Maxim Award and, above, the Maxim Memorial on which their names will be inscribed.*

THE outline of the Maple Leaf looms larger each year in Movie Makers Ten Best.

In the 1939 and tenth annual selections of this oldest rating of non theatrical films, Canadian movie makers walk away with an exact fifty percent of the places. And, this year, Dominion filmers—a young man and his wife—win the coveted Hiram Percy Maxim Memorial Award. War notwithstanding, Canadians have lost none of their famous cunning with personal movie cameras.

For 1939, Movie Makers reduced the special class places in the Ten Best by one. This special class is made up of films for making which the cameramen received compensation from a client, irrespective of the subject matter. As previously has been the case, a film is placed in the special class only if compensation was received before the final moment for accepting entries, which was, in 1939, five o'clock on the afternoon of October 16. This year, only two of the Ten Best places were reserved for films made to order.

The Maxim Memorial Award carries with it a check for one hundred dollars from its donors, Percy Maxim Lee, ACL, and Hiram Hamilton Maxim, ACL, daughter and son of the League's Founder, as well as a replica of the physical memorial, which is installed at League headquarters. The names of the winners will be inscribed on the memorial itself.

Movie Makers is happy to present to the world of home filming the winners of the honor which perpetuates the memory of the League's Founder:

The Hiram Percy Maxim Memorial Award for 1939

L'Ile d'Orléans, 500 feet, 16mm. Kodachrome, accompanied by music on disc, by F. Radford Crawley, ACL, and Judith Crawley, of Ottawa, Canada.

Next are offered the Ten Best Non Theatrical Films of 1939, as chosen by the staff of this magazine, listed alphabetically, by subjects, in the two classes:

General Class

A Greene Christmas, 300 feet, 16mm. Kodachrome, by Mildred Greene, ACL, of Salt Lake City, Utah.

In Linden Lea, 200 feet, 16mm. Kodachrome, by A. Scott Moorhouse, ACL, of Montreal, Canada.

Lady on June Street, 100 feet, 8mm. Kodachrome, by Leo Caloia, of Los Angeles, Calif.

L'Isle d'Orléans, previously particularized.

Royal Visit—Halifax 1939, 400 feet, 16mm. Kodachrome, by T. J. Courtney, ACL, of Halifax, Nova Scotia, Canada.

St. Lawrence Sketches, 400 feet, 8mm. Kodachrome, accompanied by music on disc, by Carl Nerish, ACL, of Cincinnati, Ohio.

Then Came the King, 2600 feet, 16mm. Kodachrome, by Earl L. Clark, of St. Catharine's, Ontario, Canada.

Two Perfect Weeks, 400 feet, 16mm. Kodachrome, by Walter F. Hinkle, ACL, of Chicago, Ill.

Special Class

Mexican Silhouette, 1200 feet, 16mm. black and white, accompanied by a typewritten teacher's guide, by Clement K. Chase, ACL, of Tucson, Ariz.

The Technique and Principles of Spinal Anaesthesia with Nupercaine, 1000 feet, 16mm. black and white, by Leslie P. Thatcher, ACL, of Toronto, Canada.

The Honorable Mentions follow, also listed alphabetically, in the two classes:

General Class

An Apple a Day, 400 feet, 16mm. Kodachrome, by F. Radford Crawley, ACL, of Ottawa, Canada.

Chromatic Rhapsody, 400 feet, 16mm. Kodachrome, accompanied by music on disc, by Robert P. Kehoe, ACL, of New York City.

Guatemala, the Glorious, 1600 feet, 16mm. Kodachrome, by Ralph E. Gray, ACL, of Mexico City, Mexico.

Jello Again, 150 feet, 16mm. Kodachrome, by Carl Anderson, of Los Angeles, Calif.

Out to Win, 350 feet, 16mm. black and white, by the Dallas Cine Club, of Dallas, Texas.

Peggy's Cove, 100 feet, 8mm. Kodachrome, by Francis M. Hirst, ACL, of Philadelphia, Pa.

Ski Legs, 700 feet, 16mm. black and white, by Charles Coles, ACL, of Richmond Hill, N. Y., and Robert Coles, ACL, of New York City.

Streets of Peace, 1600 feet, 16mm. Kodachrome, by Lewis B. Sebring, jr., ACL, of Brooklyn, N. Y.

The Book of Ruth, 800 feet, 16mm. Kodachrome, accompanied by music on disc and narrative, by C. Manley DeBevoise, ACL, of Little Neck, N. Y.

The Staff of Life, 700 feet, 8mm. black and white, by Jack L. Krapp, ACL, of Cleveland, Ohio.

Special Class

A Complete Immediate Denture Technique for the General Practitioner, 1200 feet, 16mm. Kodachrome, by Dr. James E. Bliss, ACL, of Cleveland, Ohio.

[Continued on next page]

THE TEN BEST AND THE MAXIM MEMORIAL AWARD

L'Ile d'Orleans by F. Radford Crawley, ACL, and Judith Crawley

A Greene Christmas by Mildred Greene, ACL

In Linden Lea by A. Scott Moorhouse, ACL

Lady on June Street by Leo Caloia

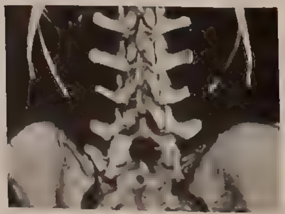
Royal Visit—Halifax 1939 by T. J. Courtney, ACL

St. Lawrence Sketches by Carl Nerish, ACL

Then Came the King by Earl L. Clark

Two Perfect Weeks by Walter F. Hinkle, ACL

Mexican Silhouette by Clement K. Chase, ACL



The Technique and Principles of Spinal Anaesthesia with Nupercaine by Leslie P. Thatcher, ACL

Films selected for 1939 by the editorial staff of MOVIE MAKERS

• *Judith and F. Radford Crawley, ACL, winners of the 1939 Maxim Award and, above, the Maxim Memorial on which their names will be inscribed.*

THE outline of the Maple Leaf looms larger each year in Movie Makers Ten Best.

In the 1939 and tenth annual selections of this oldest rating of non theatrical films, Canadian movie makers walk away with an exact fifty percent of the places. And, this year, Dominion filmers—a young man and his wife—win the coveted Hiram Percy Maxim Memorial Award. War notwithstanding, Canadians have lost none of their famous cunning with personal movie cameras.

For 1939, Movie Makers reduced the special class places in the Ten Best by one. This special class is made up of films for making which the cameramen received compensation from a client, irrespective of the subject matter. As previously has been the case, a film is placed in the special class only if compensation was received before the final moment for accepting entries, which was, in 1939, five o'clock on the afternoon of October 16. This year, only two of the Ten Best places were reserved for films made to order.

The Maxim Memorial Award carries with it a check for one hundred dollars from its donors, Percy Maxim Lee, ACL, and Hiram Hamilton Maxim, ACL, daughter and son of the League's Founder, as well as a replica of the physical memorial, which is installed at League headquarters. The names of the winners will be inscribed on the memorial itself.

Movie Makers is happy to present to the world of home filming the winners of the honor which perpetuates the memory of the League's Founder:

The Hiram Percy Maxim Memorial Award for 1939

L'Ile d'Orléans, 500 feet, 16mm. Kodachrome, accompanied by music on disc, by F. Radford Crawley, ACL, and Judith Crawley, of Ottawa, Canada.

Next are offered the Ten Best Non Theatrical Films of 1939, as chosen by the staff of this magazine, listed alphabetically, by subjects, in the two classes:

General Class

A Greene Christmas, 300 feet, 16mm. Kodachrome, by Mildred Greene, ACL, of Salt Lake City, Utah.

In Linden Lea, 200 feet, 16mm. Kodachrome, by A. Scott Moorhouse, ACL, of Montreal, Canada.

Lady on June Street, 100 feet, 8mm. Kodachrome, by Leo Caloia, of Los Angeles, Calif.

L'Isle d'Orléans, previously particularized.

Royal Visit—Halifax 1939, 400 feet, 16mm. Kodachrome, by T. J. Courtney, ACL, of Halifax, Nova Scotia, Canada.

St. Lawrence Sketches, 400 feet, 8mm. Kodachrome, accompanied by music on disc, by Carl Nerish, ACL, of Cincinnati, Ohio.

Then Came the King, 2600 feet, 16mm. Kodachrome, by Earl L. Clark, of St. Catharine's, Ontario, Canada.

Two Perfect Weeks, 400 feet, 16mm. Kodachrome, by Walter F. Hinkle, ACL, of Chicago, Ill.

Special Class

Mexican Silhouette, 1200 feet, 16mm. black and white, accompanied by a typewritten teacher's guide, by Clement K. Chase, ACL, of Tucson, Ariz.

The Technique and Principles of Spinal Anaesthesia with Nupercaine, 1000 feet, 16mm. black and white, by Leslie P. Thatcher, ACL, of Toronto, Canada.

The Honorable Mentions follow, also listed alphabetically, in the two classes:

General Class

An Apple a Day, 400 feet, 16mm. Kodachrome, by F. Radford Crawley, ACL, of Ottawa, Canada.

Chromatic Rhapsody, 400 feet, 16mm. Kodachrome, accompanied by music on disc, by Robert P. Kehoe, ACL, of New York City.

Guatemala, the Glorious, 1600 feet, 16mm. Kodachrome, by Ralph E. Gray, ACL, of Mexico City, Mexico.

Jello Again, 150 feet, 16mm. Kodachrome, by Carl Anderson, of Los Angeles, Calif.

Out to Win, 350 feet, 16mm. black and white, by the Dallas Cine Club, of Dallas, Texas.

Peggy's Cove, 100 feet, 8mm. Kodachrome, by Francis M. Hirst, ACL, of Philadelphia, Pa.

Ski Legs, 700 feet, 16mm. black and white, by Charles Coles, ACL, of Richmond Hill, N. Y., and Robert Coles, ACL, of New York City.

Streets of Peace, 1600 feet, 16mm. Kodachrome, by Lewis B. Sebring, jr., ACL, of Brooklyn, N. Y.

The Book of Ruth, 800 feet, 16mm. Kodachrome, accompanied by music on disc and narrative, by C. Manley DeBevoise, ACL, of Little Neck, N. Y.

The Staff of Life, 700 feet, 8mm. black and white, by Jack L. Krapp, ACL, of Cleveland, Ohio.

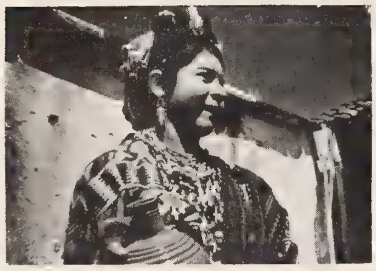
Special Class

A Complete Immediate Denture Technique for the General Practitioner, 1200 feet, 16mm. Kodachrome, by Dr. James E. Bliss, ACL, of Cleveland, Ohio.

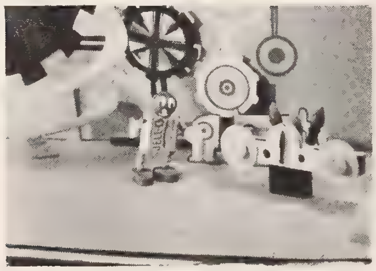
[Continued on next page]

An Apple a Day *by F. Radford Crawley, ACL*

Chromatic Rhapsody *by Robert P. Kehoe, ACL*



Guatemala, the Glorious *by Ralph E. Gray, ACL*



Jello Again *by Carl Anderson*

VACATION
1939

Out to Win *by Dallas Cine Club*

Peggy's Cove *by Francis M. Hirst, ACL*

NORTH CREEK

Ski Legs *by Charles Coles, ACL, and Robert Coles, ACL*

Film Editing, 400 feet, 16mm. black and white, by the Harmon Foundation, of New York City; movie maker: Kenneth F. Space, ACL.

Keeping in Touch, 700 feet, 16mm. sound on film Kodachrome, by Willard Pictures, of New York City.

The Story of Bamba, 1000 feet, 16mm. black and white, by the Harmon Foundation, of New York City; movie maker: Ray L. Garner.

As usual, Amateur Cinema League members have won most of the honors. Of the twenty four place winners, in the Ten Best and Honorable Mention categories, only four individuals are not League members. There are three organizations, each of which has League members in its personnel.

Although Canadians have taken many places in the 1939 selection, the international character, as shown in previous years, has been limited by the war. All persons whose films placed live on the North American continent, seventeen of them in the United States, six in Canada and one in Mexico. In Canada, the provincial distribution favors the Eastern seaboard completely, there being four from Ontario, one from Quebec and one from Nova Scotia. In the United States, New York leads with seven, followed, in order, by Ohio with three, California with two and Arizona, Illinois, Pennsylvania, Texas and Utah with one each. New York City, as in previous years, has the largest number of place winners.

Familiar names are to be found among place winners. Mr. Gray was the Maxim Award winner of 1938; he and Mr. Thatcher won Ten Best rating twice previously; the Harmon Foundation and Willard Pictures placed three times each in Ten Best in former years; Dr. Bliss and Mr. Courtney were Ten Best winners once before. Messrs. Charles and Robert Coles, Mr. Crawley, Dr. Bliss, the Harmon Foundation and Willard Pictures have achieved previous Honorable Mentions. Mr. Crawley, this year, makes a special record, in winning, with Mrs. Crawley, the Maxim Award and in placing, with his own film, in Honorable Mention.

The dramatic form seems to be coming into greater popularity in personal movies, if this year's choices are any kind of indication, because this classification leads with five films. There follow three films of the human record type and three of the scenic kind; news records, teaching films, scientific subjects and industrial pictures account for two each. There is one family record, one vacation record, one study of agricultural processes, one animated cartoon and one film that must, in all sincerity, be called an epic.

The Hiram Percy Maxim Memorial Award goes again to a film whose locale is outside the country of the man whose memory it honors. This has been the case in each of the preceding awards. In the first instance, the winner, Hamilton H. Jones, ACL, is a citizen of the United States, who has traveled very extensively in Canada. Mr. Gray, the Award holder for 1938, is a United States citizen who has lived for many years in Mexico. The winners for this year are Canadian citizens. All this is happily in line with the often expressed belief of Mr. Maxim that the greatest service personal movies can give is in improving international friendship. The judges, the staff of Movie Makers, are pleased at this very real evidence of the geographical extent of fine filming, but, since they are United States citizens, themselves, all of them have a very private and possibly chauvinistic confidence that, before long, one of their fellow citizens will win this high cinematic honor with footage of United States scenes.

In selecting the Maxim Award winner for 1939, the judges have, as in former years, hunted for, and found, a quality in the honored film that lifts it above its fellows, not alone for the interest of its subject matter, the technical brilliance of its cinematography or the suavity of its continuity, but for that almost indefinable, but easily recognizable, thing which manages, if it is present, to identify and unite the emotions of the audience with those of the makers and participants in the picture, much in the same way as does a superior book, play, painting or musical composition. It is the super plus of genuine art.

One fact has delighted the judges. For the first time, this important award has been won by a short film, which breaks an entirely accidental previous association between length and excellence.

Detailed reviews are presented of the honored films, in the following paragraphs:

L'Ile d'Orleans

In *L'Ile d'Orléans*, Radford and Judith Crawley cross a bridge and come back. But they cross a bridge with a difference, because what they see and what they make us see on the other side of that bridge is the inner essence

Streets of Peace *by Lewis B. Sebring, jr., ACL*

The Book of Ruth *by C. Manley DeBevoise, ACL*

The Staff of Life *by Jack L. Krapp, ACL*

A Complete Immediate Denture Technique for the General Practitioner *by Dr. James E. Bliss, ACL*

Film Editing *by Harmon Foundation; movie maker: Kenneth F. Space, ACL*

Keeping in Touch *by Willard Pictures*

The Story of Bamba *by Harmon Foundation; movie maker: Ray L. Garner*

of a withdrawn people, who proudly conserve the memory of things past in the realities of things here. The Maxim Award winner opens a door into a region of Eastern Canada—the Island of Orleans—where old French and old Canadian folkways are lived placidly and with dignity.

Actually, the camera crosses a very modern bridge at the film's beginning and returns over it at its end. But, once in l'Ile d'Orléans, in the hands of the two Crawleys, this Twentieth Century box of wheels and gears spins a tale of yesterday, even if it pictures just what its lens sees today. The landscape and the old houses, some of them there for more than two hundred years, set the *décor,* after which we come to the dwellers in this separate Arcady. They do, with a delightful unconsciousness of being observed, the things that make up their daily lives, and, when invited to take notice of the visitors, they do this with a fine courtesy that is the very refinement of hospitality.

Mr. and Mrs. Crawley devote a liberal part of their footage to a careful study of home cheese making, in which camera positions and a large number of close shots turn what might have been a dull and factual record into something of cinematographic distinction.

The highlight of the Crawleys' film is a leisurely and sympathetic watching of what is the highlight of life in l'Ile d'Orléans—the country Sunday. We see different churches, all of a general type, but each with its essential neighborhood individuality. Finally, one of these is singled out for an extensive camera visit. Bells ring and the country priest is shown with his gravity and solemn courtesy. The countryside comes to life with its church bound inhabitants who wind over the simple roads slowly yet purposefully and with the assurance of those who know that the land is theirs as it was their fathers'.

With such pictures of everyday life, scored with appropriate music for double turntable showing, Mr. and Mrs. Crawley have etched an epoch, in a record which can stand on its own feet with good genre description in any art form. With not a single concession to sentimentality—as should be the case in honest work—but with a sure feeling for that which reaches out for the finer emotions, they have shown us what they found across the bridge. Here is personal filming at its best.

A Greene Christmas

A delightful film of the home is *A Greene Christmas*, produced by Mildred Greene. Here is a record of a domestic Christmas that may well serve as an exemplar to other movie makers who are tempted to wander far afield. No startling new stunts in technique or effects of continuity are displayed, yet the film is so homelike, pleasant and sincere that it commands recognition as an achievement. Naturally, however, all departments which contribute to the completion of the film are more than adequately handled. The interior lighting, which resulted in perfectly exposed color shots in the familiar home settings, is noteworthy. Special recognition should be accorded the successful, well exposed shots of the subjects out of doors at night in one sequence.

All the actors, members of her immediate family and friends, including the producer, were naturally and pleasantly shown, but the palm for outstanding characterization must go to Miss Greene's mother, who played the part of *herself* in a most delightful and unaffected way. The preparation of the color titles for this film deserves special mention because of their perfect exposure, fine backgrounds and outstanding arrangement of metal script letters. (Miss Greene tells about making *A Greene Christmas* in *Stretching Christmas*, in this number of Movie Makers.)

In Linden Lea

In Linden Lea is A. Scott Moorhouse's tribute to a mother land, a tribute paid with distinction and an admirable warmth of feeling. We go to the English countryside, where Mr. Moorhouse sings, in film, the ancient refrain that Chaucer, Shakespeare, Gray, Wordsworth, Jefferies, Kipling and Brooke lifted in the English tongue. It is Mr. Moorhouse's good fortune and his sound cinematic ability that have permitted him to bring what he feels so strongly in a very direct fashion to his audience. His is the last sight of a peaceful England, recorded with vibrant emotion.

"Rainbows; and the blue bitter smoke of wood;
"And radiant raindrops couching in cool flowers;
"And flowers themselves, that sway through sunny hours,
"Dreaming of moths that drink them under the moon;"

These, Mr. Moorhouse has greatly loved,

[Continued on page 631]

Herbert Matter from Black Star

First set the stage, then put your actors through their paces

FILMING TABLE WAYS

How do they eat is real material for cine study

BETH BROWN, ACL

EVERYBODY in the world is interested in what to do and what not to do—at the table.

Do you or don't you eat peas with a spoon? Do you use your fingers or do you use your fork when you come face to face with six juicy stalks of asparagus? Is it good form or bad to cut your hearts of lettuce? And what in heaven do you do about artichokes at a formal dinner party?

Wait a minute. No, wait two. We've only just begun.

Do elbows belong off or on the table? Is it right or wrong to pick up the leg of the fried chicken when you are eating out, or must you be proper and eat only as much of the meat as your knife can manage? And what about corn on the cob? Yes, indeedy, what about corn on the cob? That, if you must know, is the moot point upon which the greatest social minds have yet to meet.

Table manners make a fascinating subject for a movie. This theme need not be tackled strictly at home. If you happen to have the wanderlust and go about with your camera strapped to your back, why not a picture on table manners the world over? Everybody is interested in knowing how they eat soup in Australia and why they dine cross legged in Turkey.

If you don't happen to travel, but are, instead, an inveterate stay at home, you can still make your film on table manners and give it a novel twist. Why not, for example, a picture on table manners for *children?* They would love it and so would you—and so would the school board. But don't let the news leak out, or the school marms for miles around will descend on you *en masse* to borrow your picture for their clubs and classes.

The more ambitious cameraman may wish to stage a formal dinner party. This requires sets and servants, action and actors. It entails careful research. But it is worth its own reward in a picture that will bring your friends and neighbors in coveys to your showings.

Assuming that your properties are ready and your table is set, you can sail into your story with the *hors d'oeuvre*—then follow through with soup, fish, entrée, roast, salad, dessert and coffee. Proper posture is an important requisite. Say so in a simple title:

Don't lean on the table.

Then illustrate. Show your male star lounging his handsome six foot frame and parking his elbows between the plates. Follow with another title:

Here is another bad habit —

Show your male star making bread crumbs and, in a few words that are to the point, state that making bread crumbs may be all very well for the absent minded professor. Now, in still another title, say:

This is the way to sit—

Use your leading lady to illustrate. You must be gallant and let your male star play the goat. It is he who does all the things that are wrong. The lady, however, is always right.

The soup arrives. Show how it should be eaten—with the spoon being dipped away from instead of toward one. No, soup is never eaten out of one's lap.

The uses of the knife and fork are excellent subjects for closeups. You will, of course, demonstrate the right and some of the wrong uses of these all important tools at the table. You know, of course, that the knife is never conveyed to the mouth. You know, of course, that the fork and not the knife is used to eat the lowly vegetable, prongs down when impaling meat. up when conveying the vegetable. You know, too, that bread should be broken by hand before being buttered by the knife. Never, never, never butter it high in the air, mortar fashion. You know, among other things—most of them puzzling things—that, when one has finished eating, the knife and fork are placed side by side on the plate—never crossed!

The best of hostesses solve the problem of corn on the cob by never serving it at formal dinners! Asparagus, when drooping, is manipulated with the fork—when firm, it may be lifted with the fingers. Artichokes are always eaten with the fingers, a leaf at a time. Removing stones and bones from the mouth requires finesse. It is done between the first finger and thumb, the pit or the stone or the bone

[Continued on page 642]

STRETCHING CHRISTMAS

How Ten Best winner fought many obstacles

MILDRED GREENE, ACL

WHAT goes into a movie—the amateur, made at home variety—is not always evident in the finished product. When I decided to film a picture of Christmas in our particular family, how could I guess that it would take five months to finish it? When I look at the completed movie, I am now sure of a number of things—that the camera's eye isn't too critical of waffles made with pancake flour, that milk highly diluted by water looks just the same to the lens as all milk and that an old, crumpled newspaper can be given that "just off the press" look by means of an electric iron. But all this is behind the scenes stuff. Let me start at the beginning.

I thought that I had written a script for a 100 foot picture quite carefully, so that I could go ahead with shooting exactly as I had planned. But I swear that script was made of elastic. I found myself stretching it this way and that way, adding to and cutting out scenes until, in the end, it was quite different from what I had planned. For one thing, it had grown to a full 300 feet. The situation reminded me of a time, long ago, when I made an ash tray out of modeling clay. I didn't start out to make an ash tray—it was to be something quite a bit smaller—but, somehow or other, it seemed to stretch and flatten out until, in the end, I had an ash tray of large proportions.

The first job was to buy a tree. What's Christmas without a tree? It took a lot of searching, discussing and discarding before we found the right one, which was soon installed in the most "photographable" part of our living room. How valiantly that staunch little tree played its part! For five weeks, it tried to maintain a festive Christmas air.

In the scenario (amateur movies should always be written in advance), I was supposed to hand out the packages from beneath the Christmas tree. Therefore, it was necessary to have somebody else operate the camera.

My reluctant, movie conscious father consented to take on the job, following my instructions. However, I was concentrating so intently on my rôle as actress that I could not very well watch carefully what he was doing. After it was all over, he said, in a very uncertain voice, "Well, I pushed a button, I think, but I don't know whether it took or not—I don't remember hearing anything!" Inasmuch as we had spent all evening on that one scene, with the film running low, I was in no mood for a retake. So we decided to wait to make certain.

That meant keeping the tree, with all its trimmings, in the same spot until the film was returned from processing. When the film came back, the scene turned out as I feared—a complete blank! We did it over. Other delays followed, but the little tree remained in the same position. Day by day, it took on a browner cast. The needles fell all over the floor and, gradually, it looked more and more dejected.

At the end of three weeks, we felt keenly for this tree trouper's courage, but, about that time, I thought of another closeup to take under the tree—and so another delay. Five weeks later, I finally consented to putting the tree out in the yard, but I insisted that it be set up very carefully, against the chance that something would go wrong. And the tree held on. It was not until the retake came back, and proved acceptable, that the tree gave up its needles for good—what a trouper!

A couple of scenes in our sequence of shopping were to be taken downtown at midnight in front of the town clock. These scenes required a lot of fancy Christmas packages, and it was, by now, several weeks after Christmas. Again, my father (property man par excellence) went to work. Where he procured so many boxes will always remain a mystery. Mother and I found him in the living room late one afternoon, on our return from town, completely surrounded by boxes—literally dozens of them—which he was tying up in fancy Christmas paper. It was now February, but we went ahead with our picture. We staged a scene of a landslide of Christmas boxes tumbling out of the car, to complete the sequence of shopping. Fortunately, nobody was abroad at the time to marvel at what must have seemed madness.

What with one thing and another, months rolled by, until May found us still fussing over the Christmas picture. It was necessary to retake one scene in front of a department store window. My father and mother were supposed to stop and look at their shopping list, then consult a watch and rush on to buy the Christmas tree. Fairly roasting in their heavy clothes, they had to pretend that they were freezing on this balmy May evening.

[Continued on page 629]

16mm. scenes by Mildred Greene, ACL

A GREENE CHRISTMAS

Lead title and scenes from author's 1939 Ten Best picture described here

Composition and color—Shots from latest Kodachrome film of Denmark, by John V. Hansen, ACL

A basis for good color movies

JOHN V. HANSEN, ACL

"WHAT camera do you use?"

"What's your lens?"

"What exposure did you give those shots of the cows and trees?"

When a group of movie makers asks you questions like this, after a screening of one of your Kodachrome pictures, you may be fairly certain that they liked it. They want to know how it was done.

But the answers to these questions won't shed much light on the process. A good camera is important, of course. There are quite a number on the market. A properly seated lens is vital, but they are available on all good cameras. As far as exposure is concerned, it must be accurate, but then one must judge each scene for himself.

The secret of good color film, if it is a secret, isn't found in the answers to any of these questions. It lies in using your eyes to study the scene, giving thought to your observations and in taking care when you select your composition and determine focus and exposure. Then you want to look for scenes with motion and human interest.

There it is in a nutshell. But such generalities are ambiguous. How should one use his eyes, to what should he give thought and how can he take care? How can you introduce human interest when you want it? Here's where we get to the meat of the matter. These are questions that count.

First, let us learn to see color. We are making color movies, and color is a vital factor in our finished film.

Most persons are born with a sense of color values, which suffices for average service, but a movie maker must expand this sense. He must extend the range of his color sensitivity and of his familiarity with color before he can expect to create the most beautiful picture possible.

Color is a deceiver. It is never the same twice. A green tree in the morning is the same tree in the afternoon, but it isn't the same green. The reason for this constitutes the most important single axiom of color filming, which is that *the color of an object is not inherent in the object, but is caused by the amount and the kind of light which the object absorbs or reflects*. The color of anything depends upon the light that falls upon it.

It is futile to be concerned about recording the true color of a scene. In the first place, aside from the physical definition in terms of wave lengths and spectral lines, there is no such thing as *true* color. In the second place, a movie maker should not devote his effort to *recording* color scenes; his job is to interpret them. The fact that color changes with the light is an advantage to a movie maker rather than an obstacle.

By studying color in relation to the quality and the direc-

League's vicepresident discusses fundamentals

tion of sunlight, a cameraman can build up a knowledge of his color materials, just as a painter acquires knowledge of pigments. To do this, he must look at each prospective color movie scene carefully.

Light around noon, for example, contains more blue than does mid afternoon light. Late afternoon light has a predominately reddish tinge. Late afternoon illumination might richen the yellows and reds of autumn foliage, but it might not have so pleasant an effect on fresh spring greens. For that, you would want the whiter light of the late morning or early afternoon.

It may seem like a great deal of trouble to wait for the proper lighting for a particular scene, but, in the case of important shots, it is well worth while. It makes the subtle difference between exquisite color results and just good color exposure.

The direction of the light, as well as its quality, affects color results. While flat, front lighting gives the truest color rendition, as we have already said, the object of the movie maker should not be to record a mysterious "true" color, but to interpret a scene in color.

When one is studying a prospective shot, he must determine his camera position in relation to the light as well as in relation to the composition. We take colors for granted, but, if you will look carefully, you will find that color in the shadow is one thing and color in bright sunlight is another. Do you want the leaves of the tree to be side lighted to silvery whiteness, or do you want a rich green color? Your camera position in relation to the direction of the light may give you one or the other. All you need do is to use your eyes and to take thought.

Nature controls color by light changes, but the photographer also can exercise some control by the use of a polarizing filter. With it, you can deepen the blue of the sky to a greater or less extent, depending upon the direction of the sunlight in relation to the camera position. You can produce a deep, vivid blue or you can darken the blue only slightly.

Since the effect of the polarizing filter depends upon many variable factors, such as the intensity and the angle of the light and the colors in the scene, one cannot offer definite rules for its use. Experience must be your guide, but you can see what you will get by observing the scene through the filter while you rotate it. It is another case where you must use your eyes and then determine what you want.

As a guide to what you want in a Kodachrome picture, you should have a plan — a plan that is based on chromatic sequences as well as on action. We all know that a good movie must have a theme—a central idea to knit sequences together. A color movie should also have a color theme, and, if the cameraman is to produce the finest results, he must know his theme in advance.

One method of doing this is to plan a color rhythm throughout a picture. For example, let us say that a sequence is introduced with a scene in which one color is strongly dominant. In the succeeding scene, this color would be slightly less prominent and so on to the end of a sequence, in which another dominant color would be introduced. This process may be repeated, and, after three or four

[Continued on page 629]

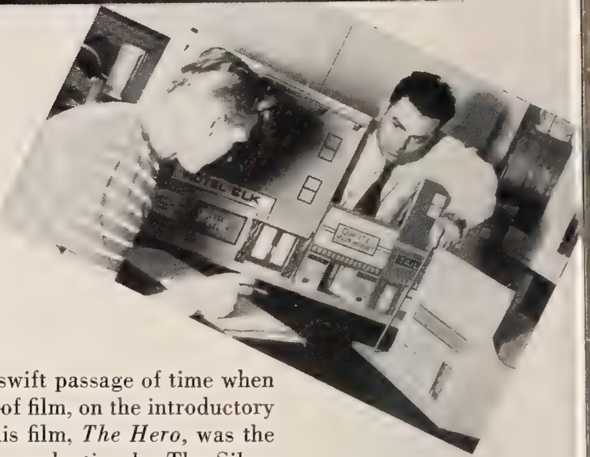
Action and human interest—Shots from latest Kodachrome film of Denmark, by John V. Hansen, ACL

THEY KEPT AT IT

Triumphant return of Silver Screen Players

Silver Screen Players

Screen testing and building models for 'I Wish," now in work



ARTHUR H. SMITH

OUR club members realize the swift passage of time when we project again a study roll of film, on the introductory title of which is the date, 1931. This film, *The Hero*, was the first attempt at amateur photoplay production by The Silver Screen Players of San Francisco.

The Hero, a stock plot available to any group, was filmed mainly to find out what talent the club could muster. It was awarded honorable mention by MOVIE MAKERS that year, and, although The Silver Screen Players did not again reach this height of achievement in comparison to others, each succeeding picture added experience to our growing ability.

Four Wheel Breaks, a well worn plot in which the hero wins the girl after overcoming obstacles in the form of a high school automobile race, was the second picture produced. This opus ran 400 feet of 16mm. film, being approximately four times longer than *The Hero*.

Then, in one holiday, between the hours of eleven in the morning and three in the afternoon, another picture, called *Phony Fifties*, was made. The action took place on an old ship, docked in a town on the opposite side of San Francisco Bay. It was necessary to complete all the scenes in that one day, since subsequent trips were considered economically impractical. It is a "quickie," if ever there was one, but it stands today as a not impossible monument to haste, because of the fact that all action was well planned in advance.

In 1933, The Silver Screen Players felt that they could extend their range. An 800 foot picture, *The Phantom of Cragmont*, was produced. Here, the club made its biggest mistake. The story was taken from a stage play. It was a good mystery drama, but, being a play, it did not lend itself well to silent filming. If we had had talking picture equipment, it would have been a different matter.

After the first showing of *The Phantom of Cragmont*, the club voted to shelve the picture. For seven months, it lay untouched. Then, one day, with the aid of a pair of sharp and ruthless scissors, 400 feet of *The Phantom* lay on the floor. Today, when this picture is shown, club members wonder what ever was on the missing 400 feet. For now the picture makes better sense, it moves more quickly and it is not at all bad, everything considered.

The year 1934 saw The Silver Screen Players tackling their first real comedy. This picture, *An Ill Wind*, also was based on a stock plot and ran only 100 feet. Yet most persons consider this film the best of the lot. It always invokes chuckles when it is shown.

After this effort, the club abandoned active production. Four years later, in 1938, the members reunited and selected three of their number to write an original plot. *The Legend of Lost Cove* was the result. This picture, telling a dramatic story of a mysterious curse hovering over a stretch of lonely beach, was produced in Kodachrome and runs 400 feet.

In *The Legend*, pirates and a pirate chief, all in suitable costume, buried and later dug up a realistic treasure chest. Devotees of horseback riding, who used the beach as a bridle path, stopped in amazement until they saw the camera.

The script called for the hero to drag, from the surf, the chest which was supposed to be filled with gold coins. Everything was ready, but, when the camera rolled, the chest suddenly started to float in on a wave. On the retake, the chest was filled with sand,

[Continued on page 644]

16mm. scenes by Silver Screen Players

THE LEGEND
OF
LOST COVE

Shots from the latest picture completed by Silver Screen Players

• *At the screening, from left to right, Kenneth O. Hezzelwood, ACL, club president; E. E. Bauman, ACL, chairman scenario committee; Gus Barfuss, St. Paul Commissioner of Public Safety; Harold E. Stassen, Governor of Minnesota; William H. Fallon, Mayor of St. Paul; Ford Marshall, club secretary.*

Leo Stewart, jr.

WE TOLD OUR STATE

St. Paul club made and showed important civic film

KENNETH O. HEZZELWOOD, ACL, president St. Paul Amateur Movie Makers' Club

FOR an exciting amateur club adventure, try inviting the governor of your State, the mayor of your city and a couple of hundred high public officials to a premier screening of your movie efforts.

Then schedule the performance in the chamber of your House of Representatives, give it advance publicity in the newspapers, and I promise you an evening that will rob you of your sleep for a week in advance and leave you afterward looking like a cold piece of cooked asparagus.

Two years ago, the St. Paul Amateur Movie Makers' Club produced a teaching film for the St. Paul Police Department, entitled *Spare the Evidence.* It has been used widely since then in training police recruits. The success of this venture prompted Clinton A. Hackert, chief of police, to encourage the club in another production venture for his department.

Leo Stewart, jr.

• *Minnesota's Governor, Harold Stassen, congratulates the six year old stars of* BARBARA STEPS OUT. *They are Barbara Johnson and Tommy Harmon, son of L. L. Harmon, a club member.*

The need for a documentary film record of the St. Paul School Police, which would enlighten the public about the history and activity of their youthful traffic helpers, had become evident. So this was chosen as the topic for our second production, and we filmed, in Kodachrome, the colorful activities of the 2,500 boys and girls who aid in the school police traffic work.

Late in October of this year, we completed the picture and entitled it *Barbara Steps Out.* Almost immediately, those who saw the preview at club headquarters were so enthusiastic that arrangements were made to give the première of the new film in the House Chamber in the State Capitol. Governor Harold E. Stassen, anxious to see the film, very kindly accepted an invitation to be present and to receive the film on behalf of the State of Minnesota. Then, in turn, it was to be presented to St. Paul's mayor, William H. Fallon, and Gus Barfuss, St. Paul public safety commissioner.

Mayor Fallon proclaimed Monday, November 6, the date of the première, as School Police Day. On this day, all city schools observed special safety programs, the Lions Club held a safety meeting at noon, radio stations carried numerous statements about the day's program and the *St. Paul Dispatch* contributed a full page of pictures, besides several news stories.

To make the film more attractive to the 600 persons who filled the chamber and galleries to capacity, a synchronizing musical background was prepared especially for the occasion, and it was presented by means of dual turntables. Following the acceptance speeches, the crowd was entertained with a travel and scenic picture of the Black Hills, made by Hans Reuter, technical adviser and still photographer of the club.

In spite of the countless mechanical problems and the details of arranging the event, we enjoyed our own presentation. We have good reason to believe that the première was a marked success.

The audience came to know and to respect the school police and to understand the important service that it performed. Not a few public officials were astonished to see themselves in the rôle of actors, and one or two were somewhat confounded by their appearance. One man said, "Suddenly there was a white spot on the film, it turned around, and it was I—the first time I knew I was bald on the back of my head!"

But readers of MOVIE MAKERS will be more interested in the production of the film itself than in the presentation ceremonies.

Before a scenario committee had been appointed, police officials asked the club to cover the 1938 school police parade and picnic and requested that ample footage be exposed. At this time, the club also filmed a rehearsed performance by the four persons who, in 1920, had suggested the nation's first school police system. The historical part of the film is based on this origin of the idea in St. Paul.

With these scenes exposed, a scenario committee, headed by E. E. Bauman, ACL, joined with public safety officials to discuss the addition of new scenes. It was discovered that, in eighteen years, the city's school police had entirely eliminated traffic accidents to children going to school, while, before 1920, when there were only a few automobiles, from four to six children had been killed annually on the way to school. This outstanding change in conditions was unknown to the people of St. Paul and prompted the committee to build a story around this marvelous accomplishment.

Accordingly, everybody agreed that to include scenes of accidents would have a negative effect, especially since accidents had been entirely eliminated. The natural decision was to prepare a film which would give **[Continued on page 643]**

• *Members of St. Paul Amateur Movie Makers' Club filming lengthy animation sequence in* BARBARA STEPS OUT.

Hans Reuter

Filming in the new Iran

Pioneer adventure in regions hitherto closed to cameras

STEPHEN H. NYMAN, ACL

NOT long ago, death would have been the penalty for any non Muslim who entered a sacred mosque of Iran. If the infidel were presumptuous enough to set up camera and flood bulbs, his end would have been messy and immediate. As late as 1925, an American vice consul, in Iran, was killed by a mob for photographing a public fountain that had religious significance.

Recently, due to the liberal policy of His Majesty, Riza Shah Pashlevi, the unbelievably beautiful mosques and shrines of Iran have been opened to foreigners. Their loveliness, hidden from Western eyes for centuries, may be studied and filmed.

Nevertheless, anybody visiting the more remote shrines by special consent risks a certain amount of danger. Although the visitor may have an escort of armed guards, he still is regarded by the more fanatical pilgrims from distant regions as a defiler of a holy place. And some of the more fanatical still believe that to kill an infidel is to perform a pious act.

Photographic problems therefore were not our only concern when we traveled to picture the most sacred spot in all Iran—the tomb chamber of the Shrine of Imam Riza at Mashhad. We were allowed an hour to set up our equipment and to make the shots, while several hundred pilgrims, denied admittance while we worked, were clamoring at the doors to be let in.

Although the noise was ominous, and doubtless some of the pilgrims considered that I was committing a sacrilege, I filmed the tomb of the greatest Saint of Shia Mohammed. I filmed it in color, shooting between the protecting bars and using a wide angle lens to get the whole of the tomb in the picture, in spite of the limited area in which to work.

Although circumstances were far from ideal, I got a satisfactory color picture of the tomb, studded with twenty thousand rubies and pearls and polished by the kisses of the pilgrims. And nobody had done that before.

But the tomb of Imam Riza at Mashhad was just one of the photographic "firsts" that we piled up on the 1937 expedition of the American Institute for Iranian Art and Archaeology. We had opportunities to film beautiful ancient shrines, mosques and monuments that had never been pictured before in "stills" or movies.

The expedition, led by Professor Arthur Upham Pope, traveled over 10,000 miles in the Near East, Persia and Afghanistan, photographing many ancient monuments for the Institute's *Survey of Persian Architecture*.

Our itinerary took us through Syria and Iraq, across deserts, over mountain passes nearly 11,000 feet high and through the lush, tropical vegetation and gorgeous scenery of the sub sea level land along the southern shores of the Caspian Sea. Our main objective, wherever we went, was to bring back a dependable scientific record, including adequate movie and still photographic records of the architectural glories that continually challenged us.

One travels by automobile in Persia. A decade ago, travel was extremely difficult, but, now, good dirt roads cover most of the country. These roads, even though they are not the acme of motoring comfort, represent a remarkable achievement when one thinks of the difficulties that have been surmounted. In a country larger than France, England, Germany and Italy combined, with a population less than twice that of New York City, the construction of an adequate road system is a tremendous problem. The topography of the country also presents difficulty, in the mountain ranges that stretch from one end to the other, alternating with pitiless deserts, as well as richly cultivated lands.

After the expedition was over, I started work at Teheran on another project of the Institute—filming a movie to show how Persian carpets are made. Such a motion picture had never been made before, and we wanted our film to present a complete and authoritative record, in color, of all the processes, step by step, in making a carpet. It seemed that the background and work involved would make an excellent picture, each step in the process being a particularly good subject for color photography.

We planned first a few shots of scenery, to give the setting, then several scenes of sheep in the lovely surroundings in which Persia abounds; and, after that, would come clipping the wool, spinning, dyeing, preparing the design, setting the loom and, as a climax, the knots actually being tied upon the cotton warp threads.

To accomplish this undertaking, there were many difficulties to overcome. First of all, the Kodachrome film had to be transported through the heat of the Mediterranean Sea, Syria and Iraq in August. When we passed through Bagdad, the thermometer stood at 119 degrees in the shade. But, fortunately, the heat of the Levant is a dry heat, and the film was not damaged. Of course, all the film was tropically packed.

At the time that the film was exposed, the climate was also dry. But the rainy season had begun before it could be sent

From color film of rug weaving made in Iran by author

16mm. scenes by Stephen H. Nyman, ACL

Photographs by
Stephen H. Nyman, ACL

to a processing station, so it was packed in rice, tea and cotton. Layers of cotton also were used in packing the film for transportation to Persia, for we feared that days of constant and terrific battering in our truck, over the roads of the Near East, might damage it.

Lighting for indoor shots was the major worry. It was impossible to find out whether there would be electricity in the places where I would be working, and, if so, what the voltage would be. So that we should be prepared for anything, we took with us an assortment of cable, sockets, flood bulbs and reflectors. Against the event that there would be no electricity, I took a large piece of ready sized canvas and a can of aluminum paint, to make a screen to be used to reflect sunlight through windows into the rooms. It later developed that this was the wisest precaution of all. It probably was the one factor that made the picture possible.

Extra movie equipment might not be available in Persia, so all that had to be planned in advance. A turret mount camera, with a wide angle, an *f*/3.5, an *f*/1.5 and a four inch lens, was to be used. Additional equipment comprised a heavy tripod, both Kodachrome filters, an exposure meter and a tape measure.

In the actual filming, most of the plans were carried out. Shots of the wool being clipped from the sheep's back were not obtained, as this is done in the spring, and the picture was made in December.

But, with excellent cooperation of the National Schools of Design and Dyeing, in Teheran, I was able to trace the development of the design of a fine carpet, from the original pencil sketches to the completed design, painted in colors and in the same scale as that of the actual carpet. Tiny squares cover this paper, and each square represents one knot in the completed rug.

At the National School of Dyeing, I filmed scenes of the tests made by dyers to prove the fastness of colors against sunlight and washing.

During this phase of the filming, there was no trouble with lighting. There was no electricity, but enough of the brilliant sunshine of Persia came through large windows to enable me to reflect ample light upon the subject by using the aluminum painted screen.

But, when I began work on the section of the film dealing with setting up the loom and tying the knots, I ran into real trouble. Most of the weaving is done on upright [Continued on page 639]

The glories of Iranian art and architecture were photographed on recent expedition of American Institute for Iranian Art and Archaeology

8MM. SEES SANTA

• *J. H. Watts, ACL, framed in the titler with which he produced several of the trick shots that are described here.*

J. H. WATTS, ACL

BONNIE RITA was excited as she climbed upon her mother's lap to investigate the parade of toys in the evening newspaper.

"What's that, Mother? Oh! look at the dolly!"

She had experienced only two Christmas seasons, but she was old enough now to ask questions as she wondered what it was all about.

"These are some of the toys that Santa Claus makes and brings to good little girls and boys at Christmas time," explained her mother.

"What's a Santa Claus? What is Christmas, Mother?'

This, and a much cherished memory of my own Christmas thrills and excitement, was the beginning of an idea for a Christmas picture. Why not make a movie that would capture and preserve the thrills and enthusiasm of our daughter's first realization of Christmas and Santa Claus and provide an answer to her question, "What is Christmas?"

It could be woven into a story which would be of interest to an audience of friends as well as their children. Probably nowhere could we find a better opportunity for cinematic trick shots and effects.

The result of this idea was an 8mm. movie, *I Saw Santa.*

The picture opens with a trick shot, to place the audience immediately in a Christmas atmosphere. The title, *I Saw Santa,* in bold white letters on a black cut out ribbon, is first seen behind falling snow, while in the background is Santa's snow covered castle. The snow slowly obliterates the title, then recedes to reveal the first credit title on the same ribbon. A repetition of this procedure introduces another credit title. Then this fades out and the first scene fades in.

To accomplish this dissolve effect, the "snow" was painted on glass, with the number and density of the flakes increasing from the bottom to the top of the glass. The result could be considered a large fading glass, with white flakes instead of a progressively darker coating. The glass was lowered diagonally in front of the title, which was also painted on glass. Behind the title, a piece of cardboard, on which more "snow" was painted, was lowered at the opposite angle to obtain the effect of depth. How this was handled is shown in Fig. 1.

When the snow had covered the first title, of course the camera was stopped, and the second title was inserted. The glass was reversed from top to bottom and was lowered again, so that, this time, the falling snow would grow thinner to reveal the new title. The lights were kept at the sides to prevent reflection from the glass into the lens.

Fast action winter sport scenes follow, then winter landscapes slow down the tempo. Then follows a "zoom" shot of a newspaper cartoon announcing that there are "24 Shopping Days Till Christmas." This and other "zoom" shots were filmed with the aid of a homemade titler, constructed of wood, which permits one to slide the camera forward rapidly, producing the "zoom."

Home scenes follow the shot of the newspaper cartoon, to introduce Bonnie Rita and her parents into the story.

Then, to indicate the passage of time and nearing festival, a scene of another newspaper cartoon announces *14 Shopping Days Till Christmas.* Then appears a shot of a full page newspaper spread with a large heading, *Toy Land Opens.* This is followed by scenes of city streets, crowded with Christmas shoppers, and close shots of Christmas windows, with toys performing for excited children.

A few short scenes of different relatives writing letters are succeeded, in each case, by closeups of the letter, showing the signatures of Grandma and Grandpa, Uncle, Aunt and others, thus including them in our personal record. This sequence closes with a small hand "writing" on a large sheet of paper, followed with a scene of Bonnie Rita reaching up to insert her letter in the mail box.

To vary the treatment of the closeups of the letters, some were hand held, and others were shown flat on the desk as the hand finished the signature. All were lighted with only one flood bulb, from almost a right angle to the letter, to bring out the texture and folds in the paper. Black ink was used for the copy.

Another newspaper announcement of fewer shopping days till Christmas was inserted at this point to indicate the lapse of time as the story continues.

In the next sequence, Bonnie Rita is seen, talking to her mother and looking at pictures of Santa Claus and toys in the

[Continued on page 640]

Its whole bag of tricks is brought out to record him

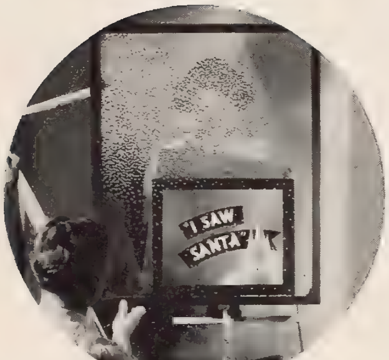
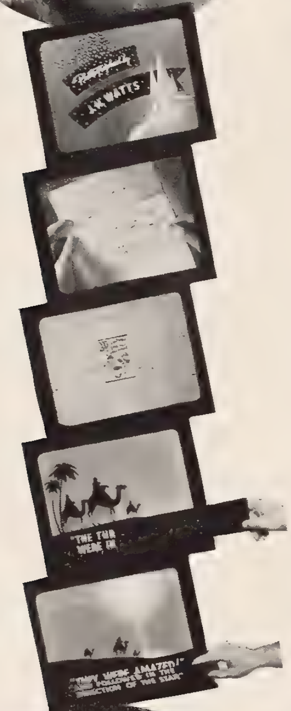


Fig. 1



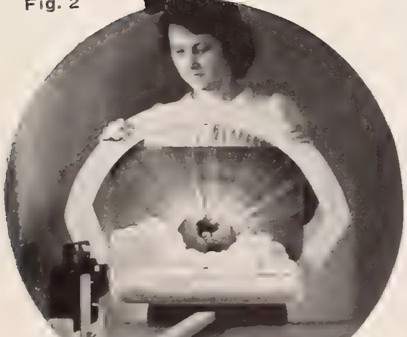
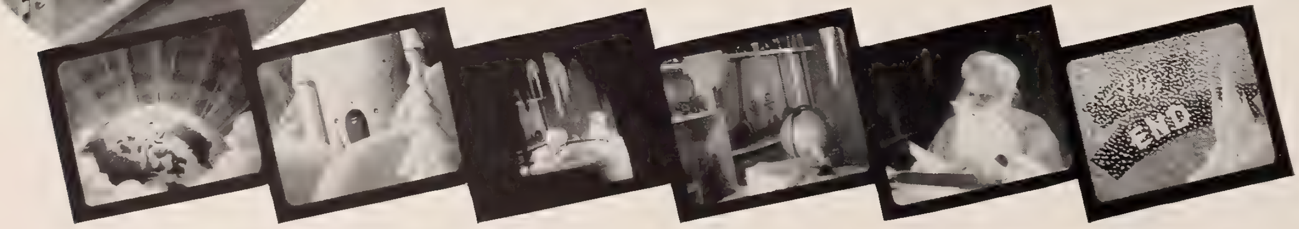


Fig. 2



Production "stills" and shots from "I Saw Santa," elaborate 8mm. film

Photographs and 8mm. scenes by J. H. Watts, ACL

16mm. scenes by John Martin, ACL

Frames in "Santa Passes Out," Ten Best film in 1938

A CHRISTMAS FILM TECHNIQUE

Ten Best winner for 1938 solved many difficulties

JOHN MARTIN, ACL

EACH year, for several years, I have duly completed a 400 foot reel of the family. Most of this footage has been taken indoors, and all of it on black and white film; but, last year, I determined to make my annual effort in color and to use Christmas as the theme.

When I am contemplating a new film, I try to think of a simple idea or theme, and then I elaborate this by developing a series of incidents and episodes. I watch my children carefully when they are at play, and what they do often gives me ideas for sequences. I think of various domestic circumstances and try to imagine what their reactions to these will be. When all these episodes are worked out, I finally weld them together into a completed scenario.

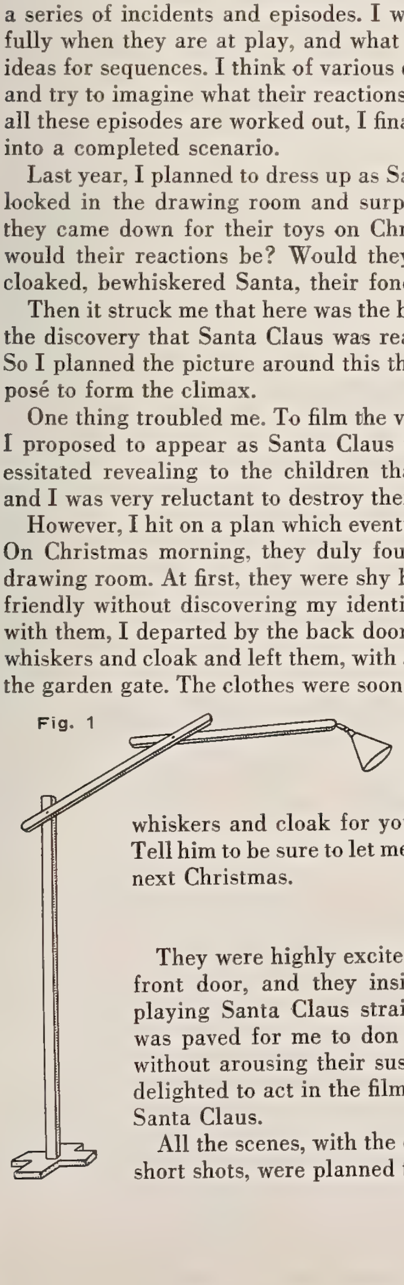
Last year, I planned to dress up as Santa Claus, have myself locked in the drawing room and surprise the children when they came down for their toys on Christmas morning. What would their reactions be? Would they recognize, in the red cloaked, bewhiskered Santa, their fond parent?

Then it struck me that here was the basic idea for the film—the discovery that Santa Claus was really Daddy dressed up. So I planned the picture around this theme, arranging the exposé to form the climax.

One thing troubled me. To film the various scenes, in which I proposed to appear as Santa Claus with the children, necessitated revealing to the children that Santa was not real, and I was very reluctant to destroy their illusions.

However, I hit on a plan which eventually worked very well. On Christmas morning, they duly found Santa Claus in the drawing room. At first, they were shy but, eventually, became friendly without discovering my identity. After a short while with them, I departed by the back door, hurriedly took off my whiskers and cloak and left them, with a note attached, outside the garden gate. The clothes were soon discovered by the children and, on the note, they found this:

Fig. 1



Dear Shirley,

I am leaving my whiskers and cloak for your Daddy to play with. Tell him to be sure to let me have them back before next Christmas.

Love,
Santa Claus

They were highly excited when I arrived at the front door, and they insisted that I commence playing Santa Claus straight away. So the way was paved for me to don the clothes in the film without arousing their suspicions, and they were delighted to act in the film, pretending that I was Santa Claus.

All the scenes, with the exception of one or two short shots, were planned to take place in the different rooms of our home. My experience of indoor filming had so far been confined to black and white, and I realized, at the outset, that Kodachrome would introduce a new set of problems.

I estimated that the completed film would probably run to 400 feet, so I decided it would be wise to make a fifty foot test film. This was extremely helpful, for, from the test, I gained valuable information. Several of the shots made as tests were of short scenes intended for the film, and, as I had used three different exposures on each scene, I was able later to select the best of the test shots and to use them in the film. So the test footage was not altogether wasted.

The first thing I learned was that Kodachrome A is surprisingly fast to flood bulb lighting; I found it slightly less than one stop slower than Eastman supersensitive panchromatic, but the contrast range was decidedly lower. The black and white film would take a range of nearly three stops. That is, if the highlights required an exposure of f/5.6, one could have shadows six to eight times less bright (i.e., as for an exposure of f/2 or f/1.9) and still retain the details without undue clogging. Kodachrome A, on the other hand, would not take a difference of more than one and a half stops without the shadows becoming excessively dark and the colors becoming untrue.

So the first problem was to illuminate each scene evenly through the depth as well as the width of the camera field. I tested the lighting in various areas of the scene, by using an exposure meter, and I aimed at making the difference in illumination between the background and the principal object small enough to register a difference of not more than one stop on the exposure meter.

Several of the scenes had a width of ten feet and a depth of nearly seven feet, and, with a bank of lights at each side of the scene, there was a big difference in illumination between the principal object and the background wall six feet behind. It was not always possible, for reasons of space, to place additional lighting at each side of the

[Continued on page 638]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

LAURENCE S. CRITCHELL, jr., ACL

Employment Service Filmed

A rain of flying rocks was only one of the many difficulties encountered by Russell J. Cooney, of Nebraska City, Neb., while at work on *Matching Jobs and Men*, his 200 foot, 8mm. film of the Nebraska State Employment Service. This adventure occurred while a dynamite explosion was being filmed—a subject chosen by Mr. Cooney to show one particular field in which trained employees were placed by the Service. His picture opens with a dramatized sequence of a workman losing his position at a factory and applying to the Service, after which it surveys the various industries supplied with men by the State agency and ends with a letter of gratitude from the newly employed workman. One notable scene was taken in a wheat field, from an angle at a level with the wheat, as a mechanized thresher loomed up closer and closer to the camera—an excellent example of a dramatized industrial record shot.

CCC Company Record

"There were so many things happening in a CCC company," writes Captain Joseph S. Harbison, ACL, of Augusta, Mont., "that I wanted to catch some of them as a record of an average day." Thus Captain Harbison outlined the conception of his film, *A Day With Company 298 CCC*. Having the tacit approval of the district commissioner, Captain Harbison managed to survey, on 200 feet of 8mm. Kodachrome, the life of the camp, the type of young men there and their work on regional projects. His film concludes with the return to the camp at evening and a dress uniform retreat. Since its completion, Captain Harbison has been transferred to headquarters of Company 280, also in Augusta, where he plans a second and more extensive treatment of the same theme, this time for showing at the annual conference of company commanders.

School Museum Reel

The School Museum, a 400 foot, 16mm. monochrome record, is the third in a series of school films in production by Frank E. Gunnell, ACL, movie maker and public school teacher of Staten Island, N. Y. Preceding this interior subject—which was produced in Mr. Gunnell's own P. S. 45, of West Brighton —have been outdoor records of last summer's annual Public Schools Athletic League track meet, held at Curtis High School, and a P. S. A. L. dance fête for girls, held at Cloves Lake Park. Sponsored by the Staten Island branch of P.S.A.L., these two film subjects were planned under the supervision of Dr. Frederick C. Pertsch, assistant superintendent of Staten Island schools.

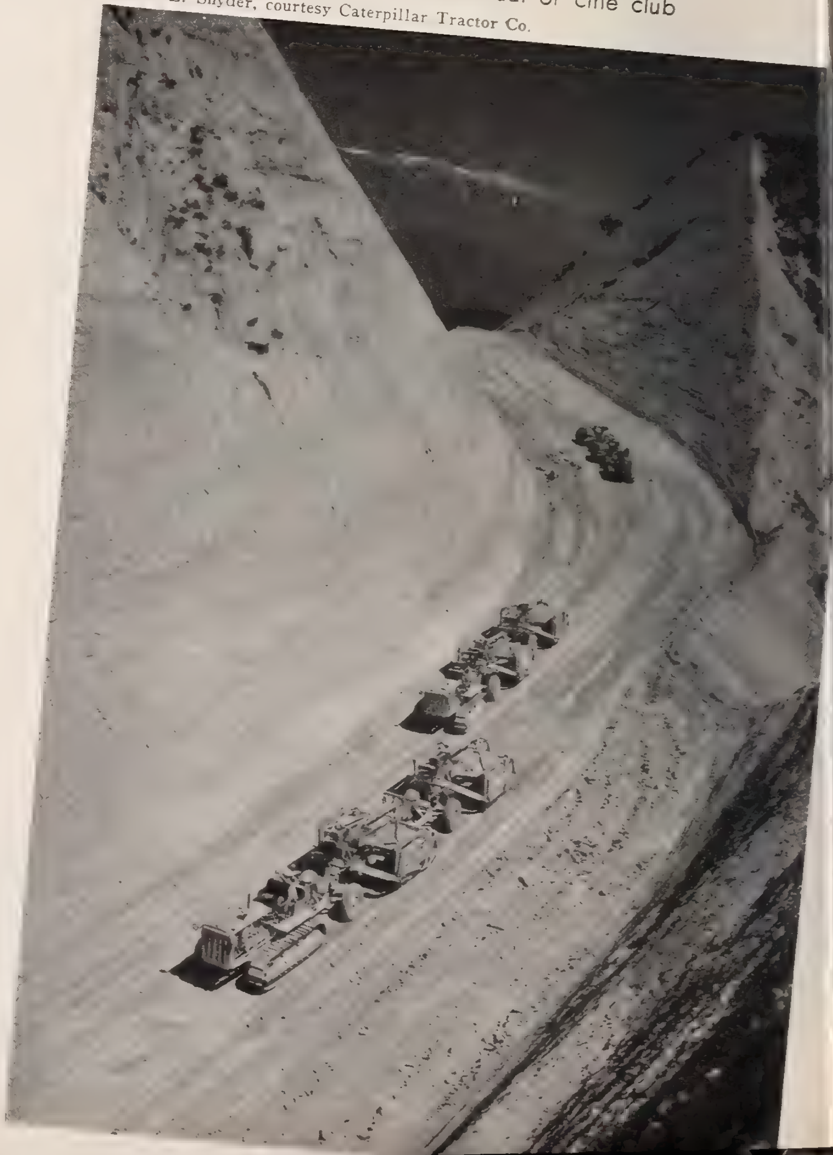
Safety Reel by Junior High School Club

Think, a traffic safety film produced by the Safety Commission and the Cinema Club of the Lowell Junior High School, Long Beach, Calif., to illustrate traffic dangers, was undertaken with a twofold purpose. First, it was hoped that, in the months of actual production, the boys and girls who figured in it would acquire habits of safety that would last throughout their lives; secondly, that the film itself would constitute an instructional document for future classes. The picture is augmented throughout its cinematic sequences by cartoons drawn. under the guidance of Edith Tydeman, by children between the ages of twelve and fourteen. The Safety Commission, directed by Carl Ehmann, outlined the safety measures to be emphasized, while the Cinema Club, with Helen Rees Clifford at its head, wrote the continuity and produced the film.

Bliss Produces Nursing Reel

On 1200 feet of 16mm. Kodachrome, Dr. James E. Bliss. ACL, at Western Reserve University, in Cleveland, Ohio, has produced a documentary nursing film that actually does not include a scene of temperature taking. This achievement is his recent *Careers of Service*, a vocational guidance picture made for the Frances Payne Bolton School of Nursing, in Cleveland, Ohio. Marked by explicit closeups of techniques and a rhythmic pace that never dwells with too much emphasis on a single phase, the film surveys the entire field of nursing, from bandaging a singularly chromatic dummy to the work of the anaesthetist and the visiting nurse. Planned by Cornelia Erf, R.N., and interpreted by Dr. Bliss with the assistance, in part, of Mrs. Bliss and Mrs. Ethel M. Hart, photographer at the Maternity Hospital. *Careers of Service* is an excellent example of vocational guidance filming, a field that should be significant to the future of 16mm. practical films.

"It really is fun," concludes Dr. Bliss, speaking of his film. "to realize what can be done—*sans* [Continued on page 646]



How the county builds its roads is good film subject for individual or cine club

Orville L. Snyder, courtesy Caterpillar Tractor Co.

Spectacular shots in Castle's "News Parade of 1939," 8 and 16mm.

HE REELED A BIG YEAR

How Eugene Castle has made record of important time

LAURENCE S. CRITCHELL, jr., ACL

WE WERE in the projection room of Castle Films, on the sixteenth floor of Rockefeller Center, and 1939 had been called to order before us. In a score of guises—truculent, amiable, picturesque—it passed in review. The *Squalus* sank and was raised. Franco marched, victorious, into Madrid; the Pan-American *Clipper* inaugurated a transatlantic air service twelve years after Lindbergh's flight; there were riots in Tientsin. Sitting next to me, men jotted written comments under the shaded illumination of the projection room desk, and, when war had been declared in Europe, and the British troops landed on French soil, and the film came to an end, those men compared notes . . .

"Hold up the final editing until the last war shots come over," said somebody.

"Didn't we have a picture of the *Squalus* reaching dry dock?"

"Check on that."

"You've got the Bastille Day business edited correctly now. That's one more hurdle . . ."

The last speaker was Eugene Castle. A dark, vivid man, with an energetically invigorating scowl and a dynamic forefinger, it was he for whom 1939 had just paraded on the screen. "Understand," he said, turning around to me, "you've seen that film just now without titles. And with only preliminary editing at that. Do you like it?" And when I, who still had an image of destroyers rounding Cape Horn in the odd, brilliant sunlight of a hurricane, said that I had liked it, Castle turned to the men in the room. "There you are, gentlemen. I think we've really got something . . ."

He really had. Not in years had there been so much significant news as 1939 had offered; it had been one of those rare "history book" years. And, in the 360 feet of Castle's *News Parade of 1939*, that history had been pictorialized, saved for the future. If we were unable to see Washington at Valley Forge, at least the sons and grandsons of this generation would see Franco in Madrid, King George and Queen Elizabeth arriving home and war declared for the second time, in our day, in Central Europe.

"It isn't a toy film," said Mr. Castle as we returned to his office. "It's an honest to goodness pictorial record of 1939, something straight to the chin. It's of interest today because of its immediacy; it will be of tremendous interest tomorrow, not only because of its historical value, but also because we have chosen subjects of pictorial punch. You noticed that? We decided upon the sequence of the Chicago grain fire because it was spectacular; it meant something pictorially. When that entire building explodes on the screen—well, you sit up on the edge of your chair."

I took the cigarette that he offered and admitted that I had sat up on the edge of the chair. The entire wall of the burning grain elevator had exploded toward the camera—almost, it had seemed, into the projection room.

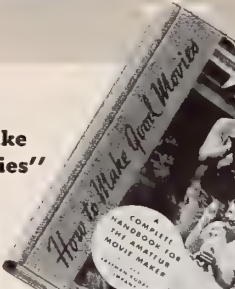
"We leave out all the sordid 'horror' pictures," Mr. Castle went on. "They're the easy, the poor way of gripping the attention. This film of ours—and I think I can say this for all the Castle films—is edited for a decent American family, yours and mine. If our office puts in some sequence like that wedding of a hundred Canadian couples at one time, it's because the real news of 1939 has a substantial undercurrent of human life in the midst of the wars and the fires and the floods. We're not interested in getting your attention anyhow, by hook or crook; we want you to feel that this picture is a real cross section of 1939."

I suggested that he had succeeded.

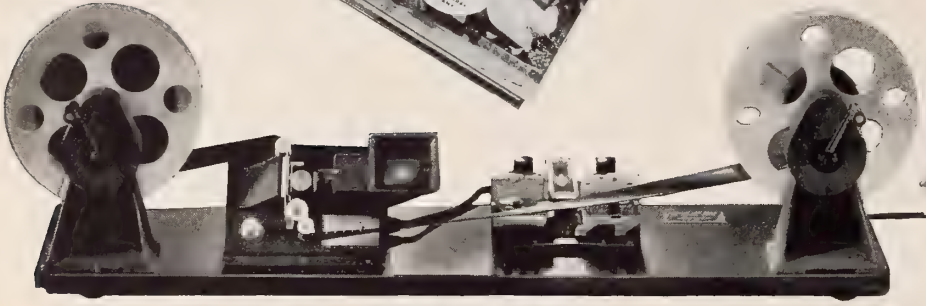
"I hope so," he said earnestly, lighting his pipe again. "It's not easy. We review every newsreel released to the theatres. This means that we spend two evenings every week, for the entire year, down at our laboratories on Thirty Third Street. In the last four months, six of us have somehow managed to look at 100,000 feet of film. And I might add, by the way, that from forty to fifty million feet of film pass through this office in a year.

I asked him what were the policies that determined his choice of subject matter. He leaned back in his chair and thought for a moment. There was the ingredient of personal experience, he said at length; but then he went on to decry this ingredient mildly and to set up in its stead the importance of other people's reactions. It was a policy of the firm, he said, to query several thousand photographic dealers before work was begun on any new or novel

[Continued on page 629]



"How to Make Good Movies"



Kodascope Rewinds

Ciné-Kodak Tripod

Col

"How to Make Good Movies" Amateur movie making from A to Z, discussed in lively style, illustrated with enlargements from the films of other cinamateurs. Every movie maker should have it, will be an enthusiastic cover-to-cover reader. $2.

Kodascope Rewinds Easy aids to editing and cleaning film, certain medium to smoother, more enjoyable shows. The Kodascope Junior Rewind and Splicer takes 8 mm. reels up to 200-foot size, 16 mm. reels up to 400 feet. With manual splicing block, $7. The Kodascope Rapid Rewind and Universal Splicer takes both 8 mm. and 16 mm. reels, has geared spindles for rapid winding in either direction. The Universal Splicer (see below) is an integral part of this accessory. Rewind and Splicer, complete, $22.50. The Kodascope Master Rewind takes all 16 mm. reels up to 1600-foot capacity, is unquestionably the sturdiest and most efficient rewind. Master Rewind, only, $30.

Ciné-Kodak Tripod For use with all amateur movie cameras and most still cameras. Though weighing only 6¾ pounds, supplies rock-steady support, permits velvet-smooth tilts and panorams. Its black alumilite legs telescope, lock with a simple twist of the wrist. Tripod, $32.50; carrying case, $6.50.

Ciné-Kodak Filters Available in a variety of mounts for all 8 mm. and 16 mm. Ciné-Kodaks. Yellow or red filters vastly enhance the beauty and contrast of outdoor black-and-white scenes. For regular Kodachrome: the Kodachrome Haze Filter for outdoor use, the Photoflood Filter for color-balancing this outdoor film for indoor use. For Type A Kodachrome: the Daylight Filter for color-balancing "Type A" for outdoor use. Depending upon camera and lens, Ciné-Kodak Filters range in price from $1 to $5.25.

Kodak 16mm. Enlarger Makes eight 2⅜ x 3¼-inch enlarged negatives on a single roll of inexpensive 616 snapshot film from your favorite 16 mm. movie shots, without in any way harming the movie film. Prints from these negatives cost but a few cents each. $15.

Carrying Cases Every good camera and projector deserves the protection of a carrying case. And you'll appreciate its convenience. Shoulder strap cases for Ciné-Kodaks Eight, Models 20 and 25—$3.50; combination cases for the "Eight" Model 60—$12; cases for the 16 mm. "E"—$7.50; for the 16 mm. Model K—$13.50. Pouch case for the Magazine Ciné-Kodak—$4; vertical sole leather combination case—$15; de luxe suit-case-type compartment case for camera, lenses, filters, extra magazines—$27.50.

Kodascope Eight cases—$3.50 for the Models 20 and 50; dual purpose case-projection stand for the 16 mm. "EE" and "G"—$12.

CHRIST
FOR HOME

THERE'S no time like Chris
ment—either yours or you
ing needs.

You know best how to
an excellent start. Checl
described here, and you
For example, consider a
indoor scenes easier to g
Or, a Kodak 16 mm. E
possible to transform int
scenes that have proved
A titler, a rewind, a sp
these will help in the pro
"professional" movies for
And the book, "How t
be a part of everybody's
experienced veteran or a

Check up now. It's

EASTMAN KODAK CO

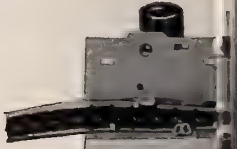
Focusing Finder

Ciné-Kodak Titler

Ciné-Kodak Film

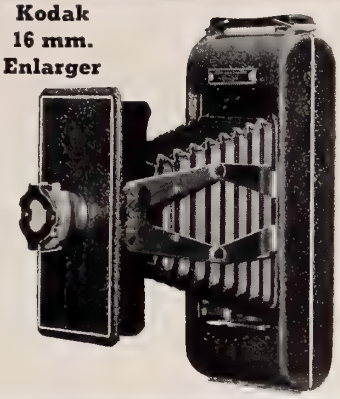
CINÉ-KODAK EIGHT
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM
CINÉ-KODAK EIGHT
KODACHROME
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM
CINÉ-KODAK SUPER-XX Panchromatic SAFETY FILM
Ciné-Kodak Safety Film
CINÉ-KODAK SAFETY COLOR FILM
KODACHROME

Unive



s

Kodak 16 mm. Enlarger



Carrying Cases

Telephoto Lenses

AS LIST
VIE MAKERS

or bringing movie equip-
nds'—up to meet expand-

ut it, but this page offers
the movie-making aids
ist is well on its way.
flector outfit. It will make
ristmas or any time.
r will make it pleasantly
shots any 16 mm. movie
nusually good.
a movie viewer—any of
n of better edited, more
shows.
e Good Movies," should
matter whether he is an
ner.

for definite action.

Y, ROCHESTER, N. Y.

Ciné-Kodak Accessory Lenses There is but one accessory lens for Ciné-Kodaks Eight—the 1½-inch telephoto (magnifies three times) for the "Eight," Model 60. $37.50. For 16 mm. Ciné-Kodaks "K," "Magazine," and "Special," there are six telephotos and a wide angle lens. 15 mm. *f*/2.7 wide angle lens—$47.50; 2-inch *f*/3.5 telephoto—$38.50; 2½-inch *f*/2.7—$53.50; 3-inch *f*/4.5—$38.50; 4-inch *f*/2.7—$68.50; 4½-inch *f*/4.5—$53.50; 6-inch *f*/4.5—$78.50.

Focusing Finder for Magazine Ciné-Kodak Shows the exact field of, and can be used to accurately focus, all eight lenses available for this camera; especially helpful for extremely close or distant filming. $20.

Kodascope Universal Splicer Supplied as part of the Kodascope Rapid Rewind and Universal Splicer, the Splicer is available, alone, for use on any horizontal rewind. $12.50.

Ciné-Kodak Titler Enlarges ordinary typewriter type into legible screen characters, permits the use of sketches and illustrations in title making, magnifies all other objects framed in its easel. Complete with 100 title cards—$6.50.

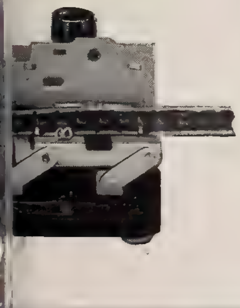
Ciné-Kodak Film—For *Ciné-Kodaks Eight:* regular "Pan," $2 per roll; Super-X "Pan," $2.25; regular and Type A Kodachrome, $3.75. For *16 mm. roll film cameras:* regular "Pan" Safety Film, $4.50 per 100 feet; Super-X, $6; Super-XX, $6.75; regular and Type A Kodachrome, $9. 50-foot magazines for *Magazine Ciné-Kodak:* Super-X, $3.50; Super-XX, $4; Kodachrome, $5. All prices include finishing by Eastman.

Kodascope Reels and Film Cans Aluminum reels with footage scales and finger-tip threading feature: 200-foot 8 mm.—$.40, 16 mm. 400-foot—$.60. Film cans at same prices. 16 mm. 800-foot reel—$2; 1600-foot reel—$4. Film can for latter—$1. Stainless steel clips for keeping film tightly wound—$.75 per dozen for 8 mm. reels, $1.25 for 16 mm. reels.

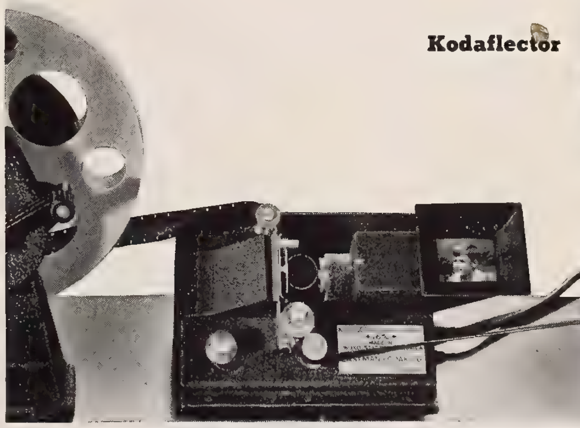
Kodascope Movie Viewer Really makes editing fun by showing movies on a small ground-glass screen as film is wound through it to left or right. A spring punch in gate nicks harmless identifying marks on film edge. For 8 mm. or 16 mm. film—$20.

Kodaflectors The easy, certain, way to uniformly excellent indoor movies. Complete with twin reflectors, telescoping stand, two 12-foot connecting cords, etc.—$5. Photoflood lamps: No. 1—$.20; No. 2—$.40. Adapter for latter—$.35.

licer



Film Cans and Reels

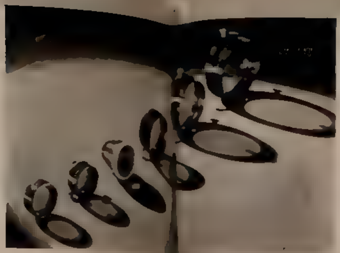


Kodascope Movie Viewer

Kodaflector

"How to Make Good Movies"

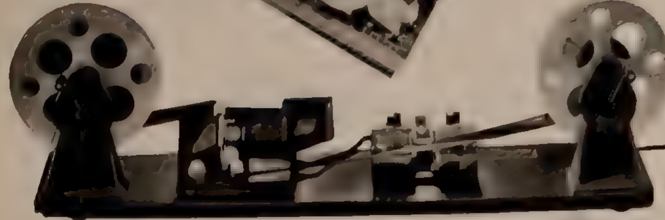
Ciné-Kodak Tripod


Color Filters

Kodak 16 mm. Enlarger

Carrying Cases

Telephoto Lenses


Kodascope Rewinds

"How to Make Good Movies" Amateur movie making from A to Z, discussed in lively style, illustrated with enlargements from the films of other cinamateurs. Every movie maker should have it, will be an enthusiastic cover-to-cover reader. $2.

Kodascope Rewinds Easy aids to editing and cleaning film, certain medium to smoother, more enjoyable shows. The Kodascope Junior Rewind and Splicer takes 8 mm. reels up to 200-foot size, 16 mm. reels up to 400 feet. With manual splicing block, $7. The Kodascope Rapid Rewind and Universal Splicer takes both 8 mm. and 16 mm. reels, has geared spindles for rapid winding in either direction. The Universal Splicer (see below) is an integral part of this accessory. Rewind and Splicer, complete, $22.50. The Kodascope Master Rewind takes all 16 mm. reels up to 1600-foot capacity, is unquestionably the sturdiest and most efficient rewind. Master Rewind, only, $30.

Ciné-Kodak Tripod For use with all amateur movie cameras and most still cameras. Though weighing only 6¼ pounds, supplies rock-steady support, permits velvet-smooth tilts and panorams. Its black alumilite legs telescope, lock with a simple twist of the wrist. Tripod, $32.50; carrying case, $6.50

Ciné-Kodak Filters Available in a variety of mounts for all 8 mm. and 16 mm. Ciné-Kodaks. Yellow or red filters vastly enhance the beauty and contrast of outdoor black-and-white scenes For regular Kodachrome, the Kodachrome Haze Filter for outdoor use, the Photoflood Filter for color-balancing this outdoor film for indoor use. For Type A Kodachrome, the Daylight Filter for color-balancing "Type A" for outdoor use. Depending upon camera and lens, Ciné-Kodak Filters range in price from $1 to $5.25.

Kodak 16mm. Enlarger Makes eight 2⅜ x 3¼-inch enlarged negatives on a single roll of inexpensive 616 snapshot film from your favorite 16 mm. movie shots, without in any way harming the movie film Prints from these negatives cost but a few cents each. $15.

Carrying Cases Every good camera and projector deserves the protection of a carrying case. And you'll appreciate its convenience Shoulder strap cases for Ciné-Kodaks Eight, Models 20 and 25—$3 50, combination cases for the "Eight" Model 60—$12; cases for the 16 mm "E"—$7.50, for the 16 mm Model K—$13.50. Pouch case for the Magazine Ciné Kodak—$4, vertical sole leather combination case—$15, de luxe suit-case-type compartment case for camera, lenses, filters, extra magazines—$27.50.

Kodascope Eight cases—$3 50 for the Models 20 and 50; dual purpose case-projection stand for the 16 mm. "EE" and "G"—$12.

CHRISTMAS LIST
FOR HOME MOVIE MAKERS

THERE'S no time like Christmas for bringing movie equipment—either yours or your friends'—up to meet expanding needs.

You know best how to go about it, but this page offers an excellent start. Check over the movie-making aids described here, and your gift list is well on its way.

For example, consider a Kodaflector outfit. It will make indoor scenes easier to get Christmas or any time.

Or, a Kodak 16 mm. Enlarger will make it pleasantly possible to transform into snapshots any 16 mm. movie scenes that have proved to be unusually good.

A titler, a rewind, a splicer, a movie viewer—any of these will help in the production of better edited, more "professional" movies for home shows.

And the book, "How to Make Good Movies," should be a part of everybody's kit no matter whether he is an experienced veteran or a beginner.

Check up now. It's time for definite action.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Ciné-Kodak Accessory Lenses There is but one accessory lens for Ciné-Kodaks Eight—the 1½-inch telephoto (magnifies three times) for the "Eight," Model 60 $37 50. For 16 mm. Ciné-Kodaks "K," "Magazine," and "Special," there are six telephotos and a wide angle lens. 15 mm f 2.7 wide angle lens—$47 50, 2-inch f 3 5 telephoto—$38 50; 2½-inch f 2.7—$53.50, 3-inch f 4.5—$38.50; 4-inch f 2.7—$68.50; 4½-inch f 4.5—$53.50; 6-inch f 4.5—$78.50.

Focusing Finder for Magazine Ciné-Kodak Shows the exact field of, and can be used to accurately focus, all eight lenses available for this camera; especially helpful for extremely close or distant filming. $20.

Kodascope Universal Splicer Supplied as part of the Kodascope Rapid Rewind and Universal Splicer, the Splicer is available, alone, for use on any horizontal rewind $12.50.

Ciné-Kodak Titler Enlarges ordinary typewriter type into legible screen characters, permits the use of sketches and illustrations in title making, magnifies all other objects framed in its easel. Complete with 100 title cards—$6 50.

Ciné-Kodak Film—For *Ciné-Kodaks Eight:* regular "Pan," $2 per roll; Super-X "Pan," $2 25, regular and Type A Kodachrome, $3 75 For *16 mm roll film cameras.* regular "Pan" Safety Film, $4 50 per 100 feet, Super X, $6, Super-XX, $6 75, regular and Type A Kodachrome, $9 50-foot magazines for *Magazine Ciné Kodak.* Super-X, $3.50; Super-XX, $4; Kodachrome, $5. All prices include finishing by Eastman

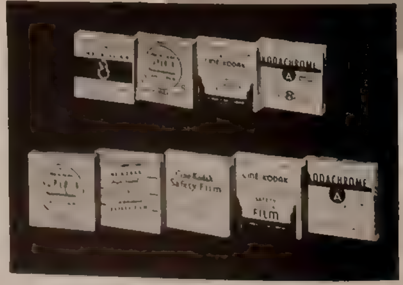
Kodascope Reels and Film Cans Aluminum reels with footage scales and finger-tip threading feature 200-foot 8 mm —$.40, 16 mm 400-foot—$ 60 Film cans at same prices. 16 mm. 800-foot reel—$2, 1600-foot reel—$4 Film can for latter—$1 Stainless steel clips for keeping film tightly wound—$ 75 per dozen for 8 mm reels, $1.25 for 16 mm. reels.

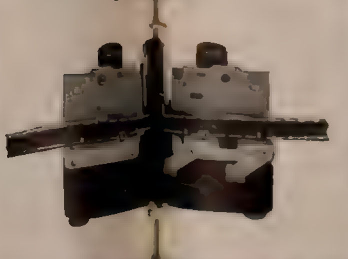
Kodascope Movie Viewer Really makes editing fun by showing movies on a small ground-glass screen as film is wound through it to left or right A spring punch in gate nicks harmless identifying marks on film edge. For 8 mm or 16 mm film—$20.

Kodaflectors The easy, certain, way to uniformly excellent indoor movies Complete with twin reflectors, telescoping stand, two 12-foot connecting cords, etc.—$5. Photoflood lamps: No. 1—$.20; No. 2—$.40. Adapter for latter—$.35

Focusing Finder

Ciné-Kodak Titler


Ciné-Kodak Film


Universal Splicer

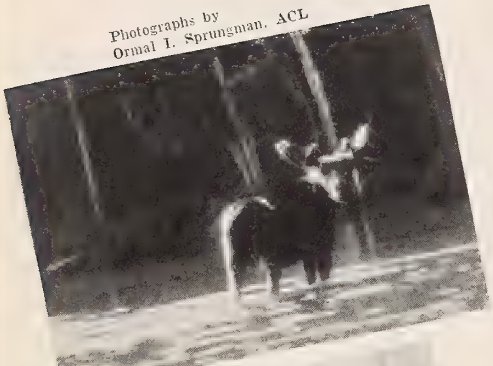
Film Cans and Reels

Kodaflector

Kodascope Movie Viewer

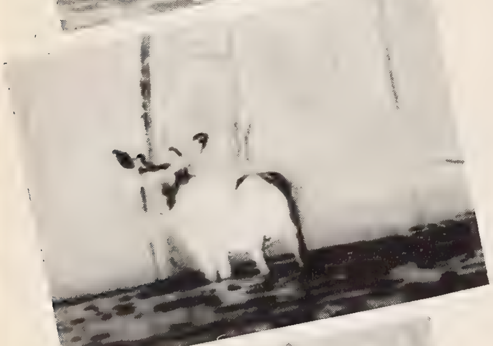
TITLING WITH PAPER NEGATIVES

ORMAL I. SPRUNGMAN, ACL

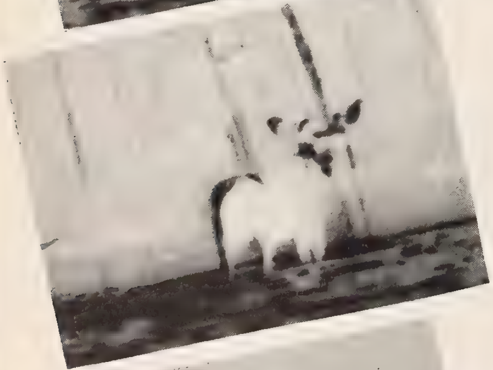


Photographs by Ormal I. Sprungman, ACL

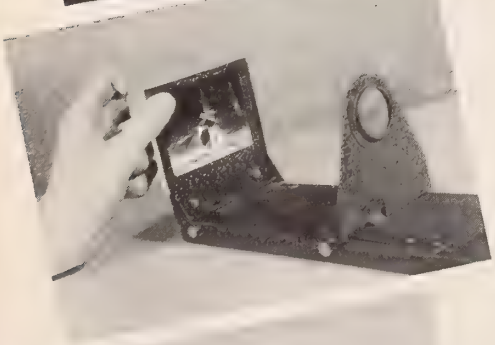
1. First step in making paper negative for movie titles is to select a positive paper print of generally dark tone.



2. If a sharp paper negative is wanted, place a sheet of contact printing paper face to face with positive print, and, using positive as a negative, expose to light through printing mask.



3. If soft paper negative is wanted, place sheet of sensitized printing paper in contact with back (not face) of positive paper print, used as a negative.



4. Small cine titler permits use of contact paper prints for backgrounds. With normal print, you can use reversal film and double expose white letters.

5. You can get interesting effects by using transmitted light to film certain title arrangements. You can copy still negatives on movie film in this way by using positive cine film.

FOR years a pet printing process of the serious still worker, the paper negative method now claims a wider and even more useful application as an aid in creating novel movie title backgrounds.

Where titles are filmed with reversal stock, almost any type of picture, painting or photograph provides a good double exposed background. Because of their highly glossy surfaces or complex details, some backgrounds are unsatisfactory, since they detract from the title wording itself.

Consequently, the paper negative system, which works equally well with either reversal film or inexpensive positive stock, is a real time and money saver. The paper negative, reworked and retouched, can be blended to fit the mood of the title.

Since amateur movie makers may not be familiar with making a paper negative, a few methods are revealed in the following.

It is possible, for instance, to make negatives directly by loading the cut film holder with *bromide paper*, exposing it somewhat longer than ordinarily and developing it in the usual way. The resultant image will be a negative with the blacks and whites reversed, which, when used in the cine titler with positive film, reveals the background as seen by the eye. This is a short cut to paper negative making, but it is disadvantageous because the prolonged exposure time limits subject types. Furthermore, the picture will be reversed from right to left on the screen.

However, any film negative already in your collection can be transformed into a paper negative with little extra work.

A paper negative of similar proportions to your normal title card size will, of course, be required. This is made by enlarging a positive to the desired dimensions and retouching it with a soft pencil to bring out highlights and to emphasize shadows. The enlargement should be made preferably on single weight matte paper, since a glossy surface may be difficult to retouch. The back of the print, however, may be retouched as well as the surface. By placing another sheet of sensitized paper in contact with the paper positive and exposing it under the enlarging lamp, a paper negative results, which may be mounted on the title board and photographed with positive film to produce the view in normal values. If reversal film is employed with a paper negative, then the final image also will be reversed, appearing as a negative. Occasionally, this type of background will give a strikingly unusual effect.

If the face of the sensitized paper is placed in contact with the *face* of the positive print, the resultant image on the paper negative will be pin sharp, but the image will be transposed side for side. To prevent this, when making the original enlarged positive, turn the film negative so that the emulsion, or dull, side faces the enlarger lamp. Normally, the shiny side of the negative is upward.

If the face of the sensitized paper is placed in contact with the *back* of the positive paper print, the paper negative image will appear normally, but much softer, with no distinct lines, because of the fact that the printing light must pass through the paper before reaching the sensitized emulsion. Such diffused effects are often very worth while where a hazy background is needed.

The title inscription may be hand lettered or printed with black ink on the photo card surface, or it may be lettered on a piece of cellophane placed over the background. Unfortunately, the method of double exposing white letters on a shot of the background will not work with positive film.

Perhaps the most economical to operate is the small cine titler, in which contact paper negatives of snapshot size may be used, thus eliminating the need and extra cost of making enlargements.

After you have determined the exact picture size which your titler accommodates, select a pertinent background view and make a positive paper print from the film negative in the usual manner. Here, glossy paper may be used and single weight is preferred. As soon as the print has been ferrotyped and trimmed, employ this paper positive as a negative in your printing mask, placing another sheet of sensitized contact printing paper, face to face with the positive print, to produce a paper negative of snapshot dimensions.

Now, letter, with black ink, on the paper negative, insert it in the cine titler, mount [Continued on page 640]

Convenient method is here offered to experimenters

A Christmas title background to fit the smaller titlers

Frank H. Bauer from R. I. Nesmith and Associates

THE CLINIC

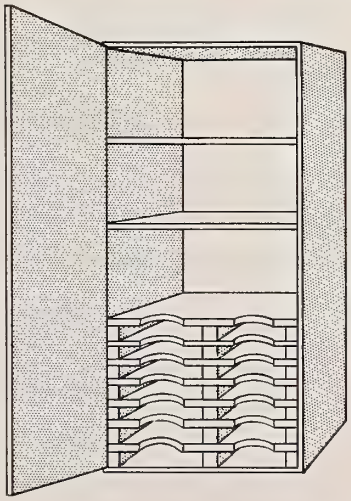
Technical comment and timely topics for the amateur

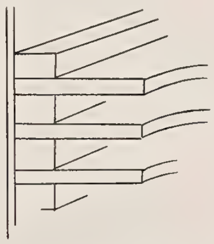
FREDERICK G. BEACH, ACL

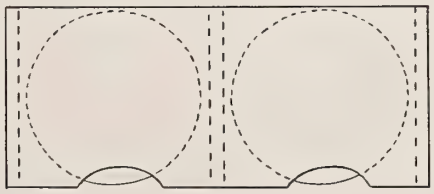
Air blast A movie maker was heard to advise his friend to clean his camera and lens with a blast of compressed air from an automobile filling station tire hose. This practice might prove disastrous in many instances, for, if the air contains dust, small particles of metal or oil, the lens and camera might be damaged. While camera repair men often use air for cleaning, it is filtered air that is entirely free from harmful substances. Fine sand or particles of metal carried in an air blast easily might scratch the soft optical glass used in lenses.

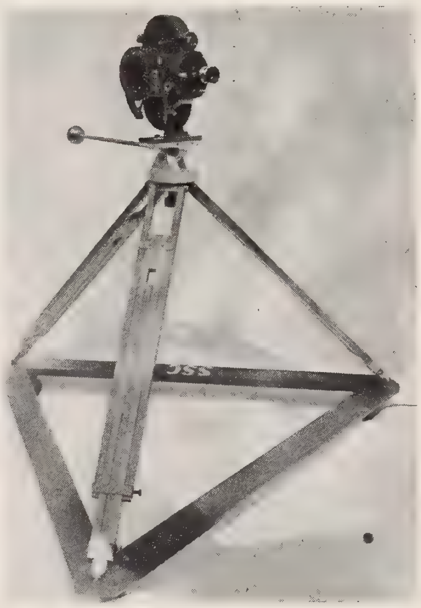
Film storage The tall steel utility cabinets sold in department and hardware stores for home use may be converted quite simply into equipment and film cabinets. Since they are tall and cover a fairly small floor space, they are ideal as space savers. It is suggested that wooden frames be made to fit on the shelves inside the cabinet. The framework is arranged so that films may be stored on the bottom half of the cabinet with the cans lying flat. One quarter inch plywood supplies the material for the framework, which is made in the form of a small box, without front or back, but having a number of shelves which are separated just enough to allow a film can to slip in between them. The front edge of each shelf is cut away to allow grasping the film can easily. The drawing below shows the construction details.

The size of the framework depends on the inside dimensions of the cabinet and on the size of the film cans to be stored. No alteration will be required for the upper shelves, which may be used for equipment. It is strongly recommended that the lower portion of the cabinet be reserved for films, as it will be cooler than the upper portion and so will be unlikely to dry the films excessively.









Tripod security If you find it troublesome to use a tripod with pointed legs on a smooth floor, you can build a wooden triangular frame, as did Erik von Ladau. Holes are bored in each corner of the frame for the tripod legs as shown above. Mr. von Ladau added casters to make the outfit into a dolly. While these affect the stability of the device, they are convenient for some kinds of work.

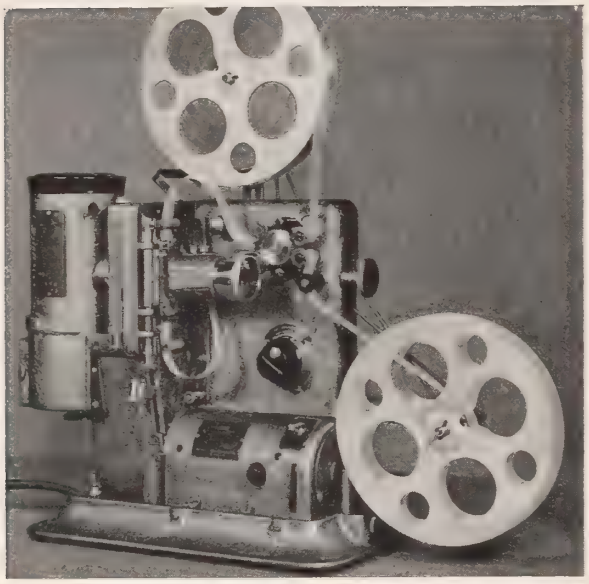
Wide angle Not only does a wide angle lens cover a greater area than does the regular lens, but it also has a greater depth of field. This means that, when the lens is set for a subject at a given distance from the camera, the subject may move nearer to the camera or further away from it, during the scene, without getting out of focus. The regular lens offers considerable leeway, especially at smaller diaphragm openings, but the wide angle

[Continued on page 646]

NEWS OF THE INDUSTRY

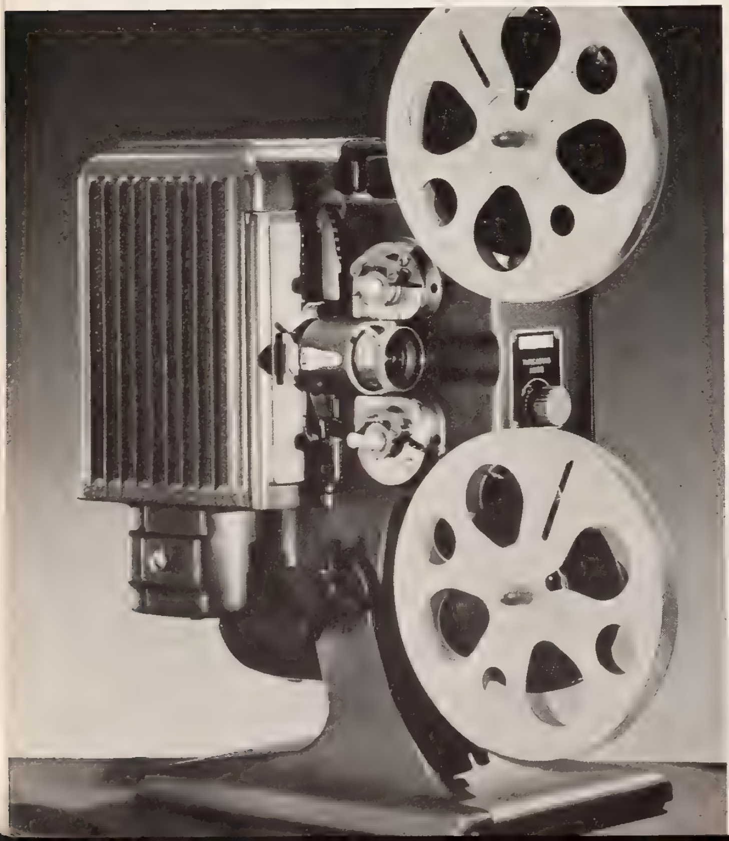
RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for filmer and dealer



Victor Silent 16 has a new intermittent design

New Kodascope 8mm. projector with 500 watt lamp



"Christmas Time in Toyland," fantasy released by Castle

Official Films A unique production, recently released, which gives a clear cinematic explanation of the strategy and science in modern football, is *Know Your Football*. In this subject, Dr. Mal Stevens, head coach of N. Y. U., explains the key plays and formations, which are enacted by the N. Y. Football Giants. Similar plays are then shown taking place in actual big games. The film is released by Official Films, 1441 Broadway, in one reel, 16mm. and 8mm. silent and 16mm. sound versions. This active producer also features films of the New York World's Fair, both in black and white and in color.

Building for RabSons As a result of the popularity of its services as a photographic dealer, the firm of RabSons Music & Camera Company has now moved to its own new building, where its greatly enlarged camera department occupies the entire street floor. The new headquarters, located at 111 West 52nd Street, New York, has three stories and is modern, both in architecture and appointments. The entire building is air conditioned, including a demonstration dark room and sound proofed projection room. Besides the photographic features of the main floor, the second and third floors will house other departments, including records, phonographs, radio and television and sporting goods.

Berndt-Maurer brochures A new presentation, *How to Benefit from Sound Films and Obtain Them at Lowest Cost*, has been prepared by The Berndt-Maurer Corporation, 117 East 24th Street, New York. Some of the points covered in the new booklet, which advances the use of 16mm. sound film, are *Direct Selling, Sales Training, Dealer Training, Employee* and *Public Relations*. Two other booklets, more technical in nature, are also offered to those seriously interested in the substandard sound film production medium. They are *16mm. Sound Films by Direct Recording* and *The Present Technical Status of 16mm. Sound Film*, papers delivered by J. A. Maurer before technical and engineering societies. For further information, inquiries should be addressed to the firm.

Titlescope A new, easily operated device for providing home title makers with essential information covering included field, necessary camera distances, exposure and the like is offered by Besbee Products Company, Trenton, N. J. Called the Titlescope, the device is made entirely of metal and may be slipped into the pocket. It is attractively engraved in two colors and comes in a protective leather container. The given conditions under which one is working may be instantly set on the dial by a fingertip movement; then, all the correct factors to use with these conditions are immediately indicated. The instrument, easy to use, is valuable to all movie workers who wish to make closeups of maps, postcards, animations and the like, as well as titles.

Christmas Castle Instead of the animated cartoon film which normally depicts the fantasy of Santa Claus and his Christmas activities, Castle Films has produced an actual story on this theme, with living actors. The title is *Christmas Time in Toyland*, and the action features Santa Claus and his dwarfs busily preparing toys; shots of toys from all over the world are included, as well as Santa's visit down the chimney. This holiday film is available in regular Castle 8mm. and 16mm. editions, as well as in a 16mm. sound version. The titles

[Continued on page 649]

FOR YEAR-LONG CHEER
give
CASTLE FILMS

CASTLE FILMS
News PARADE
Movie

Let your gift dollars buy the maximum amount of enduring happiness by giving Castle Films! Priced from less than $2 to under $10—here's a welcome gift for ALL the family—a gift that will give unending hours of pleasure throughout the year!

CHRISTMAS TIME IN TOYLAND!

Real-life characters—not a cartoon! Toy-shops of the world. St. Nick in jolly person. Happiness and thrills for old and young—the holiday spirit wrapped up in a Christmas reel to make Merry Christmas merrier!

NEWS PARADE OF THE YEAR!

The historic world news of an entire year in one thrilling reel. This year's front page news for tomorrow's enjoyment and interest—events that startled the world. A "must" for every collector and projector owner.

FOOTBALL THRILLS OF 1939!

Outstanding plays of this year's gridiron classics. Thrills re-lived as you see collegiate stars scoring for their Alma Mater. Winning plays in close-up, normal and slow photography. The football review of the year!

3 NEW LAUGH-FILLED CARTOONS!

Three of the newest Terry Toon Cartoons—Little Boy Blue, The Pirate Ship and Romeo and Juliet! Each one full of quaint humor and whimsey. Each one crowded with excitement and laughter. Fun for all.

FRESH-WATER FISHING!

Will send fishermen reaching for their rods! Scenic wonderlands where the fish are game and plentiful! Ace technique in photography and fishing skill! A fish story every one will be delighted to own!

RIDE 'EM COWBOY!

Quicker-than-the-eye thrillers—amazing bronco-busting battles—snorting steer—Brahma bulls—Texas longhorns—bulldogging—roping—riding! A spectacle of stamina, daring and danger! Super rodeo for young and old.

BALI!

Enchanted tropic Paradise brought home to you! See the famed Bali women—mystic temple rites—Witch Dances—catch the wondrous atmosphere of this island full of beauty—rich in native custom!

SETTLE YOUR GIFT PROBLEM NOW WITH CASTLE FILMS

SEE YOUR PHOTO DEALER TODAY

All low cost Castle Films are produced in 5 sizes (the Headline edition is a short version of a Complete subject)

8 MM.

Headline Edition . . . 50 ft.—$1.75
Complete Edition . . . 180 ft.—$5.50

16 MM.

Headline Edition . . . 100 ft. $3.50
Complete Edition . . . 360 ft.—$8.75
Sound De Luxe . . . 350 ft.—$17.50

CASTLE FILMS

30 ROCKEFELLER PLAZA
NEW YORK

WRIGLEY BUILDING
CHICAGO

RUSS BUILDING
SAN FRANCISCO

CASTLE FILMS, 30 Rockefeller Plaza, N. Y. C.
NEW CHRISTMAS IDEA!
Send today for your copy of Castle Films new, illustrated gift suggestion leaflet.

Name..
Address..AA

Cleveland, Youngstown and Pittsburgh amateur movie clubs meet in Youngstown for second annual joint outing

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Torrington host More than a thousand members and guests of the Torrington (Conn.) Cinema Club, ACL, packed the auditorium of the High School for a recent invitation screening of color motion pictures by Ralph E. Gray, ACL, of Mexico City. *Mexican Fiestas*, Maxim Award winner for 1938, and *Guatemala, the Glorious*, which won Honorable Mention for Mr. Gray this year, comprised the program, which had been arranged by Margaret Graham, club vicepresident. President Raymond B. Bennett, ACL, introduced Mr. Gray to the large audience and later, at a reception following the screening, presented him with a handsome desk pen and pencil set, inscribed with the club's thanks.

Rockville again Latest in a long line of able photoplays, *Press Time* has been completed recently by the Rockville Cinema Club, on Long Island. Produced in cooperation with the *Nassau Daily Review-Star*, the film pictures the varied operations of newspaper production against the framework of a melodramatic crime story. Harry S. Smith, ACL, founder and president of the club, was in charge of production, assisted by Arthur Eggleston and John I. Madigan as technical advisers. Included in the large cast are Mary Allen, Tom Brennan, John and Peg Madigan, Loren Fairbank, James Johnson, John Shields, Ralph Feinblatt, James Dunn, William Fidelibus and Gus Sibel.

Joint outing The Youngstown (Ohio) Amateur Movie Club was host this year to the several hundred members and guests of the Cleveland Amateur Cinematographers, ACL, and of the Pittsburgh Amateur Cinema Club, ACL, who gathered at Girard Liberty Park for the second annual joint outing of these three groups. A day long program of games, cine activities and discussion was climaxed in the evening with a steak dinner and the presentation of outstanding films submitted by each club. Plans already are under way for a third annual get together next year.

Oakland elects New officers for the coming year have been announced by the Greater Oakland Motion Picture Club, veteran group on the West Coast, as follows: Dr. Numa P. Dunne, ACL, president; Clyde Diddle, vicepresident; B. F. Pratt, secretary treasurer; Virgil Muhler, membership chairman; Dr. F. Y. Lee, attendance chairman. At a recent informal social gathering, twenty three members of the club met in the home of Ray L. Maker for a screening of his recently completed *Six Gun Saga* and a supper party of Mexican beans and beer.

New York listens John Flory, producer of *Mr. Motorboat's Last Stand*, an outstanding Ten Best award winner of years past, addressed the membership of the Metropolitan Motion Picture Club recently on documentary filming, a subject on which he is unusually well informed by virtue of his work with American Documentary Films on such productions as *The City* and others. Mr. Flory encouraged his listeners by stating his belief that the ambitious and imaginative amateur could compete with the professional on equal footing in the production [Continued on page 648]

Los Angeles 8mm. Club members and their families at annual picnic held last summer

James B. Ridge

Stretching Christmas

[Continued from page 611]

Back from processing, the scene was spliced into the picture, and the family sat down to give it final approval. We ran it through once and then again, and it was not until the second run that my sister let out a war whoop when that particular scene came on the screen. She screamed, "Do you see what I see?" I ran the scene over. What I discovered, in the shot where everybody was supposed to be shivering, was a little girl prancing down the street in summer attire—no coat, hatless and barefooted. A couple of weeks later, when I could convince the folks that one must suffer to produce art, we shot the scene over.

The final shot of the picture concerned a box of homemade chocolates. Mother was to say, "Wait, there is something Santa forgot," then rush out of the room and get a box of candy. She brings it into the living room and plops it down on Father's knees, where a closeup discloses five hands diving in simultaneously for a piece.

Now, Mother makes delicious candy and has quite a reputation for her homemade delicacies. I thought it would take her several hours, at least, to comply with the request for a box of sweets. But not my mother—a few minutes spent in the kitchen, and she was back with a full box of the most delicious looking candy. How could I possibly guess that her offering was made up of stale pieces left from Christmas (remember, this was then sometime in May!), which she dusted off and recovered with chocolate, the balance of the candies being composed of cornstarch and milk, adorned with fresh nuts.

It looked swell but—! The neighbors, called in to act in this scene and knowing Mother's candy reputation, were dying for a sample. "Help yourselves," I urged, before Mother could stop me. However, they were so excited about acting in even a little movie like this that they never knew the difference—and Mother's candy making reputation remained untarnished.

He reeled a big year

[Continued from page 621]

project—such as his release, *Christmas Time in Toyland.*

"We had an amusing time with that picture, by the way," he said. "We wrote most of the verses here in the office, which was well enough. But, every time we decided that some scene had to be rearranged in editing—during the final stage, of course—we had to rewrite that particular part of the poem. And, curiously enough, it took two months simply to gather the toys."

We strolled back through the busy office toward the projection room again. Castle Films had produced industrial pictures before its interest in bringing newsreel and other compilations to the 16mm. field, but Mr. Castle was indignant at the suggestion that that end of the business was the more important.

"What I'm trying to do," he said seriously, "is to standardize a technique that will bring pictures to all of us, that are as important and interesting as we see on the professional screen.

"Take this *News Parade of 1939*, for example." He picked up the film and weighed it in his hand. "You've seen it. Do you think we've succeeded?"

I looked at the metal reel. The scenes were recalled to me—the young women of China, being pulled through flooded streets on rafts, uncertain whether to be amused at their own plight or to cry. And the sudden odd boiling of the sea when the *Squalus* put its nose into the sunlight for a moment and then went down again; and the people playing bridge on board the American *Clipper* during its flight over the Atlantic; and the King and Queen of England riding into Buckingham Palace at the end of their journey to America. And the explosion of the flaming grain elevator; and the shuddering strain on the destroyers of the United States fleet when their bows went underwater, rounding the Horn. And the war—the history book war—the war in Central Europe . . .

Yes, I said, he had succeeded.

He put the reel under his arm. "Well," he concluded, "I'll say something else. We manage to bring our pictures to you at less than the cost of unexposed reversal film."

A basis for good color movies

[Continued from page 613]

color changes, one could return to the original dominant color.

This is easier than it sounds. Suppose that, in a scenic reel, you open with shots dominated by blue skies. It is easy to shift gradually to a sequence dominated by greens of the landscape. You merely include less sky and you select viewpoints that include larger areas of green.

The effect of such planned chromatic sequences is subtle but definite. You will find, immediately when you try the idea, that your films have more unity.

One can vary this technique by introducing planned color climaxes occasionally. A sudden splash of color breaks the rhythm, but has the artistic effect of a crescendo at the end of a movement of a symphony. For example, you are filming in farm country. Soft greens, yellows and perhaps the dull red of farm buildings have served as the color motives of succeeding sequences.

You approach a village where a cele-

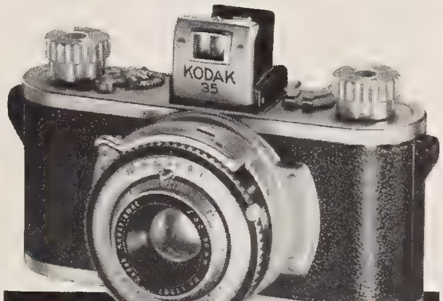
Give That Movie Maker a Kodak 35 (f/3.5) For "Stills"

THEN he can supplement his home movie making with splendid black-and-white "stills" . . . gorgeous Kodachrome (full color) transparencies.

Outdoors, in daylight, Kodak 35 (*f*/3.5) stops most action, takes bright, clear pictures even on dull, dark days. Lens, Kodak Anastigmat Special *f*/3.5; shutter, 1/200-second Kodamatic. Good snapshots, too, indoors at night under Photofloods.

Kodak 35 yields sharp little black-and-white negatives which through modern photofinishing methods lead to pictures 2¾ x 4 inches. Its Kodachrome transparencies are beautiful. Price, with *f*/3.5 lens, $33.50. With *f*/4.5 lens, $24.50; *f*/5.6 lens, $14.50. Brown cowhide field case with shoulder strap, $6.50. At your dealer's. . . . Eastman Kodak Company, Rochester, N. Y.

Only Eastman Makes the Kodak



KODAK 35 (f/3.5)

GET *Once-in-a-Lifetime* MOVIES

Get G-E Photofloods

● Christmas and the holidays bring scores of opportunities for priceless shots in color or black-and-white. Get them with G-E MAZDA Photoflood Lamps. It's easy. For these are the same type high-efficiency lamps that the big movie studios use . . . made by the folks who make the lamps for Hollywood . . . and made to fit *your* needs. Just ask your dealer for G-E Photofloods.

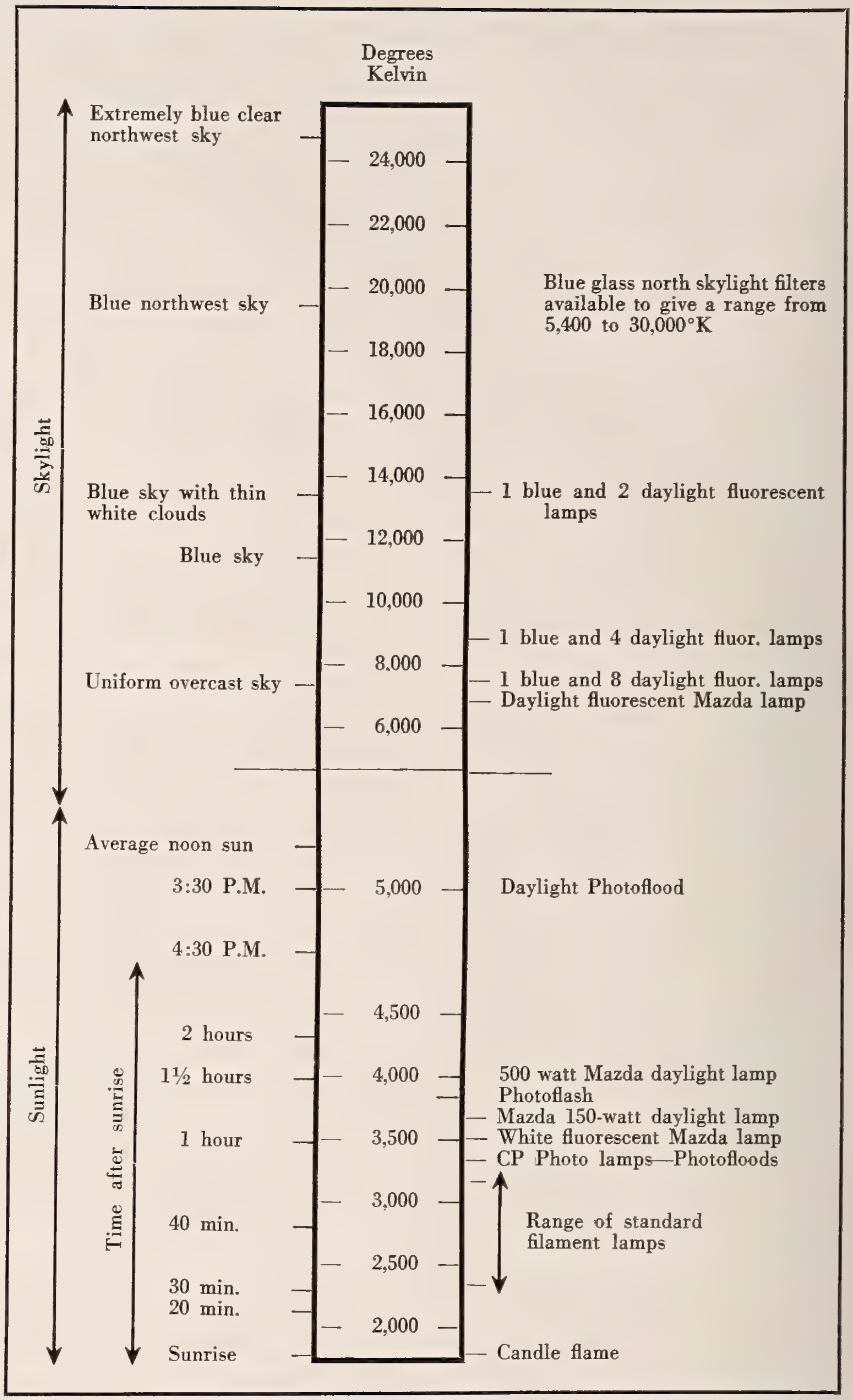
TWO SIZES fit most needs.
No. 1 . . . . 20c list
No. 2 . . . . 40c list
Available in *Daylight* bulbs for use with regular Kodachrome. And for extra lights, try G-E Photoflood R-2, bulb and reflector in one unit.

No. 1 No. 2

"STILL" NEWS! New G-E Mighty Midget Photo-*flash* . . . Synchro Press No. 5. No larger than a golf ball and a real wallop of light. You can get as many as 30 in one coat pocket . . . **20c** list

No. 5

GENERAL ELECTRIC MAZDA PHOTO LAMPS



Courtesy General Electric

Color temperature chart shows the wide range in color of light

bration is being held, and suddenly there is introduced a riot of strong carnival colors, presented through shots of streets decked with banners. You search for the most brilliantly colored of these scenes to introduce this sequence, and the effect on the screen is a sudden shift from pastel tones to vivid and even garish colors for a brief sequence.

Some color control may be exercised by exposure. Slight overexposure lightens colors, and slight underexposure darkens them. Occasionally, it is effective to modify exposure intentionally to get a desired result. One must approach this gingerly, for Kodachrome is extremely sensitive to exposure variation.

Because one must be so careful in estimating Kodachrome exposure, one naturally wants to take his time, and, consequently, a careful filmer new to the game tends to select subjects that are motionless. The landscape will not walk away while you are studying colors, composition and lighting and determining exposure.

This makes for comfortable, leisurely filming conditions, but it means a lifeless movie on the screen. A color film needs action and human interest, just as any other film. Some movement is easier to handle. Try for shots of wind in the trees, or wind rippling a field of tall grass. Try for scenes of shadows of clouds passing over the meadows, then note how much more satisfying these pictures are than static scenic views.

When the wind turns the grass or leaves, their colors change slightly, producing a rippling color as well as motion. Shadows of leaves cast moving patterns of darker colors that can be very beautiful. Action brings not only motion to the picture, but also color movement.

When you are looking for action and human interest, first investigate your opportunities to film children and animals. Go out of your way to get sequences of them for any travel or scenic movie. Include animals in sequences of the countryside and children in sequences of cities and villages. You will find that they can be introduced naturally and easily, no matter how much special effort is required to get them in actuality. You will also find that every audience will appreciate these scenes. They bring your movie back to human terms and give your audience a warm and friendly feeling that enables them to appreciate your carefully chosen color compositions even more than they would otherwise.

Of course, if you are lucky, you can get scenes of special human interest—peasant women haggling over a bargain, chimney sweeps coming from work, unposed dramas of the street. But these are often a matter of luck. You can always find children and animals wherever people live.

The Ten Best and the Maxim Memorial Award

[Continued from page 609]

as did Brooke, and in English woods, he would hope we shall "see no enemy, but winter and rough weather."

In this beautiful Kodachrome footage are preserved the byways, the little ways, the errant and individual ways through which wander the casual cows, the meandering motors, the clopping carts and the quiet English, themselves, while to right of them and left of them are "English unofficial roses." And there is "honey still for tea" in this English land, and people to enjoy it, unhurried and unflurried. Mr. Moorhouse has pictured a way of life by suggestion, because his scenes are almost all with few human beings, but he has pictured it sharply and triumphantly, even if tenderly. In this brief essay in film is the essence of

"This royal throne of kings, this scepter'd isle,

"This earth of majesty, this seat of Mars,

"This other Eden, demi-paradise;

"This fortress built by Nature for herself

CHRISTMAS GIFT

FOR THE MOVIE MAKER IN YOUR FAMILY

The PRESTO SOUND RECORDER

Here is the gift he has been waiting for to complete his movie equipment . . . the instrument that makes a record of voice, music or sound effects to add life and action to home movies.

The Presto model K recorder, designed especially for the movie maker, records and plays back narrative comment with silent pictures. With it you can re-record sound effects and music from ordinary phonograph records on to special records made to fit the action of your picture.

The Presto recorder can also be connected to any radio set to record music from radio programs to be used as theme or background music, enabling you to build a library of recorded music at very small cost.

The model K recorder makes records up to the 12″ size at 78 RPM, standard phonograph speed. It plays Presto records or any standard phonograph record. The speaker mounted in the cover of the carrying case is detachable so that it may be placed behind your screen. Also operates as public address system if you wish to make announcements directly through the microphone.

Send for booklet giving complete description.

COMING!

● A new synchronizing device that gives you absolute "lip synchronization" of sound on disc with 8 or 16 mm. films. Easily attachable to the Presto Model K recorder. Watch for announcement.

PRESTO RECORDING CORPORATION
242 West 55th Street, New York, N.Y.

PERSONAL

"HOROSCOPES"

BY ZANZIMAR

India's Foremost Astrologer

Produced by James J. Fitzpatrick

World Traveler and Lecturer

As a gift they will be cherished. To own one will be enlightening to you and always entertaining to your friends.

These films reveal the character, and may well be called guides, of people born under the various signs of the Zodiac.

ORDER ONE NOW

for yourself or as a gift for your family and friends. Give Birthday.
Price $21—net per reel

It's worth a 1000 times that much in fortune or fun.

Exclusively Distributed By

NU-ART FILMS Inc.

145 W. 45th St., N. Y.

Write for Our Complete List of Films and Equipment

FOTOFADE

FADES, WIPES Can Be Added to Your Reels

WITH FOTOFADE on black and white or color films. Price $1.00. Waterproof Wipeoff Tape, 60c per roll.
Complete Fotofade Kit $1.60
CINETINTS for coloring your 16mm. or 8mm. film.
Set of six colors $3. Big Dealer Discounts

DYE RESEARCH LABORATORIES
319 Jackson Street Los Angeles, Calif.

Christmas Movie Headquarters

Complete lines of
EASTMAN . . . BELL & HOWELL
KEYSTONE
cameras, projectors and accessories and a friendly interest in all your movie problems.

BARNARD'S
310-12 W. 47th Kansas City, Mo.

Holiday Films

should give their best to holiday audiences. Films were made to *enjoy*, not to puzzle over. We'll help you to arrange your shots in an interesting, logical order; that's EDITING. We'll also make film strips which can be spliced in at the proper places and tell *when, where, why* and *how*; that's TITLING. Our years of service to discriminating movie amateurs insure your satisfaction.

Write for booklet and information

STAHL EDITING & TITLING SERVICE
33 West 42 St. New York, N. Y.

"Against infection and the hand of war;
"This happy breed of men, this little world;
"This precious stone set in the silver sea . . .
"This blessed plot, this earth, this realm, this England."

Lady on June Street

Within the brief confines of *Lady on June Street*, Leo Caloia presents a satisfying example of the personality film worked out in story form. Faced with the common problem of family filming, he has resolved the riddle with imagination, humor and marked cinematic ability. The "lady" in question is pictured as a lazy, luxury loving wife, spiritually eager to be the best of helpmates, but physically enslaved to satins and sweetmeats. Dozing, as she regards with languorous ambition an advertisement for homemade shortcake, she dreams vividly of a sweet but unaccustomed success with pot and pan. Crash! In her dream, the lady slips, and her magnificent shortcake slithers across the kitchen linoleum. Bump! In reality, she has rolled sleepily from her couch, to awake with a thud on the living room floor. The film fades swiftly as she hurries the tops off canned beans and sauerkraut.

Royal Visit—Halifax 1939

What we have all wished a newsreel presentation of an important event *could* be has at last been brought to actuality by T. J. Courtney in his fine Kodachrome film, *Royal Visit—Halifax 1939*. Let us hasten to add, also, that this film, besides being the apotheosis of the newsreel, presents a carefully connected story of the events of the long anticipated day of the Royal visit in his city. Chiefly outstanding is the skilful and always appropriate use of closeups and atmosphere shots made with great care before, during and after the event and cut in with real skill to heighten the effect. But, most of all, the film is remarkable for its pace and sincere interpretation of public feeling; the early preparations for the Royal visit; the breathless expectation; the high enthusiasm at the time of Their Majesties' appearance, the promise of long remembrance at their departure—all these are clearly shown by Mr. Courtney's cinematic commentary.

The complications that must have confronted him on this exciting day must be considered in our approval, too. He succeeded admirably in picturing the general excitement and enthusiasm, but at no time did his camera desert its steady support and accurate framing of the principal subject. The natural, close shots of the King and Queen are unsurpassed.

St. Lawrence Sketches

When you ramble about on a cinematic tour of old Quebec in Carl Nerish's *St. Lawrence Sketches*, you feel that here at last is a new and different theme for the travel film. The Old World atmosphere of that delightful city is shown with loving sympathy. One of the outstanding points is a clever and human continuity device employed to carry the story along during a tour of the city in a horse drawn carriage. Spoken titles are used with striking closeups of the quaint cab driver who is pointing out the sights to Mr. Nerish and his audience. By studying each shot of the driver, Mr. Nerish was able not only to present a varied series of shots of him, but also to show enough background material to add a good deal to the scenes presented in the regular course of the film. Equally effective are the shots of people in the market place, where a telephoto enables Mr. Nerish to get unposed views.

A carefully chosen, but somewhat detailed, musical background was played throughout the film, and it served in no small measure to lend atmosphere to the production. Special credit is due the filmer for his precisely executed titles. Such painstaking work as that involved in centering and lining up movable title letters is seldom seen.

Then Came the King

Sweeping in its conception, stirring in its execution, *Then Came the King* is a vivid and beautiful epic of honest patriotism. In it, Earl L. Clark has examined the Western way of life, and he has found it good. With elaborate but never exhausting detail, the film traces the history of Canada—and more briefly her American neighbor—from 1800 to the present day. Then, in a world challenged by war and a Canada accused of waning fealty to the Empire, *Then Came the King* pictures with a magnificent climax the deep and unfaltering affection in which a loyal people hold their rulers. People of all classes and occupations are shown saluting Their Majesties.

Sensitively planned and superbly titled, the film very definitely has something to say—and says it with distinction. Viewpoint after viewpoint strikes sensuously on the eye as exactly right for the effect desired. Sequence after sequence marches down the screen with the brave and stirring rhythms of epic poetry. On a few occasions, Mr. Clark's striking imagination has outstripped his straining technical skill, but, from his first frame to his last, the work is stamped unerringly with a fresh and genuine creative spirit.

Two Perfect Weeks

No better example of human interest in a vacation film will be seen for a long time to come than was exhibited in *Two Perfect Weeks*, made by Walter F. Hinkle. Strangely enough, there was practically no material of actually catching fish, yet the film gives one the impression that the party consisted of all genuine fishermen and that no more dyed in the wool sportsmen could be found than these happy vacationists. Starting with a clever introduction, the film moves rapidly along into camp. Here, a most handsome array of interest packed close shots serves to tell the story of tired business men at play, until the entire audience is ready to sit down and enjoy a meal of freshly cooked fish. The film ends in a novel way. To signalize the return to civilization, each member of the party is seen shaving off the beard that grew during the two weeks at camp.

Although each of the group is introduced by means of a different type of activity, the picturization is at no time slow or dull. The secret lay in the fact that there was no "monkey business" in front of the camera, but rather a good collection of intimate views of the persons going about their various tasks. The color titles are well executed.

Mexican Silhouette

Mexican Silhouette, conceived as a gamble, has grown up to glory. After but a few years of average movie making experience, Clement K. Chase—as with so many—felt an irresistible urge to attempt, in one film, a concentration of all his accumulated skill and experience. He turned to a subject he knew with intimacy and affection, and *Mexican Silhouette* was the result. It is a splendid educational and general interest study, divided flexibly into three main sections —Mexico, D. F., Mexican Agriculture and Mexican Cities. To these subjects, Mr. Chase has brought a mature photographic skill, marked by tripod steadiness, stimulating compositions and a dramatic feeling for the use of filters. Well titled in the original silent version, the film is now being distributed commercially in both sound and silent editions.

Technique and Principles of Spinal Anaesthesia with Nupercaine

Imagine, if you can, a subject which would be harder to present in motion pictures than the effects of a spinal anaesthetic. This is the problem that Leslie P. Thatcher solved so ably in his *Technique and Principles of Spinal Anaesthesia with Nupercaine.* Because most of the action takes place within the body, it was necessary to do some real thinking before a suitable motion picture presentation could be worked out. For example, the action of the fluid as it floats in the spinal canal was shown dramatically and effectively by floating some of the drug in a solution in a slowly tilting glass phial. A considerable use of X-rays served to show clearly just how the hypodermic needle should be handled, while well photographed diagrams and models aid the film's clarity.

Operative scenes represent the best technique, and the action clearly demonstrates the qualities of Nupercaine as

Keystone goes to the Antarctic

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF THE SECRETARY
DIVISION OF TERRITORIES AND ISLAND POSSESSIONS
WASHINGTON

THE UNITED STATES ANTARCTIC SERVICE

Keystone Manufacturing Co.
288—A Street
Boston, Massachusetts

USS. North Star
Boston, Mass., Oct. 26—1939

Gentlemen:

I have owned a 16mm. Keystone movie camera for the last five years and it is a pleasure for me to recommend your splendid and reasonably priced cameras.

I have used it all over the United States and as far north as Point Barrow, Alaska, under all weather conditions, with temperatures as low as 15 degrees below zero.

During these five years I have used about four thousand feet of films and never spoiled an inch of it due to failure of the camera. And now on the forthcoming trip of the USS. North Star for the United States Antarctic Service to Little America and the Antarctic continent my KEYSTONE will go along again, and I am sure it won't fail me. I have been using colored as well as black and white films with the same success.

Yours very truly Isak K.T. Lystad

Isak K. T. Lystad
Chief Officer USS. North Star.

POCKET SIZE K-8 MOVIE CAMERA

For color or Black and White

Exclusive film economy: uses either Agfa Keystone 8mm. single width film or standard double eight in Black and White or Kodachrome.

New footage indicator and audible signal feature to hear and check number of feet taken.

Direct vision optical view finder. Push button release—facilitates handling of the camera.

Slow motion, normal and fast speed action. Lens interchangeability.

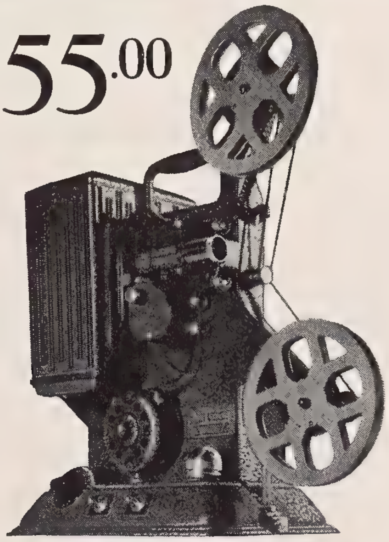
New Low Price (with F/3.5 lens) $26.50

R-8 PROJECTOR
8mm.

500 Watt! 400 Foot Reels! Brilliant Light! Quiet Operation!

Forced Draft Ventilation! Sturdy Cast base and frame. Fully achromatic. F/1.85 Projection lens 1" Focus. Built-in carrying handle. Pilot light. Electric Rewind Mechanism. Manual framer. Speed control. Universal Motor, 115 volts A.C.—D.C. Full factory guarantee. The finest value in the 8mm. Projection Field at only

$55.00



KEYSTONE
288 A STREET BOSTON, MASSACHUSETTS

Another

Besbee Christmas Present

to Movie Fans!

NEW Plastic Title Letter Set

The "last word" in title letters! Beautiful, clean-cut plastic letters, held in a grooved panelled carrying case. Letters have sharp outlines that produce striking shadow effects. Panelled case may be used as actual title background for aligning letters . . . or the letters may be attached to any surface with a touch of rubber cement. Letters may be used indefinitely—they may be easily cleaned—always fresh and new—for the best-looking titles you've ever had.

***only* $5.50**

★ You MUST see this new Besbee Plastic Title Letter Set to appreciate its beauty and adaptability. Don't miss this opportunity to improve your films at such low cost. Made in U. S. A.

BESBEE PRODUCTS CORPORATION

TRENTON NEW JERSEY

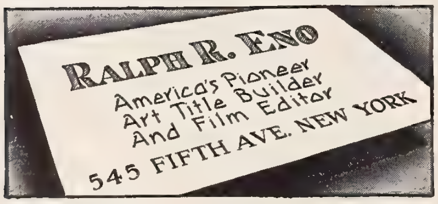
FOR YOU **MOVIE MAKERS MEMORANDUM**

1939 Xmas Edition

crammed full of bargains galore in new and used 8mm - 16mm equipment — both silent and sound. Write for your free copy today.

MOVIE MAKERS MART

1771 E. 12th St. Cleveland, O.



RALPH R. ENO
America's Pioneer
Art Title Builder
And Film Editor
545 FIFTH AVE. NEW YORK

STOP WASTING FILM

"Here's How for Better Movies"

points the way.

A film you can project for instruction and entertainment, devoted to helping you improve your home movies.

For Christmas

INTRODUCTORY OFFER

200 ft. 16mm. $8.50 100 ft. 8mm. $4.50

SCHOOL-FILMS, INC.

7936 Santa Monica Blvd., Hollywood, Calif.

an anaesthetic. The picture is a study in straightforward exposition and, as such, it should serve its sponsors admirably. It is to be noted that Mr. Thatcher showed admirable restraint in his brief shots of operations. While sufficient for the medical man, they are not too long or gruesome for a lay audience.

The following films were awarded Honorable Mention.

An Apple a Day

In *An Apple a Day*, F. Radford Crawley has epitomized, in color, the story of a Canadian apple orchard. He shows, in perfectly exposed Kodachrome scenes, how the trees are grafted and pruned, how the orchard is mulched with straw and how the trees are sprayed. He shows the apple pickers at work in attractively chosen angle shots and, without interrupting the flow of action, he introduces the different varieties of apples grown in Canada. Horse drawn carts carry the apples to the packers, and there follows a tightly edited sequence of the ring pack method, culminating in a brilliant close-up of the top of an open basket of apples. In an epilog, the basket is opened in a home, and children bob for apples at a Hallowe'en party. Ingeniously managed upward angles show the children's faces bobbing for apples floating in the water above the camera. (The method of producing these shots was described in *The month of plenty*, by Mr. Crawley in the October, 1938, Movie Makers. The execution of the plan is perfect in the film.)

Brilliant close shots of beautifully colored fruit stud this film like jewels, and especially satisfying are the subtitles, made by double exposing white lettering on a scene of an arched branch of an apple tree, filmed against a dark, late afternoon sky.

Chromatic Rhapsody

Combining the sensitivity of an artist and a camera skill that theoretically only professional experts could acquire, Robert P. Kehoe has produced, in *Chromatic Rhapsody*, a film that would command the amazed admiration of any movie club in the country. This beautiful picture can only be described as a scenic —a scenic held together rather tenuously by editing to create a symphonic arrangement of color and to associate scenes with the seasons.

It is in the sheer beauty of color cinematography that *Chromatic Rhapsody* excels. This reviewer has never seen, in any medium, more gorgeous color photographs of autumnal foliage and winter landscapes. One is so impressed with the flawless color that he is inclined to suspect that nature puts on a special show for Mr. Kehoe. The truth is probably that Mr. Kehoe has a special understanding of nature and an intuitional sensitivity to light and color. For the rest, as Mr. Kehoe would say, he simply follows exposure instructions.

The film is marred somewhat by lack of complete camera steadiness, the only flaw in an otherwise superb cinematic accomplishment. A charming musical score, arranged by double turntable, accompanies the movie's presentation.

Guatemala, the Glorious

Ralph E. Gray's 1939 entry, *Guatemala, the Glorious,* is another of those studies of Central American lands for which this fine filmer is noted. No less an ethnologist than a movie maker, Mr. Gray has an insatiable curiosity which always runs to the unusual and striking folkways of the countries he records in Kodachrome. He has found these folkways in Guatemala, as he has found them before in Mexico, and he knows the trick of making them interesting, by a most intelligent interplay of distant, medium and close views. He has footage of the mysterious ceremony at Chichicastenango which has not been obtained before, as he filmed the interior of the church for the first time. Mr. Gray's editing and titling bear evidences of haste, without which his entry would have won higher rating, but, in spite of these, it maintains his high standard of fascinating subject matter expertly presented.

Jello Again

Jello Again is an entertaining film, produced entirely by animation, that stands by itself even when the special work necessary to produce it is discounted. This Kodachrome subject, filmed by Carl Anderson, is made entirely in stop motion with puppet actors, an exceedingly difficult job. The excellence of the handling of the puppets and accessory properties, together with the imaginative quality of the settings, makes the subject an outstanding one. Here and there throughout the film, there are certain indications of unevenness in exposure on the "over" side, but, because of the real achievement embodied in the film as a whole, this very slight flaw may well be overlooked. The models used in the action were most cleverly constructed and colored, and the variety of camera angles employed was especially appropriate to the subject from the point of view of presenting the material advantageously.

Out to Win

When movie makers turn to movie making itself as the subject of a picture, sometimes they are a little self conscious and heavy handed—more particularly if the approach is humorous. This fault, the Dallas (Texas) Cine Club has successfully avoided in *Out to Win*, an opus that displays the adventures of a new convert to filming. The hero of the tale observes that everybody has a movie camera and that he is out of things. So his trombone and the equipment of other hobbies go to the "hock shop" to finance the purchase of a new cine camera.

His wife isn't particularly sympathetic to movie making, and here the real humor enters, for Mrs. Movie Maker is not antagonistic; she is just oblivious to the real importance of movies. She walks in on her husband when he is developing titles, she tramps through film clips when he is editing; but, when the movie maker receives an incredible sum for a newsreel scoop (well handled airplane wreck sequence) and, in consequence, gets a check that enables the pair to buy a new car, Mrs. Movie Maker's attitude changes. In the last scene, she is proudly using a camera. The actors are excellent; they do not overplay their rôles, and so the film is really funny.

Peggy's Cove

Francis M. Hirst's *Peggy's Cove* is 8mm. scenic cinematography of a very fine kind. This familiar movie subject for personal filmers is given added interest and beauty by Mr. Hirst's handling of it. He has not departed from the high standard set by Edward Bollinger in the first of the many *Peggy's Coves* to be offered for Ten Best. While Mr. Bollinger had the advantage of a larger frame size, Mr. Hirst had the added factor of color, and he makes the most of it, hurdling the problem of distant shots in 8mm. Kodachrome in gallant fashion. Here we have the sincere recording, by an artist with an instant eye for beauty, of a locale that will, for years to come, invite the attention of filmers who wish to match their art against a distinguished subject.

Ski Legs

In *Ski Legs*, the family filming team of Cinecoles has produced an able and amusing farce comedy on the perils of skiing for the novice. Spurred on by the waning love of his onetime sweetheart —newly devoted to the current ski champion—the hero risks life and limb on the snowy trails, to win out in the end through a series of adroitly conceived mishaps. The film is a pat illustration of the oft spoken truism that the best humor for amateur films is the humor of situation, not the "funny" acting of the actors.

To Charles Coles goes the credit for crisp and competent photography, with Robert Coles responsible for the direction of a well developed plot and its genuinely amusing "gags."

Streets of Peace

In *Streets of Peace*, Lewis B. Sebring, jr., presents a manifold accomplishment in film. Here is a record of the New York World's Fair 1939, but a record which, because of its selectivity, gives the impression of completeness in setting forth a single theme, although the material is both voluminous and varied. Here, also,

Gevaert

Luckhaus Studio

Atmosphere THAT CREATES A LIVING REALISM ON YOUR SCREEN

Movie Makers search for it in every scene. It is some intangible quality that gathers in a scene and pumps it full of life—realism! The skill and artistry of the filmer himself has a great deal to do with this injection of life into his scenes—but the film that records must have a highly sensitive emulsion that responds to delicate passages on location, in action! Gevaert Reversal films are especially designed to record the utmost delicacy of detail in a convincing manner—real, as the eye sees it! So, whether you take your movies on your own set or out on Nature's location, day or night, you can be sure that with Gevaert doing the recording—your movies will have the utmost of life—atmosphere, personality.

There are three types of film for every type of filming:

PANCHRO SUPER REVERSAL, PANCHRO MICROGRAN, ORTHO REVERSAL and these are supplied in three sizes—16 m/m, 9.5 m/m and double 8 m/m (prescored to enable the user to separate into two 8 m/m lengths).

Purchase these films at your dealer or if he cannot supply you write to:

◀ **THE GEVAERT COMPANY OF AMERICA, INC.** ▶
423 WEST 55TH STREET, NEW YORK
Boston · Philadelphia · Chicago · Los Angeles · San Francisco
In Canada—Gevaert (Canada) Limited, Toronto, Montreal, Winnipeg

THE Bee Bee
PHOTO-FLOOD-SPOT

PROVIDES brilliant, concentrated lighting necessary to accentuate or highlight one part of the picture, with movie or still cameras. Projects the light through an accurately ground condenser lens. May be used with flood or flash bulbs. Can also be equipped with a **reflector** to interchange with the condenser front.

Photo-Spot, complete with a sturdy tripod extending from 2½ to 7½ feet, with 10-foot rubber cord, switch and rubber plug..$18.50

Interchangeable Open Flood Focusing Aluminum Reflector, 10″ diameter $2.50

At leading dealers everywhere.

BURLEIGH BROOKS
INCORPORATED
127 WEST 42nd STREET NEW YORK

Kodachrome
MAPS · *Charts* · FINE TITLES
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 Merchandise Mart, Chicago

Gift Headquarters
A COMPLETE LINE
of
MOTION PICTURE
and
STILL CAMERA EQUIPMENT
Write for our Holiday List of Certified Used Equipment at Bargain Prices
Fine-grain photo finishing. Laboratory on premises.
MADISON MART, Inc.
403 Madison Ave. New York

WE ADD SOUND to Your
16mm NEGATIVE Pictures $60 per 400 ft. including positive combined print
16mm REVERSAL Pictures $70 per 400 ft. including reversal combined print
16mm KODACHROME Pictures $95 per 400 ft. including Kodachrome combined print
Script, narrator, music extra
BERNDT-MAURER RECORDING SYSTEM
SPOT FILM PRODUCTIONS, INC.
339 E. 48 St. New York

is an interpretation of the epic idea behind the foreign participation in this great American exposition, the vision of peace, which has since been so rudely interrupted. Mr. Sebring takes his camera through the streets of peace, literally, and we see one after another of the foreign buildings and exhibits at the Fair; we also look at the different national celebrations in the Court of Peace. The visit of the King and Queen of England is recorded in considerable detail.

After a scene of children of many lands uniting in a gathering in the Children's World, we find the pointed query as to what these youngsters will make of the "world of tomorrow," and the picture closes with distinguished shots of the United States Building, with its flag and the word "Peace," which appears on its façade. Mr. Sebring's titling is admirable, both in wording and in execution. His Kodachrome exposures have less good moments, but his camera handling is otherwise pleasing. Here is a workmanlike and finished recording of a great international event.

The Book of Ruth

In the best tradition of filming technique, a movie should be an independent story telling medium. It should not require explanation or demonstration to make its meaning clear. Yet, there is no reason why this cardinal principle should not be violated, if the variation from accepted technique serves an artistic purpose. *The Book of Ruth,* by G. Manley DeBevoise, involves a new departure from tradition, for the film itself is an illustration in motion of the Biblical story, rather than a complete dramatization of the story. The tale is told by a narrator in synchronism with the appearance of the scenes on the screen, and, without the narration, the movie would be incomprehensible. Yet the two form a perfect unit which presents a fuller interpretation of the story of Ruth than would be possible by any other means.

Costuming and selection of properties for this film are excellent and accurate. A church group worked for months in research to avoid anachronisms. The result is a splendid religious teaching film. The narration is given in person, and music is carefully scored by double turntable.

The Staff of Life

Good organization of material and excellent photographic presentation of a familiar story make *The Staff of Life,* by Jack L. Krapp, an attractive and interesting film. Mr. Krapp has an eye for beauty in everyday subjects, and his progressive story of raising, harvesting and milling wheat leaves no detail uncovered in its searching, yet interesting story. Baking procedures are equally thoroughly covered, all in competent cinematography. For those who feel handicapped when working in 8mm., this film would be an inspiration, for certainly one is conscious of no limitation. A noteworthy feature is the clean cut handling of the titles.

A Complete Immediate Denture Technique for the General Practitioner

In *A Complete Immediate Denture Technique for the General Practitioner,* Dr. James E. Bliss offers a striking example of how skilfully motion picture technique may be adapted to a subject as highly specialized as dentistry. An intelligent and systematic scheme of varying camera positions serves to present detailed material in as effective a manner as possible. Unhampered by the conventional idea, that the camera should rarely be shifted from one viewpoint to another when making such a film, Dr. Bliss has approached the subject with a plan of shooting sequences just as if he were making a dramatic film. The whole scheme of shots is simply considerably closer than it would be in the case of an ordinary subject.

The result gives a feeling of unity and assures one that he is not looking at a series of movie slides. The ultra closeups in color are among the finest that have ever been filmed and, because of excellent lighting and precise focus, they make an outstanding teaching film.

Film Editing

Film Editing, an exposition of this topic, is a single subject in the series, *You Can Make Good Movies,* produced by the Harmon Foundation of New York and photographed by Kenneth F. Space.

This film presents the successful use of a medium to explain its own working and is divided into two parts—first, the mechanical operations involved in editing and splicing and, second, the methods used to present simple cinematic ideas through cutting. The clear and well ordered presentation of this subject is noteworthy. The first part of the film is characterized by a number of excellent, unusually large closeups showing the operations of scraping the film, applying cement, splicing, etc. In one or two of these closeups, however, the significant action was partially obscured, as in the case of closeups showing the application of cement to a splice, where the cork at the end of the brush got in the way. In general, however, the presentation was very clear and well photographed. Other methods than those shown could have been employed to produce the same results, but, in an instructional film of this nature, it is taken for granted that only one method can be presented without confusion.

Keeping in Touch

Keeping in Touch, planned to indicate how printer and ink maker alike must keep in touch with fundamental research which is revolutionizing the graphic arts, was produced by Willard Pictures for International Printing Ink, a division of Interchemical Corporation, in New York City. A complex technical subject, involving such problems as spectrophotography and the effective filming of many gleaming machines, the production has been handled smoothly and clearly.

In a pictorial argument where accurate color renditions of many differing materials were of paramount importance to the client, Willard Pictures has given its customary first class account of technical ability. The development of the film is well paced, and the use of music and narrative intelligent.

The Story of Bamba

The Story of Bamba is a drama filmed in Africa by Ray L. Garner for the Harmon Foundation in New York. This reviewer calls the production a film drama advisedly, for, although it is made as a report of the medical work of a missionary group in Africa, the picture is, in itself, an entertaining photoplay.

The boy, Bamba, is the nephew of the tribal witch doctor who cures sickness with his fetishes. Bamba is to become the medicine man's successor, but he falls ill with the fever and is deserted by the tribe when they hurriedly flee their village to rid themselves of a plague. Rescued and cured by the native representative of the missionary medical center, Bamba is sent to school so that he, too, can cure in the white man's way. An adult, he returns to his own tribe, where he meets and finally overcomes the resistance of his uncle. Thus, the plot unfolds clearly and entertainingly, yet the story does not interfere with a complete exposition of the medical work of missionaries.

Skilful handling of native actors is apparent in every scene, for there is scarcely an unconvincing piece of business in the whole film. Camera treatment is matter of fact but adequate.

In the 1939 Ten Best, the trend toward color is still more pronounced. In 1938, the division fell into fifteen color and nine black and white films; this year, there are seventeen color and seven black and white. In 1938, there were four 8mm. place winners; in 1939, the same number were honored. Last year, there were three sound on disc selections and no sound film winner; this year, four films placing were accompanied by sound on disc, one was sound on film and one had a specially prepared, written teacher's guide.

None of the films honored is the work of any officer, director or staff member of the Amateur Cinema League or of Movie Makers. Only one possible entry class is excluded, which comprises those pictures made on 35mm. width, for which makers received compensation from clients. These are not included, because

AN INEXPENSIVE WAY TO PUT
professional *your*
SOUND-ON-FILM*s*

INSTEAD OF SILENT. Of course, you'd rather have sound instead of silent films if they're not too costly. Here's a simple plan that offers you all the advantages of Sound-On-Film at moderate cost. Like other cinematographers you may be surprised to learn that Sound-On-Film often costs no more than a good job of professional titling.

INSTEAD OF SOUND-ON-DISC. If the cost is moderate enough, these are several reasons why you'd prefer to use Sound-On-Film instead of sound-on-disc. You know it's easier to get perfect synchronization. You know that projection is simpler and more pleasant. You know that Sound-*On-Film* doesn't deteriorate with use. What you may not know is that the expense is frequently no more than the total of your costs for a satisfactory sound-on-disc recording. To get professional sound *on your films,* follow these two simple steps.

TWO SIMPLE (and economical) STEPS
To Professional Sound-On-Film

1st STEP Select one of these professional Sound-On-Film laboratories to score the sound and music on films you take. All of them are equipped with B-M apparatus and are thoroughly qualified to record professional sound. They can produce results that are either quite simple or very elaborate according to your specifications. The laboratory you select will be glad to tell how your material should be sent to them. If you describe your film, they will also provide an estimate of cost.

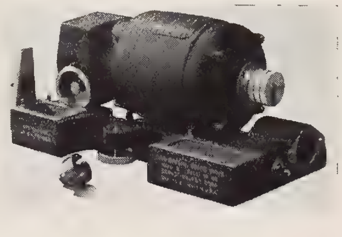
New York, N. Y.
Sound Masters, Inc.
1560 Broadway

New York, N. Y.
Spot Films, Inc.
339 East 48th St.

Kansas City, Missouri
The Calvin Company
26th and Jefferson

Pasadena, Calif.
Roger Sumner Productions
327 East Green Street

2nd STEP If your camera isn't already equipped, you want a synchronous motor drive to film your pictures at synchronous speed. *All you need* for a Ciné Kodak Special Camera is the Berndt-Maurer Synchronous Motor Drive illustrated here. If you have some other 16mm camera, there is a suitable synchronous motor available for it, too.



Take these two simple steps and begin to enjoy the benefits of *sound on* all your future *films.* Write today to one of the four Sound-On-Film laboratories listed above. Then order your synchronous motor drive. If you have any questions that are not answered here, write for additional information.

THE BERNDT-MAURER CORP.
119 EAST 24th STREET, NEW YORK, N. Y.
West Coast Sales Office: E. M. BERNDT CORP., 5515 Sunset Blvd., Hollywood, Calif.

For Your Christmas Color Slides

Use the SVE Miniature PROJECTOR

You can recall happy Yuletide events at any time with life-size full color pictures projected by the S. V. E. Miniature Projector. Its efficient optical system gives Kodachrome and Dufaycolor Transparencies amazing brilliance and realism. Model E. K. with 100 watt lamp, 5" objective lens, slide carrier for 2" x 2" glass slides or Kodaslide Ready mounts, film viewer and handsome leatherette covered carrying case, only $27.50. See this and other S. V. E. Projectors at your dealer's! Write for "Show It Tonight" circular.

SOCIETY FOR VISUAL EDUCATION, Inc.
Dept. 12MM, 100 E. Ohio St., Chicago, Ill.

SOUND ON FILM
Rent-Exchange-Sale
Modern High Grade Features & Shorts
CINE CLASSIC LIBRARY
1041 Jefferson Ave. Brooklyn, N. Y.

IN PHILADELPHIA
EQUIPPED to Serve-

Visit Klein & Goodman and select from a comprehensive line of
CAMERAS & ACCESSORIES
Write for booklet X2 describing our convenient financing plan.

KLEIN & GOODMAN
18 S. 10th Street, Philadelphia, Pa.

of the difficulty in reviewing them and because their makers generally have studio facilities which give them a real advantage over less well favored filmers.

In retrospect over the first decade of this oldest rating of non theatrical films, one finds a very remarkable advance in cinematic ability. Personal movie makers have acquired technical proficiency; they have learned to apply the rules of logical expression to filming; their interests range over the whole field of human activity. In the ten years of Movie Makers Ten Best, it can be said definitely that those who work with individual movie making have learned the ways of cine cameras and film. No longer is the fact remarkable that anybody outside of Hollywood can make a motion picture; no longer are the Ten Best the ten best efforts of hardy pioneers in a new adventure. Now, the judges in this annual selection have the very real and complex problem of comparing good work with better, of deciding which, among fine examples of movie making, is outstanding. Those who win may have the satisfaction of knowing that they have won over the exceedingly high average of personal movies as they are today.

A Christmas film technique

[Continued from page 619]

scene outside the camera field, so I constructed several collapsible stands, each taking one flood bulb in a reflector, as in Fig. 1.

The stands consisted of a solid, weighted base and an upright, about five feet high, to which was attached a double extension arm. The arms could be locked into any position by a couple of strong bolts and wing nuts. The flood bulb and reflector were mounted on the end on a ball and socket head, so that the light could be pointed in any direction. These stands were found extremely useful, as they could be placed near the camera, and the arms could be extended eight feet over the scene, something in the manner of a microphone boom.

Several of the scenes, for instance, were taken in narrow corridors or on the stairs, where it was impossible to place lights at the side of the scene, but, by using two or three of these stands, placed by the camera, with the arms extended over the subjects at varying distances, it was possible to light the scene evenly.

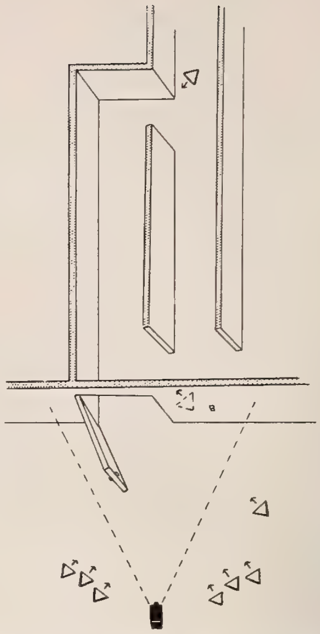


Fig. 2. How lamps were placed for effect of turning on room light

The opening shot was a little bit tricky, as it called for the maid to come along the corridor with the morning tea, knock on the bedroom door and enter after switching on the light. The problem was to suggest the dimly lighted corridor without making the scene too dark. If, on the other hand, normal lighting were used, the effect of switching on the light would be lost. I chose a viewpoint inside the bedroom, as in Fig. 2, so that the corridor was visible through the partly opened door. Two flood bulbs were used to light the corridor, one from each end. A third flood was placed inside the bedroom, to light the entrance and the switch on the wall. These three lights were connected to one switch. The main lighting inside the bedroom consisted of two banks of three lights, and these, in turn, were connected to one master switch.

The camera stop was set for the correct exposure when all nine lights were on. As the maid came along the corridor, only the three separately placed lights were on, and the scene was consequently dark and shadowy, but clear enough for the audience to discern what was happening. As the maid's hand touched the switch on the wall, the remaining six lights were switched on, and so the scene immediately jumps into normal illumination.

The flesh tones on the children's faces in the color scenes were often disappointing, even though the rest of the colors in the shot seemed quite good. The red of the cheek was frequently exaggerated into a very patchy color, due, I imagine, to the heat from the lamps, which tended to give the children a brighter complexion than they have normally. I overcame this to a large extent by dusting the faces of the children with a cream colored face powder. A further improvement in flesh tones was obtained by stretching a piece of chiffon in front of each lamp. This gave a much softer and more diffused type of lighting, but it necessitated opening the lens two to three stops, so it was only practicable on closeups, where it was possible to bring the lamps near the subject.

There were well over a hundred different shots in the film, but, as each had been planned in advance in the scenario stage, the whole action was perfectly continuous, so there was no necessity to use subtitles.

The main title, *Santa Passes Out*, dissolves to *presented by John Martin*, and this is double exposed over a moving background of myself dressed as Santa Claus, which, in turn, dissolves to myself in ordinary clothes. The idea was to make the dissolve in title wording and the dissolve in background scenes coincide. This was done first by calculating how many seconds the two titles would last on the screen. To this was added the time taken for the opening fade in, the dissolve and the final fade out.

My wife, who was taking the shot, then was schooled in counting at a fixed rate and was told at what number to start the fade out for the dissolve and how much time this was to occupy. A careful note of the meter reading on the camera was taken; then the first background scene of myself as Santa was shot, and the camera was stopped after fading out for the dissolve. The film was then wound back to the start of the fade, and another note was made of the footage meter reading. The second shot of myself, in ordinary clothes, was then faded in, the camera was kept running for the requisite count and then the final fade out was made. Here, another footage meter reading was taken, and the film then was wound back to the starting point.

The title, itself, was then shot, using white metal letters, placed on a sheet of glass in a vertical titler, with a black background two feet below the glass. The letters were overexposed one half stop to make them perfectly white but, even so, they were not overexposed sufficiently, as, on the finished title, some of the background colors are seen slightly through the letters.

A careful watch was kept on the footage meter as the camera was running, and the dissolve was timed to coincide with the meter figures taken on the first exposure. In this way, I was able to get the two dissolves to coincide within a couple of frames.

Filming in the new Iran

[Continued from page 617]

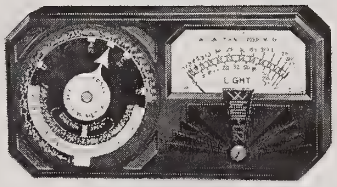
looms located in private homes and in factories. They are placed close together, the space between two looms often being only a yard or four feet. In a room, ten by fourteen feet, it is not uncommon to see five, nine by twelve foot rugs being woven at the same time.

The illumination is poor, there usually being only one or two small windows. The cotton warp threads are arranged in a courtyard, so there was plenty of light for that operation. But I wanted to show the interior operations

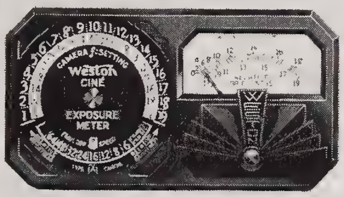
for the
best Christmas
of all!

NO GIFT so welcome to the camera owner as a WESTON Exposure Meter. Make it *your* gift choice... whether for a beginner, an advanced amateur, or professional. For the WESTON line includes the correct model for every need...in various price ranges to suit every budget requirement. See WESTON Exposure Meters at your nearest dealer, or write for literature. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

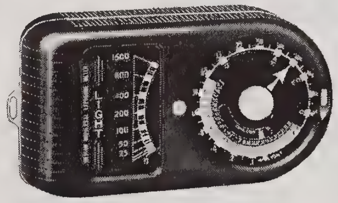
WESTON JUNIOR...ideal for the beginner, or casual photographer. Simple, compact, low in price...yet furnishes correct settings for all still cameras. Price $15.50.



WESTON UNIVERSAL (Model 650) ... preferred by those requiring the flexibility of the exclusive WESTON exposure dial. Can be used with all cameras. Price $19.95.



WESTON CINÉ (Model 819) ... made expressly for movie makers... providing the added convenience of a "pre-set" exposure dial. Price $19.95.



WESTON MASTER (Model 715) ... the ultimate in exposure meters. Provides maximum sensitivity ... maximum brightness scope. The gift for advanced amateurs and professionals. Price $24.00.

WESTON
Exposure Meters

f1.5
FOR
INDOOR
MOVIES

WHEN lighting conditions are below normal—dimly lighted interiors, evening scenes, woodland shots, etc.—here's the ultra-rapid lens that yields properly timed negatives. Fine optical corrections—ideal for color movies. Made in 1″ and 2″ focus for 16*mm* and ½″ focus *f*1.9 for 8*mm* movies.

WRITE FOR FREE BOOK!

WOLLENSAK OPTICAL CO.
510 Hudson Ave. Rochester, N. Y.

WOLLENSAK

'Twas the night before Christmas

YOUR YULETIDE PICTURES will furnish your Audience with a real **Merry Xmas** if they contain

TITLES BY PARK CINE

Catalog free on request

PARK CINE LABORATORY
120 W. 41st St., N. Y. C.

Holiday Showings

ENTERTAINMENT 16MM SOUND ON FILM EDUCATIONAL

in 16 MM. Sound-on-Film

We have selected from our vast library, a number of pictures, including features and cartoons, that are especially adapted for holiday showings. These films can be rented at very reasonable rates.

XMAS GIFT IDEA!
What more appropriate and distinctive gift than one or more Gutlohn pictures in color or black and white.

1500 subjects available for rental or sale to home users. Send for catalog.

WALTER O. GUTLOHN, Inc.
35 W. 45th St., Dept. M-12, New York

as well. To do this, the camera had naturally to be placed a certain distance from the loom. Yet how could this be done? And how could I get enough light?

After a long search, two private homes were found, in each of which there was only one carpet being woven in a medium sized room. In one case, the weaver obligingly took down the whole rug so that I could show it being put back up again. I got the whole loom by using a 15mm. lens through a window from the outside. In the other house, I had to hang over a beam at the other end of the room, eight inches from the wall and ceiling, and to film while resting the camera on the beam.

To provide sufficient illumination, four persons held mirrors in the courtyard, which reflected sunlight through a door and small window into the room. Another mirror, inside, reflected the light on the subject, and the aluminum painted screen on the other side gave the balanced lighting ideal for Kodachrome film.

But, when one is working in distant countries, taking pictures is only part of the game, and there are many harrowing stories of what might have been great photographic achievements that ended in tragedy, with confiscation of films.

The Iranian government has been annoyed by the point of view of certain tourists with romantic notions of the picturesque, whose photographs have given quite a wrong idea of the character of life in Persia today, with the remarkable progress in modernization that has been effected by the Shah.

One must sympathize with people who built, and financed by themselves, a long and difficult railway, a good nation wide system of roads and whose chauffeurs operate huge express trucks over vast distances with great skill and endurance. Naturally, they do not like to see their transportation system represented by a few weary donkeys or shabby camels.

Those photographing in Persia with motion picture cameras must now be accompanied by an officer who sees that they do not ignore amenities and the regulations. If the photographs are taken without such supervision, as was of course necessary when traveling at a high speed over thousands of miles of difficult country, then the finished product must be reviewed.

It was not possible to have an officer with me during the filming of the picture of rug weaving, and, since there is no processing station for Kodachrome in Teheran, things looked pretty black for a while. Finally, the dilemma was solved with the cooperation of the government. I carried the undeveloped film to Berlin, where, after processing, it was turned over to the Persian minister for reviewing. He was most gracious and passed the film with warm appreciation and approval.

Editing was postponed until I reached the United States, but my relief can be imagined when I saw the 100 foot rolls with the Persian minister and learned simultaneously that the substitutes for interior lighting had worked perfectly and that the minister could release the whole picture.

Titling with paper negatives

[Continued from page 624]

the camera in position and record the title on positive film.

If the sensitized paper is placed face to face with the paper positive, be sure that the film negative is reversed so that the paper negative scene will not be reversed side for side.

Another method of background printing, which deserves consideration, is inserting the film negative itself in the cine titler and photographing with positive film, against a diffused light, to give the positive image background. In this case, you can do the lettering on a sheet of cellophane and place it over the negative. If a negative background is desired for effect, simply make a contact transparency on process or commercial cut film, by placing the original negative in contact with the cut film emulsion and exposing it to a printing light. The transparency can then be inserted in the titler and exposed with positive movie film in the camera, as described previously for a negative background.

There are so many variations possible with a little experimentation that this article cannot possibly cover them all. By experimenting with tinted or toned negatives and color prints, novel effects may be had with Kodachrome. In fact, most positive films are available with colored bases, ranging from flame red to brightest yellow, with purple haze leading the field for popularity for titling color films.

8mm. sees Santa

[Continued from page 618]

newspaper. She asks, "What is Christmas?" In response, her mother starts to tell her the story of The Three Wise Men.

In this scene, the little girl and her mother are seated opposite each other in silhouette, and the familiar picture of the three wise men on camels in the desert gradually appears above them.

The camera moves closer to Bonnie Rita and her mother and the image of the wise men above them. Then, still drawing closer, the camera tilts upward so that the two subjects below are excluded. The scene dissolves to a shot of the three wise men, which completely

Christmas Specials

MOTION PICTURE PROJECTORS

LATEST 8mm. Kodak 70, new, 500 watts..	$59.50
8mm. Keystone R8, 500 watts	39.50
8mm. Bell & Howell, 122, 500 watts	88.50
8mm. Kodak, Model 50, 300 Watts	29.50
8mm. Keystone M 8, 300 watts	29.50
8mm. Kodak, Model 20	18.00
16mm. Bell & Howell Diplomat, case, 750 watts	149.50
16mm. Keystone A81, 750 watts, F.1.6....	52.50
16mm. Ampro JS, 500 watts, F.1.65	111.00
16mm. Kodak, Model G, 750 watts, F.1.6 ..	98.50
16mm. Keystone A75, 500 watts	41.00
16mm. Ampro KD., 750 watts, F.1.65	130.00
16mm. Bell & Howell Filmaster, 750 watts	105.00

SOUND PROJECTORS

Ampro Sound, Model S, 750 watts	279.50
Ampro Y, 750-1000 watts	219.50
Bell & Howell 138 S, 750 watts, single case	199.50

MOTION PICTURE CAMERAS

16mm. Bolex H-16, Leitz Hektor F.1.4	210.00
16mm. Kodak Magazine F.1.9 Anastigmat..	84.50
16mm. Keystone A7, 7 speeds, F.2.7 Anast.	32.50
16mm. Bell & Howell 70DA, F.1.5	165.00
16mm. Bell & Howell 70 DA, F.1.5	149.50
16mm. Keystone A7, 7 speeds, F.1.5 Anast.	50.00
8mm. Bolex H-8, Kino Plasmat F.1.5	195.00
8mm. Keystone K8, F.1.9 Anastigmat....	40.00
8mm. Bell & Howell 134 E, F.2.5 Anast.	57.50
8mm. Kodak, Model 25, F.2.7 Anast.	32.00
8mm. Keystone K8, F.2.7..............	24.50
8mm. Bell & Howell Sportster, F.2.5......	59.50
8mm. Kodak, Model 60, F.1.9	49.50
8mm. Bell & Howell Companion, F.3.5....	37.50

We have a complete and varied selection of photographic equipment, including all types of movie and still cameras, wide angle and telephoto lenses, enlargers and accessories.

EASY TERMS ARRANGED

Many other bargains not listed above included in this sale.

Write for new fall Bargain list NOW Dept. MM-12

All Bargain offerings while used are in equal to new condition and sold under our 10 day money back guarantee.

HABER & FINK INC.
16 WARREN ST., NEW YORK - TELEPHONE BA 7-1230

REDUCTIONS
ENLARGEMENTS •
DUPLICATES •
GEO. W. COLBURN
LABORATORY
1197 MERCHANDISE MART
CHICAGO

CLEAN ENTERTAINMENT
NOW AVAILABLE IN 16MM. SOUND • • •
Richard Talmadge, daredevil stunt features
Rin Tin Tin, Jr., outdoor action dramas
Tom Tyler, wild and wooly action westerns
STEPHEN FOSTER musical shorts (Jubilee Singers)
• and many others •

VARIETY FILM DISTRIBUTORS
33 West 42 St. New York

8MM FIBERBILT 16MM

SHIPPING & STORAGE CASES for FILMS

In 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery.

CARRYING and SHIPPING CASES FOR 16x20 EXHIBITION PRINTS

ALSO FOR SAFE SHIPPING OF DISC RECORDS. Sturdily built to withstand rough abuse while in transit.

If your Dealer or Jobber cannot supply you, write us direct. Circular upon request.

Fiberbilt Sample Case Co.
40 W. 17TH ST. NEW YORK

fills the screen. There is a black area at the bottom of the picture, and, on this, a title appears, in quotation marks, representing the first caption in the story of the first Christmas, as told to the little girl by her mother.

The story then is illustrated by the still images, that fade from one to another, and is told by the captions at the bottom of these pictures. These are short sentences that wipe from one to another.

For the forward moving camera shot, the camera was mounted on a light wooden support, which was built to slide on a wooden track. The latter was elevated at one end, to raise the camera's viewpoint as it traveled forward.

The image of the wise men appearing above the two characters might have been handled by double exposure, but I worked out a way that was easier for me. Bonnie Rita and her mother were placed in front of a light, plain wall, and behind them was placed one No. 2 flood bulb, turned so that its light fell on the wall. It was stationed close enough to the wall so that its light did not spread much beyond the area occupied by the two subjects, who were, of course, illuminated in strong silhouette, since there was no other lighting in the room.

A slide was painted with the first scenes of the story of the three wise men, and this was projected with a 500 watt still projector, arranged to throw the image on the wall at a spot about two feet above the heads of the subjects. Since the subjects were in silhouette, it was possible to use a large enough lens opening to copy the projected still picture. The camera was set at *f*/2.7, and the results were entirely satisfactory.

The camera was moved forward and tilted upward so that the projected image of the wise men almost filled the frame. This was dissolved to a closeup of the same scene. This latter shot, as well as the subsequent shots of the still pictures of the story of the three wise men, was made in the titler.

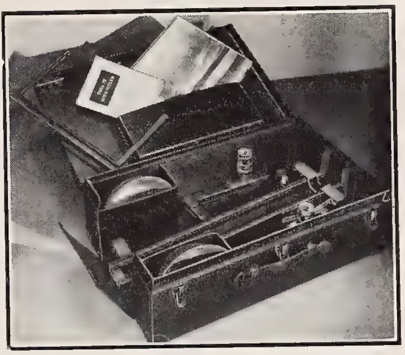
The title wordings appear on a black area at the bottom of the pictures of the wise men, as shown in the illustrations. Of course, the first title did not appear until the operations were transferred to a titler. There, the first title was wiped on and was wiped off as the next sentence was wiped on.

The scene then fades to the next in the series, and the third title then appears simultaneously with the new scene and is wiped off when the next one is wiped on.

The first wipe on was accomplished simply by placing a black card over the lettering in the black area before the camera was started. Then, when the camera was running, the card was pulled smoothly off to the side, thus exposing the lettering.

The second title was lettered on another black card, to fit into the same

SAVE MONEY
On These Two Sensational
BESBEE
CHRISTMAS SPECIALS



UNIVERSAL TITLE MAKER COMBINATION

(1) Besbee Universal Title Maker; with 14 accessories.
(2) Besbee Improved Title Illuminator
(3) Handsome Black Fibre Storage Case

ALL FOR $22.50
Regular $26.95 Value

COMPLETE TITLE MAKING COMBINATION

(1) Besbee Universal Title Maker; with 14 accessories.
(2) Besbee Improved Title Illuminator.
(3) Besbee Pro-Trik Title Frame, with 12 accessories, for professional effects; and 150 title letters.
(4) Besbee Titlescope, with Leatherette Case
(5) Handsome Black Fibre Storage Case

ALL FOR $42.50
Regular $49.50 Value

BESBEE
COMBINATION OUTFIT
THE MOVIE AMATEUR
EVERYTHING IN ONE

Glorify Christmas movies with Besbee products . . . make a movie fan happy by giving him Besbee gifts. See the complete line . . . America's most complete line . . . at your dealer, or write for FREE booklets. Made in U. S. A.

BESBEE PRODUCTS CORPORATION
TRENTON NEW JERSEY

NEW!
UniveX 8mm
500 WATT
PROJECTOR
$42.50
THE ONLY
HIGH-POWERED
PROJECTOR
AT A POPULAR
PRICE!

Brilliant illumination to give lifelike color-film projection, to liven up underexposed film. High speed $f1.6$ lens; polished reflector. Automatic cooling. Variable speeds. Projects perfectly to 5 x 7 feet. Many other important features. Completely die-cast frame, handsome brown crackled finish. The low price is as exciting a surprise as the projector itself! Free booklet, Dept. P-14

Universal Camera Corp., N. Y. C.

BE SMART! BUY UNIVEX!

Show 16mm sound

MAYERLING

CARNIVAL IN FLANDERS

at home parties

Book Now at Special Holiday Prices

International Film Bureau 59 E. Van Buren St. CHICAGO, ILLINOIS

BETTER
PROJECTION
and
LONGER
FILM LIFE
by
VACUUM
PROCESSING

PEERLESS FILM TREATMENT
VAPORATE

New York
Vaporate Co., Inc.
130 W. 46th St.

Chicago
Bell & Howell Co.
1801 Larchmont

Hollywood
Bell & Howell Co.
716 No. La Brea

PERMANENT
PROTECTION
against
Climate, Wear,
Scratches, Oil, Dirt,
Water and
Fingermarks

BLACK and WHITE
and COLOR
Motion Picture Films
and Still Negatives

ASK YOUR
DEALER
TODAY

black area, and was slowly moved over the first sentence, thus wiping off the first and wiping on the second.

All illustrations were original water color drawings in silhouette treatment. The spoken titles were hand lettered in a bold cartoon style letter.

After the story of the three wise men, which concludes with the information that "Santa Claus brings gifts to good boys and girls . . .", Bonnie Rita is put to bed. As a result of the story she has just heard, she dreams of a trip to the North Pole to see Santa.

This trip is in three stages. First, a fade in brings a long distance view of the earth resting in white, billowy clouds, with the northern lights in motion in the background. This moves forward slowly, to give the audience a feeling of traveling. It fades out, and a closeup view of the drawing fades in to show the top of the earth and the North Pole surrounded by many castle like buildings, covered with snow.

The forward movement continues, and the scene fades out. A shot of the entrance of Santa's castle fades in, and the door opens as we approach. The camera enters to explore the secrets of this wonderland further.

These scenes were made in miniature, with drawings and models, on a smooth table top. The drawings were done in pencil on illustration board, cut out and placed in front of the background and the "northern lights." The "lights" were strips of transparent celluloid mounted in an opening cut from heavy cardboard, pivoted in back of the "earth," as shown in Fig. 2 on page 618.

This setup was attached to the title frame with thumb tacks, and the base of the frame was clamped to the edge of the table, thus holding the four sections of the title stationary and allowing the camera to travel smoothly in as the "lights" were being moved.

Having arrived at this land of enchantment, we come upon an open doorway, arched with low hanging icicles, through which we see countless toys on large shelves and huge snow flakes on the walls. (These scenes and the others following were made with a life sized set that I arranged in the basement.)

In the center of the room is a large, glittering table, with stacks of letters from all over the world. Now, there are busy hands opening the letters and writing in an immense book. The camera tilts upward to reveal Santa Claus!

As he hurries through his mail, checking his records of thousands of boys and girls, he comes across Bonnie Rita's letter, written in a script that only Santa, himself, can understand. He checks her name in the big book, locates her home upon the globe and looks up at the toys.

A close shot from Santa's viewpoint shows Pete, a large, adjustable wooden doll. Santa motions to Pete, who looks up, salutes and jumps down to the table and into Santa's big bag, which is partially filled. Santa nods his head and motions to other toys. A duck wobbles along the shelves and, as he approaches various toys, frightens them. They turn away and suddenly disappear. Others rapidly vanish from the shelves, and a fade out brings a closeup of the bag as it fills and overflows with hundreds of toys.

Part of this action was done with stop motion and part by manipulating the toys with thin threads. The shelves were set up in the basement. The large icicles were cut from cardboard, and the doorway was cut from heavy wrapping paper.

The story concludes with a sequence of Bonnie Rita explaining her dream to her mother. She is amazed to discover that the very toys she dreamed about have been assembled in front of a large Christmas tree in her home.

She claps her hands with joy and wishes "Merry Christmas to All" as the scene fades out. Then comes *The End* title, which is handled in the same way as the main title assembly.

The completed picture required 400 feet of 8mm. film. I present it with a Mickey Mouse cartoon, both of which I have scored to music by turntables. The youngsters love it—and apparently so do the adults, when the presentation is given on a Christmas program or at home.

Filming table ways

[Continued from page 610]

being politely deposited on the edge of the plate. The clever hostess, of course, chooses her food with an eye to comfort and conversation, and so the fish is boned in the kitchen and the peaches are stoned in the pantry before being served at the formal party—if at all.

Table manners at the formal dinner party must include such hints as what to do about the art of conversation. You must keep it spinning, for one thing, and you should divide your attention equally between the unattractive lady at your left and the beauteous blonde at your right. Rising without scraping your shoes or overturning your chair—these are pointers, too, as well as knowing how to convey your thanks graciously.

At the informal dinner, table manners are as elastic as rubber bands. If you are young and dining out and there is music and you feel the urge to tell her that you love her, then elbows on the table are permitted, for, after all, your sweet nothings are for her ears alone. Another taboo is newspapers. At the dinner table, never. At the breakfast table, certainly, especially if you are a commuter, are eating in a hurry and eating alone. A very special set of manners has come into being most recently for bachelors and maiden ladies. Theirs is a gypsy life, and they more or less make their own manners.

The titling of your picture is an easy matter. You can do it in one of two ways. Cue your picture thus:

Were you ever a guest at a dinner and not quite sure as to what to do?

Well, then, take dinner with us!

It's bad form to lean on the table.

What's wrong with this picture?

Here's the answer.

And so on to your closing.

Another way to title your film on table manners is to preface your picture with a printed dinner invitation. Use your menu preceding each of the courses. Is it soup? Then say so. Say the kind it is and show it in a closeup, steaming from the plate. Show how it should be eaten and say why. Is it ice cream? Spoon or knife and why? Is the butler passing the dish of mints? What do you do about mints? Do you wait for your hostess or do you gallop from the dining room without her? Here are the questions.

You know all the answers. Shake them up together and take them out of the pot. The etiquette hounds will devour your little film feast and go off begging for more. And there is plenty of opportunity for humor!

We told our State

[Continued from page 615]

praise where praise belonged, to encourage greater cooperation between the public and the school police and to spread a better idea of the unselfish work of the boys and girls who undertake this responsibility. We also planned to indicate the good times they enjoy in their parades, picnics and elections.

It is this treatment of the film which distinguishes it from the usual "safety" film and which conveys the mood of the picture to those who see it.

The positive treatment, which permitted a very simple continuity, also allowed us to retain the spontaneity of youngsters, who knew their pictures were being taken. Really, the film is a "praise" picture, rather than a "safety" picture.

To avoid letting our audience become restless, we decided to place the slower moving scenes first, to follow with colorful parade and picnic scenes and, finally, in quick succession, to conclude with the original history, the remarkable safety record and the summing up. Thus, at every change in the film, an unexpected twist occurs, which captures the audience's attention anew each moment.

Each year, the youngsters elect their chief of school police, and about 500 of them gather in the auditorium at the public safety building to campaign for the honor. In filming this, it was necessary to run special wiring into the building, to prevent damage to delicate police and fire alarm equipment and to enable

ADD THRILLING *Sound* TO YOUR MOVIES!

FIDELITONE DUAL TURNTABLE

A Perfected, Portable, Flexible Sound Unit, Priced for the Amateur Field

Join the hundreds of enthusiastic movie makers who are complementing their productions with sound accompaniment. The FIDELITONE puts recorded music, sound effects, and speech into your movies. It's a complete "sound studio" in an easily portable carrying case—dual turntables, pickups, amplifier, speaker, microphone, and control panel. NO NEED FOR AN EXTERNAL AMPLIFIER, RADIO, OR SPEAKER.

WRITE FOR DETAILS . . . ALSO, FREE ADVICE ON "SOUND" QUESTIONS

GEORGE K. CULBERTSON COMPANY
4928 NEWTON AVENUE SOUTH
MINNEAPOLIS, MINNESOTA

Make this a "Britelite" TRUVISION Christmas!

Whether you're amateur or professional, cine or still enthusiast . . . there's a Britelite Gift at a price for your pocketbook.

1 NO. 220 BRITELITE TWINFLECTOR Two Superflectors on ball swivel joints. 2-piece steel tripods. For No. 1 or 2 or T-20 bulbs . . . $12.50
NO. 110 TWO CORRUGATED TWINFLECTORS; throws light in any direction . $7.50

2 DELUXE MODEL "A" WIDE ANGLE BEADED SCREEN Wide angle surface, crystal beaded screen reflects more light. Box model, sets up anywhere. 22x30 inches $13.00
Larger sizes from 30 x 40 to 54 x 72 from $15.00 to $57.50.
Tripod Models—$15.00 up . Numatic Models $17.50 up

3 BRITELITE "519" SPOTLIGHT Use only 500 watts, yet have the power of 2000 watts, at one-fourth the cost. 6 inch Fresnel lens. For black-and-white or color work $19.75

4 NO. 410 BRITELITE ALUMINUM REFLECTOR For No. 2 photoflood bulbs. Attached to 3-section tripod. Extends to 6 feet . . . $5.00
12 Other Styles of Britelite Reflectors in clamp models available. $1.25 to $3.00

5 16mm. 4-SECTION REEL STORAGE CASES Each section holds 4 400-ft. 16mm. reels in cans . . or 5 reels without cans. Leather corners . $6.75
Other Storage Cases for 8mm and 16mm reels . . $4.50 and $5.00

6 BRITELITE "535" SPOTLIGHTS Same as Model 519. Additional features: cast aluminum body; screw-feed precision control; universally adjustable Alzak reflector. . . . $35.00

7 STANDARD 8mm MODEL PROJECTOR CASES For Keystone R8-M8 or Eastman 20-40-50-70 projectors. Opens on side to permit projector to slide in and out. Keystone . $5.00—Eastman . $3.75

8 BRITELITE SLIDE FILES DeLuxe model for holding 200 2x2 color slides. $3.95
Standard Model for 100 slides . 2.10

Britelite products are made in the U.S.A. At your dealer or write for catalogue of complete line. Dept. MM-12.

MOTION PICTURE SCREEN & ACCESSORIES CO., Inc.,
351 West 52nd Street, New York City
BRITELITE Truvision

YEAR-END BARGAIN ROUND-UP MOVIE EQUIPMENT
IN TIME—FOR CHRISTMAS

Every Camera Guaranteed
10-DAY MONEY BACK PRIVILEGE

Keystone K8, F3.5. E. N.	$19.50
Cine-Kodak 20, F3.5. V. G.	18.50
B. & H. Companion F3.5. E. N.	35.00
Univex P-8 E. N.	9.50
Keystone M-8 300W. E. N.	28.50
Kodascope 80 with case E. N.	65.00
B. &. H. Filmo 70A, F3.5. G.	29.50
Cine-Kodak B, F1.9, with case. G.	37.50
Keystone B1, F3.5. V. G.	19.50
Keystone A-7, F2.7. E. N.	32.50
Keystone A-75, 500 Watt. E. N.	39.50
Kodascope C 100 Watt. G.	12.50
Bell & Howell S, 500 Watt with Case. V. G.	69.50

MANY OTHERS LIKE THESE

TRADE IN YOUR OLD EQUIPMENT
Write for a quotation on any type of equipment not listed here. Our stock includes virtually everything worthwhile and our estimate will prove that our reputation as "The House of Photographic Values" is not a slogan—BUT A FACT!

CAMERA Value Center U. S. A.

ABE COHEN'S EXCHANGE
142 FULTON STREET · NEW YORK, N. Y.

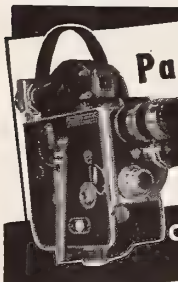
FREE 1940 CAMERA CATALOG
84 Pages, over 2000 Items, 300 Pictures. All latest Models and Prices. Hundreds of Excellent Used Bargains.

Name ....
Address 11

All New—16mm. Sound Pictures
"KING OF THE SIERRAS"
Fighting Wild Stallions in an Epic Drama of the Last of the Mustangs—Starring REX king of the Wild Horses and SHEIK the Wonder Horse.
6 reels—16mm. Sound Film

2-Reel Action Westerns
A series of (8) 16mm. Sound Films with WALLY WALES, AL HOXIE, BUFFALO BILL, JR., FRANKLYN FARNUM and SILVER KING.
Catalogue on Request

POST PICTURES CORP.
723—7th Ave. New York City



Paillard-BOLEX on CREDIT
World's Finest 16mm and 8mm Motion Picture Cameras
ONLY $64.50 DOWN
12 Months to Pay

Enjoy the finest advantages of "professional" cameras—fades, superimposition, lap dissolves, animation, slow motion, etc. Get terms to suit you, as little as $21.41 a month. BOLEX cameras are complete, there are no costly "extras" to buy. F/1.5 lens and carrying case. With Leitz Hektor Rapid F/1.4 lens, $20.00 additional. Write for details to Dept. MM12.

Trade In Your Old Camera—
Liberal Allowance

FORDHAM ELECTRIC CO., INC.
2563 Webster Ave. New York City
(One-Half Block No. of Fordham Road)

us to use twelve No. 2 flood bulbs in the ceiling and six No. 4 flood lamps in reflectors. The lights were turned on for most of the three hour election battle, and five cameramen were perched around the auditorium. Luckily, during the campaign speeches, we got nice shots of the two boys who won the two highest places in the final voting. The election scenes were the most difficult assignment, since it was very difficult to avoid shooting into one of the many flood lights.

A feature of the picture is an animated chart containing traffic in motion, together with the control of traffic by school police while a group of children is guided through a residential section, across a busy street and into a school.

Clarence Wigington, chief designer for the city of St. Paul, prepared a map of a residential section of the city, in perspective, including such fine details as street car tracks and poles, sidewalks and curbstones, about forty houses and a school building, all in color. By single frame exposure, children, represented by small dots, are seen appearing in the doorways of homes, meeting playmates and congregating in a large group on the way to school. By removing the black pellets, or dots, for a few frames, the children appear to walk under trees, which are drawn on the chart, and one little boy who arrives late can be seen ducking under a hedge.

As the school police move into position, traffic comes to a stop, the group crosses the busy intersection and disappears into the schoolhouse. A few children climb out of street cars to enter the school.

Automobiles and street cars were drawn on small cardboard cutouts, and the finished film shows the traffic moving helter skelter, as traffic does, with cars passing each other and the street cars stopping and starting to discharge passengers.

While we were filming the animation, six patient club members made approximately 12,000 moves of the miniature automobiles, trucks and street cars and the pellets representing school children.

The final editing of the film was a tremendous job, since so many cameras were used. But this turned out, also, to be a big advantage, since short shots from many angles were available for all sequences. In the parade sequence, some shots for which were made at the 1938 parade and some at the 1939 event, scenes from both years were knitted together in such a way that the whole affair appears to be just one grand parade.

A difficult problem was the selection of scenes on the basis of matching color intensity, for the material was filmed by various cameramen under changing outdoor lighting conditions. On this point, we were compelled to compromise, for it was impossible to avoid changes in overall color effect within a sequence. However, in a documentary film of this nature, there is not much opportunity for controlled filming. Further, too much control might be inadvisable, since a group of amateur photographers seems to obtain more interesting shots from an audience viewpoint if they are not hampered by too many technical restrictions with which some are unfamiliar.

Introductory and end titles were made from layouts prepared by an artist, and we used titles printed on Kodapak, a transparent sheet similar to cellophane, with an air brushed background showing the Minnesota State Capitol. Lap dissolves linked the main title assembly together. A laboratory made the subtitles in the body of the film, as we did not have the time to do this work in addition to the final editing.

Exciting as was the experience of producing the film and arranging its première, the biggest thrill came at the end. Governor Stassen and Mayor Fallon liked the picture so much that they became honorary members of the St. Paul Amateur Movie Makers' Club.

They kept at it

[Continued from page 614]

and our hero really had to work this time to drag the "treasure" ashore. Then, to show the chest filled with coin, a false bottom was fitted near the top edge of the chest. Chocolate candies wrapped in gold foil were piled in the tray thus formed, and they served satisfactorily as golden coins.

In filming a sequence in which the heroine is caught in a trap, placed in the cover of the treasure chest, the cameraman had to wade out with the camera and hold it in his hands to get closeups. One particularly large wave very nearly engulfed both cameraman and camera, but he was able to scurry to safety.

A "drowned" pirate in the picture thought the water too cold to lie in among the rocks, so we decided to use only his clothes. Incoming waves billow the clothes to make a more uncanny shot than if the pirate himself had lain there.

But the "payoff" in thrills was missed by the camera, since we could not afford a telephoto lens. Our pirate's dory was a boat obtained from a wharf about a half mile from the beach. The pirates had no trouble bringing this into shore, nor in getting smoothly away again, all of which was duly photographed. But, to return the boat to its owner, the pirates had to row out against the breakers, turn and land at right angles to them. When they were about a half mile off shore, directly opposite the boat landing, they turned to head toward the wharf. A breaker caught them amidships, and for a moment the boat teetered on edge, but, after a breathless second, righted itself. The fact that we were unable to get

Penn's
VALUES
..all
ACES!

10-DAY MONEY BACK GUARANTEE
BACKED UP BY OUR

CAMERAS:
Bolex 16mm.—Meyer F 1.5, case (as new) .$175.00
B & H 70D—Cooke F 1.8, case (perfect). 89.50
B & H 70-Brown—Cooke F 3.5 (as new). 45.00
Cine-Kodak Model K—F 1.9, case (as new) 59.50
Victor 3—Cooke F 2.7 (as new)........ 49.50
B & H Model 75—Cooke F 3.5 (as new) 27.50
Victor 3—Trioplan F 2.8—focussing (as new) 54.50
Victor 3—Victor F 2.7 (excellent)...... 47.50
Cine-Kodak "B"—F 3.5 (excellent) .. 23.50
Simp'ex Magazine—F 3.5 (good)...... 22.50
Keystone 8mm.—F 3.5 (good) 16.50
Cine-Kodak "B"—F 1.9 (good) 34.50

PROJECTORS:
Kodascope "G"—750 Watts—F 1.65 (as new) ....$ 83.00
Kodascope "EE"—750 Watts—F 1.65 (as new) 37.50
Keystone A81—750 Watts—F 1.65 (as new) 45.00
Keystone A75—500 Watts—F 2.5 (as new) 34.50
Keystone M8—300 Watts (equal to new) 27.00
Victor 11, complete with case (equal to new) 79.00
Victor 22—750 Watt—F 1.65—1600 ft. capacity, case (as new) 112.50

FREE Call or Write for PENN'S Big 104-Page Catalog M-12.

FAMOUS for FAIRNESS
PENN
CAMERA EXCHANGE, Inc.
126 W. 32nd. ST. NEW YORK, N.Y.

BARGAINS IN 16MM. S.O.F.
FEATURES AND SHORTS
Used prints, but in excellent condition; some equal to new. From the shelves of one of the largest sound film libraries in the country.
$6.00 to $8.50 per Reel.
Guaranteed Used Victor Animatophone Sound Projectors Complete $145.00
HARRIS Home Movie Library, 322 W. 42 St., N. Y.

RENT or PURCHASE
Your 16mm
SOUND FILM & EQUIPMENT
with
"SERVICE THAT SATISFIES"
KUNZ MOTION PICTURE SERVICE
1319 Vine St. Philadelphia, Pa.

PERFECT TITLES
with METAL LETTERS

....our CRUISE
through–
The Caribbean

Ask for samples of the most beautiful Capital and Lower Case Letters made. Add charm and interest to your films. Complete sets in wood case (U.S. Price) 222 pcs. $7.16; 156, caps only $4.28
A Thoughtful Christmas Present
Specify White or Black Letters
H. W. Knight & Son, Inc., Seneca Falls, N.Y

this unscheduled thrill for the camera is still deeply regretted.

The Legend of Lost Cove is the ideal picture from a silent photoplay viewpoint inasmuch as there is no spoken dialog in the entire film. The only wording on the screen is a newspaper headline, telling of the discovery of a body, and a telegram from a newspaper reporter to his editor. By means of a flashback treatment, the pirates are injected into the middle of the picture, to explain the presence of the treasure chest, which is later discovered by the heroine.

The next Silver Screen production will be called *I Wish*. This story is quite the most ambitious thing attempted to date, and, so far, the club has confined itself to gathering "props" (which include building a model set) and making screen tests.

This is the first time that the club has ever felt it necessary to make such tests. However, the main character in *I Wish* carries the whole plot. He must be a happy go lucky, cocksure, "I'm always right and sure to succeed" type of person. Another character is that of an old man, and the Players are experimenting with makeup for this part.

Among the more elaborate effects for which we must plan, there are a raging snowstorm on a model set; an antique shop interior; an apartment interior; a montage sequence, showing the rise to money and power of the central character; wealthy home interiors, consisting of living room and bedroom; and, finally, a climactic sequence, in exterior, where an automobile apparently hurtles from a winding mountain road and bursts into consuming flames. These make quite a program for a small group of movie makers!

At first, *I Wish* was scheduled for release in October of this year, but the club realizes now that it may be another year before the picture is finished. Our members live in widely scattered localities around the Bay, and it is not always easy to meet regularly. However, we find that this does not necessarily mean passing up the joys of amateur picture making. All that is needed is a genuine interest in the work. If, at any time, the Players find a member in their ranks who seems to have lost interest, they do nothing to urge him to stay. We all feel that a few really interested members are better for the organization than many lukewarm fellow travelers. The only drawback to a small membership is the lack of money with which to carry on the expense of picture producing. In a story, such as *I Wish*, we find that the actual film cost is only a part of the expense.

In a well organized club, it is an asset to have, in addition to actors and actresses, members interested in some special phase of production — direction, script writing, lighting, building properties, arranging sets and, of course, cam-

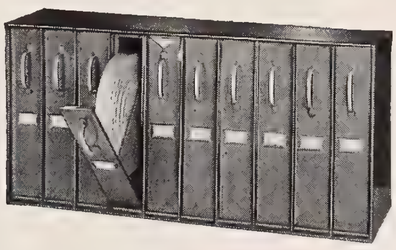
XMAS
SPECIAL

SECTIONAL FILM
CABINETS for only

FOR MONTH OF DECEMBER ONLY! $1.50 per compartment

REGULAR PRICE $2.00

NEEDED BY EVERY FILM USER
Instant Selection
Permanent Protection



THE IDEAL XMAS GIFT
Attractive and efficient filing and storage cabinets for 16mm reels. Constructed entirely of heavy gauge steel with double wall construction throughout. They are fireproof and dustproof. Each compartment holds one 400 ft. reel and has individual door, handle and index card holder. Beautifully finished in olive-green enamel—baked on—with polished chrome handles.

MODEL ST-4-S — XMAS SPECIAL
$1.50 per compartment
(Regular price $2.00)

Size	Regular Price	Special Price
5 compartment	$10.00	$7.50
6 compartment	12.00	9.00
8 compartment	16.00	12.00
10 compartment	20.00	15.00
12 compartment	24.00	18.00

OTHER "ST" MODELS

ST-4-D	Same as above but each compartment holds two 400 ft. reels—Reg. price $2.75—SPECIAL $2.00.
ST-16-S	Same as ST-4-S but each holds one 1600 ft. reel. Reg. price $3.50—SPECIAL $2.75.
ST-16-D	Same as ST-4-D but each holds two 1600 ft. reels. Reg. price $4.50—SPECIAL $3.50.

Above prices per compartment. To determine price of cabinet desired, multiply number of compartments by special Xmas prices.
Available in sizes listed above.

SEND YOUR ORDER NOW!
This Special Offer for Month of December Only!

Steel film storage cabinets and racks of every type and size for every purpose.
Send for Catalogue No. 16

Neumade Products Corp.
427 W. 42 St. New York, N. Y.

RABSONS
CAMERAS RADIOS TELEVISION RECORDINGS MUSIC
GIFTS · SPORTING GOODS

Visit Our New Building!

MAKE RabSons YOUR HEADQUARTERS for BELL & HOWELL Filmo CAMERAS & PROJECTORS

$49.50
$10 DOWN
delivers it on our
TIME PAYMENT PLAN

TRADES ARRANGED
ALL MODELS IN STOCK

RabSons
EST. 1905

111 West 52nd Street (near Radio City)
New York Telephone Circle 7-0070

NOW! TITLE IN COLOR
or BLACK and WHITE
The Easy "A to Z" Way

Our Trip out West
Enraptured Valley
TRACING PAPER
Snow Scenes
TAKES ONLY 5 MINUTES TO TRACE

It's Fun—Save Money with the "A to Z" TITLING OUTFIT
Complete ....Only $2.00
It's so easy to use this simple tracing method that titles can be made with PENCIL, INK, CRAYON, or POSTER COLORS, in a few minutes.
An ideal Christmas Gift.
At your dealer or send $2 direct
Free literature—M8
JACOB STEIN (MFR.)
175 5th Ave., New York, N.Y.

Rex, the Wild Horse, in
"King of the Sierras"
16 MM. S-O-F
Write for free catalogue of
16 mm. sound and silent rental films
LEWIS FILM SERVICE
105 East First St. Wichita, Kansas

Save ON PHOTOGRAPHIC EQUIPMENT

Write for our FREE CATALOG *no obligation!*

Everything you need for the enjoyment of your camera hobby. Modernize, Trade your Equipment.

SUNNY SCHICK
405 W. Washington, Ft. Wayne, Ind.

era work. Naturally, combinations of the aforementioned can be made. We found that the script clerk's job was an important one. This position was disregarded in the first few pictures The Silver Screen Players made, but was filled to great advantage in the production of *The Legend of Lost Cove*. A script clerk can save much film, time and exasperation if he is on his job.

Whenever we finish a picture, we plan a preview, and no Hollywood producer awaits the verdict of his public more anxiously than do The Silver Screen Players. There is always applause at the end of an amateur show, but is it just politeness or real enthusiasm? That is what we try to discover!

Practical films

[Continued from page 620]

Hollywood—with a pair of reflectors, a camera and a couple of persons who know the meaning of work."

War Training Films

The Michigan National Guard Encampment was filmed this summer in 800 feet of 16mm. Kodachrome by Sergeant Edwin E. Clever, ACL, of Holt, Mich., chief of the enlisted personnel in the Operations and Training Section of the 32nd Division General Staff. The picture was taken with the intention of using it at official functions to illustrate the operation of the division as a whole. Included in the subject matter are the activities of the infantry, artillery, engineer, aviation, medical and quartermaster units.

Handicapped Boy Scouts

To promote the organization of Boy Scout troops in hospitals and among handicapped groups of boys, H. A. Hermann, ACL, of Highland Park, Mich., produced a 400 foot, monochrome 16mm. film illustrating how this was done by Troop No. 10 of his city. Through the aid and enthusiasm of these boys, a troop was started in the Children's Hospital in that community, and scenes tell the story of how crippled boys were given a taste of camp life and Scout activities.

The clinic

[Continued from page 625]

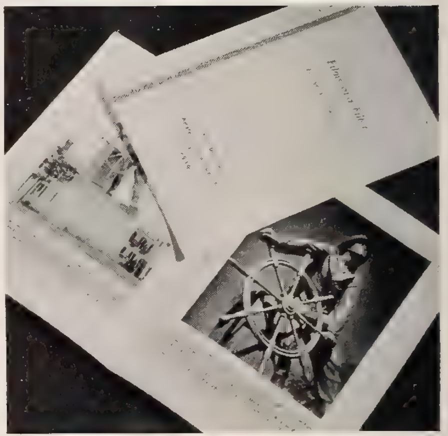
lens offers more. Hence, it is a very useful objective in filming sports and crowds when one cannot control the movements of the subjects and would like to keep them in sharp focus through the greatest possible depth.

Projector blimp From Boston comes a note from Albert Genaske, ACL, including pictures of a neat projector stand and housing. It is high enough so that the

BING CROSBY
and other
Top-Flight Stars
IN THE FINEST
PROFESSIONAL
ONE-REEL
MUSICAL COMEDIES
only $17.50 each!
also Cartoons, Travelogs and Novelties in this Series.
Dealers discounts and Illustrated Catalogs on request.
ASSOCIATED FILM ENTERPRISES
244 W. 49 St., N. Y.

SAVE $ $ $ on CASES
Now, prices on Cases for all makes of Cameras and Projectors have been sensationally slashed. Also, all our Screens, Cameras . . . in fact all our Photographic accessories are now being sold at wholesale prices. If it's a case, specify make and type of your camera. Send TODAY for Free Bargain List.
Buy Direct & Save.
WHOLESALE CAMERA SUPPLY COMPANY
29 W. 34 St. Dept. R2 New York

TRADE TIP!
"It's More Than Wise"
to let us
RECONDITION
YOUR MOVIE EQUIPMENT
CAMERAS AND PROJECTORS
OF ALL MAKES REPAIRED
SILENT and SOUND
CONSULTATION ON SPECIAL
MOVIE PROBLEMS
MERCURY
MOVIE EQUIPMENT REPAIR CO.
1133 BROADWAY CHelsea 2-5962 NEW YORK



FILMS AND FILTERS

a new, illustrated 31 page technical booklet published by Amateur Cinema League, Inc. for its members.

"Films and Filters" discusses all basic film types and filters commonly used by movie makers.

Copies of "Films and Filters" have been mailed to all ACL members who have requested that their names be listed to receive all booklets as published.

Any member of the League may have a copy by addressing a post card request to the League. League booklets are not offered for sale.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave. New York, N. Y.

"That's the gift I'd like to get myself," says S. Claus.

DeJUR Merry Christmas COMBINATION
DeJUR Model 5A EXPOSURE METER
DeJUR Superimposed Image RANGE FINDER
BEAUTIFUL Black PLASTIC GIFT BOX
Regular $21.50 Value
all for $17.50
SAVE $4.00

These two precision-made instruments are easiest to use, extremely accurate, unsurpassed in helping you obtain perfect pictures every time. And the black plastic box is an "extra" gift in itself.

Ask your dealer for the DeJur Merry Christmas Gift Combination, or write for more details, Dept. MM-12.

Made in America for all the world by

DeJUR-AMSCO CORPORATION
Shelton, Connecticut

"THE STORY OF THE SPONGE"
2 reels

The fascinating story of sponge fishing off the Gulf Coast of Florida, in brilliant Kodachrome Color, is told in this unusual sound film . . . from the most primitive methods to the most up-to-date deep sea diving. The ancient Greeks carried on this trade as do their descendants today in America.

For Rent..........For Sale

PICTORIAL FILMS, INC.
1650 Broadway New York City

"RED-WOOD SAGA" Depicting the romantic redwood lumbering industry of California. 400 ft., 16mm., $24.00. 2-reel version (800 ft.), $48.00

Beautiful "The End" Titles in Kodachrome 3 varieties for $1.00

Send for free Travelette booklet.

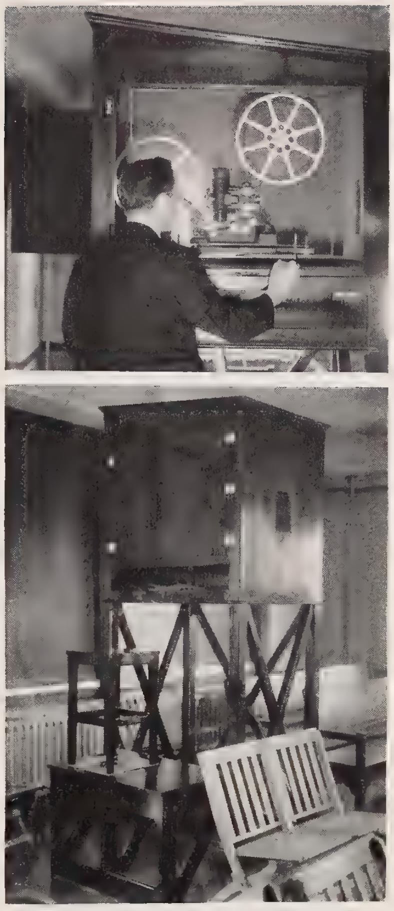
GUY D. HASELTON
7936 Santa Monica Blvd. Hollywood, Calif.

YOU HAVE EVERYTHING TO GAIN!

With a Marks Polarization Plate on your camera you have an opportunity to bring out detail, clarity and true color values in a way that will amaze you. These plates control unwanted glare and reflections, fit any camera lens. Test them at your dealer's.

Write for booklet M-122

KIN-O-LUX, INC.
105 W. 40th St., N. Y. C.



A projector housing designed for auditoriums by Albert Genaske, ACL

picture will be projected over the heads of the audience, and the one half inch insulating board lining prevents all projector sounds from being heard in the room. Ample light for threading is provided by a small fixture in the top of the box, and a glass port in the door allows the operator to watch the machine while it is running. A fairly large screened opening in top at the back provides ventilation. An open space below the floor of the booth gives storage space for extra reels. A bench and stool are placed alongside for the operator. Mr. Genaske reports that early use of the outfit showed that one refinement was necessary. The door on the side proved too large to open while the operator was on the stool. He soon fixed that by having double doors which opened from the center outward.

Dark blue Although the ability of a polarizing filter to subdue reflections, on water, windows and other flat surfaces, is fairly generally understood, the important property, which enables it to darken the sky in color filming, has not been fully realized. There are countless instances where one must film a building or other subject which is rather dark against a sky area that is very light. In nearly all such cases, it is natural that, if proper exposure for the main subject is given, the sky will appear washed out. In

GOERZ

American-Made
KINO-HYPAR LENSES
f:2.7 and f:3

will take Glamorous Color Movies

on Kodachrome, Dufaycolor and other color films.

You and your friends will marvel at the

RESULTS

the high chromatic correction these lenses yield.

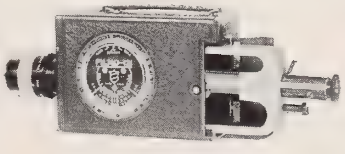
Undistorted, clear-cut images of MICROSCOPIC DEFINITION and WONDERFUL, CRISP BRILLIANCE. Focal lengths 15 mm to 100 mm. Can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ REFLEX FOCUSER
—Patented—

A BOON to 16mm Movie Camera users—eliminates PARALLAX between finder and lens—provides full-size groundglass image magnified 10 times.

Goerz Hypar lenses 3" and up allow full range of distance scale. Other lenses of longer focus require special fitting. Also useful as extenson tube for shorter focus lenses for close-ups.

Extensively used in shooting surgical operations, small animal life, etc.



PARALLAX—FREE
GOERZ DIRECT FOCUSER
and FIELD FINDER
for the same purpose, for Filmo 121 and Simplex-Pockette, magnifies 4 and 8x.

For detailed information address Dept. MM-12.

GOERZ PHOTO-LENSES MADE IN U.S.A. SINCE 1899

C.P. GOERZ AMERICAN OPTICAL Co.
317 EAST 34TH ST. NEW YORK CITY

SMASHING VALUE!

MICRO-FOCUSING HI-LITE SPOT . . . IDEAL FOR COLOR AND HOME MOVIES

Fresnel pyrex lens. Sturdy, die cast aluminum body with 3200° Kelvin bulb gives light output equal to a 500 watt spot. Focuses over infinite range from well defined spot to diffused flood in any direction by means of micro-focusing device. Complete with lamp.

CA8037— $15.89
Shpg. wt. 8 lbs..........

Satisfaction Guaranteed. Mail your order today

SAVE MONEY WITH THIS *Free* CAMERA CATALOG

Packed with nationally advertised still and movie cameras, photo equipment and supplies. Wherever you are, whatever you need, use this book and save real money. Mail coupon for **FREE** Camera Catalog TODAY!

RUSH THE COUPON!

LAFAYETTE CAMERA

NEW YORK, N. Y. 100 SIXTH AVENUE
CHICAGO, ILL. 901 W. JACKSON BLVD.
ATLANTA, GA. 265 PEACHTREE STREET
BOSTON, MASS. • BRONX, N. Y.
NEWARK, N. J. • JAMAICA, L. I.

LAFAYETTE CAMERA DIVISION *Radio Wire Television Inc.*
Dept. 64M9—100 Sixth Ave., New York, N. Y.
Rush *FREE* Camera Catalog No. 79.

NAME..........

ADDRESS..........

CITY.......... STATE..........

PASTE COUPON ON PENNY POSTCARD

We Are
SPECIALISTS
IN HARD-TO-GET
CINE EQUIPMENT
8MM—16MM—35MM { SOUND SILENT
EDITING & TITLING BY PROFESSIONALS
RENTAL & SALE OF COMPLETE EQUIPMENT
FOR MOTION PICTURE PRODUCTION
CAMERA MART, INC., 70 W. 45, N.Y. CITY

HOT OFF THE PRESS ! !
New seasonal catalog of the "NATIONAL" 16MM. RENTAL LIBRARY
Large selection — shipped anywhere — enclose postage.
Also Complete line of New Screens for sale.
NATIONAL CINEMA SERVICE
71 Dey Street New York City

CAMERAS on CREDIT
HAVE THE CAMERA YOU WANT. NO DOWN PAYMENT, INTEREST OR CARRYING CHARGES. FIRST PAYMENT IN 30 DAYS. ONE YEAR TO PAY. ALL MAKES MOVIE AND STILL. SEND NOW FOR COMPLETE DETAILS.
CINECRAFT CO. 10 BEACH ST. BOSTON, MASS.

FREE! EDITING ON ALL FILM PROCESSED BY US
SOUND SILENT
COMPLETE 16 MM
• LABORATORY SERVICE
• DEVELOPING • PRINTING
• SOUND RECORDING
TITLES TITLES
Prompt Service
FOR DETAILS AND PRICES WRITE
Film Associates
429 RIDGEWOOD DRIVE
P.O. BOX 1033 DAYTON, OHIO

nearly all such situations, a polarizing filter will help to darken the sky without affecting the rest of the picture in any manner. You can try it by looking through the polarizer and noting the effect. By making observations this way on every color shot including sky, you will be surprised to see how often this valuable accessory will be helpful.

Amateur clubs

[Continued from page 628]

of documentary films aimed at the educational field. Featured on the club's screen were *Mr. Motorboat; Outposts of the West,* by Charles and Robert Coles, ACL; *Swamp Song,* by Robert H. Unseld, of the Bell & Howell Company, Chicago. The New York club will hold its first contest of the year this month, which will be limited to the work of novice members and will be judged by the advanced group.

Cleveland contest *The Staff of Life,* an Honorable Mention winning film in this year's selection of the Ten Best films, took first place and the prize of a General Electric exposure meter in the recent annual contest conducted by the Cleveland Amateur Cinematographers, ACL. The film is the work of Jack L. Krapp, ACL, president of this active group. Other club contest awards, in order, went to Edward Glosner, for *Love at Steak,* and to J. LeRoy Collins, ACL, for *It Happened in June.* On the program of the contest meeting, Fred Myers, director of public relations for the Cleveland Public Library, addressed the club on *The Why and How of Hollywood,* a subject in which he was well versed through his former employment by M-G-M and the Hays organization.

Fish stories How and when to get pictures of the many hundreds of fish in the New York Aquarium was the featured subject of a late program offered by the Movie Group of The Telephone Camera Club of Manhattan, ACL. S. C. Dunton, photographer for the Aquarium, gave the talk, which included a screening of *Color in the Aquarium* and *Collecting Fishes,* a monochrome. Henry Neimeier has been appointed chairman of the Movie Group by the newly elected president, F. H. Rockett. Other officers are John Schiede, jr., vicepresident; Miss L. L. Demenus, secretary; Louis Lind, ACL, treasurer.

Serve shut ins Film screenings for shut ins, an activity featured by the Metropolitan Cine Club, of St. Paul, with a standing committee, have been carried on during the summer by that group, according to *News Flashes,* the club's bulletin. Roy Olson, chairman of the visiting committee, made the latest presentations at the Bethesta and Gillette Hospitals, in St. Paul. Martin Reitz is announced as chairman of a newly created publicity committee.

Utah opens Inaugurating a new season of monthly meetings on second Mondays, the Utah Amateur Movie Club moved its headquarters to the Ambassador Hotel, in Salt Lake City, where unusually fine space has been engaged. Frank Wise, an executive of Ensign, Ltd., of London, England, was the featured speaker at the club's first gathering, along with screenings of contest films from 1938 and *Camera Catches Kay,* by Dr. S. Kenneth Robbins.

For Winnipeg Officers of the Winpeg Cine Club, in Canada, have been announced by that organization as follows: A. G. Lawrence, ACL, president; Dr. C. H. Goulden, ACL, vicepresident; W. R. Lawson, ACL, secretary and treasurer. The former president, D. L. McArthur, ACL, will now serve the club as editor of *Moviecraft News,* the group's bulletin.

Chicago Edison *Editing and Titling,* presented in a talk by Ben Chimberoff, of the Camera Exchange, and a Vacation Films contest have been late concerns of the Edison Camera Club, ACL, service group in the Windy City. D. G. Wilson has been named as movie reporter on the staff of *Photonews,* the club's attractive monthly bulletin.

Yakima ballots Officers for the current club season have been elected and announced recently by the Yakima (Wash.) Amateur Movie Club, as follows: William Hassell, ACL, president; Oscar Martin, vicepresident; Herbert Barstow, secretary and treasurer. Films seen by the club at late meetings include *Rodeo,* by John Sears; *Yellowstone Holiday,* by O. H. Rosencrantz, and *Mount Zao,* from the League's Club Library. Plans have been discussed but not as yet launched for a joint filming competition with the neighboring Seattle, Walla Walla and Wenatchee clubs.

Buffalo competes With club projectors humming until long after midnight, the Amateur Cinema Club of Buffalo recently concluded its first contest of the year, according to the report of the president, George F. Thomas, ACL. First award in Class A, open only to those members who had placed in earlier contests, went to Edward C. Denny, for *Song of the Soil,* with Mr. Thomas in second spot for *Pennsylvania Petroleum.* In the more popularly contested Class B, Gertrude Ziemann, ACL, took first place

MOTION PICTURES
FOR
Every Occasion

16 mm Silent
16 mm Sound
8 mm Silent

Our gigantic 20th Anniversary Catalogue listing over 3500 subjects now ready. Send for your free copy.

Our rental rates

are considerably reduced. Many 16 mm sound subjects rent for less than $1 per reel.

IDEAL PICTURES CORPORATION
28 East 8th Street
Chicago, Ill.

LEARN PHOTOGRAPHY *from Experts*

Our staff of noted experts will teach you Commercial, News, Portrait, Advertising, Natural Color or Motion Picture photography. For pleasure or career. Personal Attendance and Home Study courses. Free booklet.

NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33 Street (Dept. 105) New York City

SERVICE & REPAIR

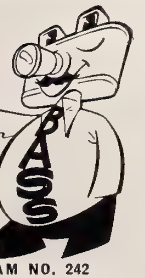
On ALL Motion Picture Equipment
PARTS & RENTALS
Call Circle 6-0445
Write for FREE Bargain List
World Film Enterprises 630 Ninth Avenue New York, N. Y.

Let us TITLE and EDIT your films NOW!
for the Holiday showings
Beautiful genuine KODACHROME TITLES
$1.25 up
BLACK and WHITE and TINTED TITLES
25c up

World's Fair KODACHROME TITLES $1.00
Send us your next title order!
HORNE MOVIE SERVICE
342 Madison Ave. New York, N. Y.

Bass says:

No reason in the world why so many folks come to us for ALL their Cine equipment . . . except perhaps that we "build a better mousetrap." Our
CINE BARGAINGRAM NO. 240
is free for the asking . . . just write.
STILL CAMERA BARGAINGRAM NO. 242
is now ready . . . that's also free . . . get one or both.



Bass CAMERA CO.
179 W. MADISON ST.
CHICAGO, ILL.
DEPT. C.

with *Indian Lake*, followed, in order, by Dr. Florence Mikulski, with *Winter Escape;* Monte Hailperin, with *New York Travelog*, and an unedited film by Paul Kihl.

News of the industry

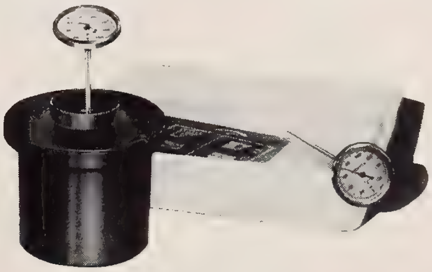
[Continued from page 626]

of the silent subjects, as well as the narration in the sound film, are in rhyme.

Meyer range finder An important item of American manufacture is now offered by Hugo Meyer & Company, manufacturers and importers of well known photographic lenses and photo optical instruments. The new device is the Meyer Range-Finder. This instrument, manufactured in the company's New York shops at 39 West 60th Street, is adaptable to still cameras and conforms to standards of precision long maintained by this firm. The new range finder operates on the split field principle and may be directly coupled to the camera's focusing system.

Wholesale Camera moves Better facilities for customer service and larger and more modern quarters are offered by Wholesale Camera Supply Company at its new address, 28 West 34th Street, New York, opposite the Empire State Building.

Agfa flash cameras In line with the latest photographic trend, which provides a self contained synchronizing mechanism for firing flash bulbs, built directly into the camera, Agfa Ansco Corporation, of Binghamton, N. Y., has recently offered two new, inexpensive box cameras which incorporate this feature. These are the B2 Shur-Flash and the A8 Cadet-Flash. Each is provided with two small contact sockets, into which may be slipped the inexpensive flash unit. The attachment of this unit, which uses any small flash bulb in a reflector socket, is the work of an instant. Two small penlight sized dry cells are used to fire the flash, and snapping the shutter produces contact at the right instant, without any adjust-



Weston solution thermometer has scale of high visibility

For That Movie Camera Fan..

The Ideal Xmas Gift *by Wesco*

Amateurs can Get "Big Studio" Results in Home MOVIES *with this professional* FADE-IN & FADE-OUT *and these* 6 POPULAR MASKING EFFECTS

Above, Fadette alone on Eastman Camera

NEW!
Complete Unit
Wesco's

FADETTE combined with **FADE-O-MASK**

Above, Fadette and Fade-O-Mask combined on Keystone Camera

regular price $8.45

Now specially priced

In attractive gift package complete with holder and three double masks **$7.75**

WESCO FADETTE is the only vignetter on the market made to produce a rectangular fade at ANY desired speed. Gradual Fading—In or Out—Fast or Slow at the will of the operator and NO SUDDEN SHUT OFF at the end. No metal shutters to rust. Light weight . . . rugged construction . . . 5 moving parts. Fits all cameras, 8 or 16 mm, 5/8" to 1 1/16" lens collars. No interference with view finder. Comes with cable release and a Wesco filter holder accommodating 25 mm round filters. Available in models to fit most all movie cameras. **$5.95**

Special adapter for Eastman lenses . . . 75c

When ordering, give outside diameter of lens and specify make and model of camera

WESCO FADE-O-MASK holder, which is ruggedly constructed of durable tenite, takes the place of filter holder on the Wesco Fadette. The non-inflammable and indestructible holder is attached quickly and easily to the Fadette. The Wesco Fade-O-Masks are of thin flexible pyralin and are quickly and easily interchangeable. Smartly designed and perfected by experts . . . the Wesco Fade-O-Masks give the movie maker an unlimited range of novel effects to express the thought or character of the scene photographed. **$2.50**

Ask Your Dealer for a Demonstration.

WESTERN MOVIE SUPPLY CO.
254 SUTTER STREET SAN FRANCISCO

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

GUNTERSVILLE: Lewis M. Stone Visual Service, P. O. Box 114.

ARIZONA

PHOENIX: Sam's Cigar Store, 127 N. 1st Ave.
TUCSON: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

LITTLE ROCK: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

ALHAMBRA: Alhambra Camera Shop, 127 W. Main St.
BAKERSFIELD: Edward's Camera Exchange, 1609 19th St.
BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
BEVERLY HILLS: Beverly Hills Camera Shop, 417 N. Beverly Drive.
BISHOP: Phillips Camera House, 336 N. Main St.
BURBANK: Glenn's Camera Shop, 3910 S. Olive St.
BURLINGAME: Camera Photo Service, 341 Primrose Rd.
EL MONTE: Anderson Photo Service, 304 W. Valley Blvd.
FRESNO: Laval Co., Inc., 314 N. Van Ness Ave.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
GLENDALE: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
GRASS VALLEY: Maurice Photographic & Camera Shop, 107 Mill St.
HOLLYWOOD: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
World News Service, 1660 Cahuenga Ave.
INGLEWOOD: Advance Camera Shop, 707 So. LaBrea St.
Lane's Photographic Supplies, 167 N. La Brea Ave.
LONG BEACH: Camera Supply Co., 126 E. Third St.
May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
LOS ANGELES: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2509 W. Seventh St.
Winter, Inc., 529 W. Sixth St.
MODESTO: Shoob's Camera Shop, 1024 Tenth St.
MONTEREY: McKay Photo Service, 470 Alvarado St.
NAPA: Levinsons Pharmacy, 948 Main St.
OAKLAND: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Vert Camera Store, 5351 Foothill Blvd.
PASADENA: Flag Studio, 59 E. Colorado St.
Sumner's, 327 E. Green St.
PETALUMA: Rex Hardware Co., Photographic Dept., S. Main St.
POMONA: Frashers, Inc., 151 E. Second St.
RIVERSIDE: F. W. Twogood, 3700 Main St.
SACRAMENTO: Grey Pharmacy, 401 K St.
McCurry Photo Service, 731 Eye St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
SALINAS: Anderson's Electric Shop, 342 Main St.
SAN BERNARDINO: Arrowhead Camera Shop, 610 Third St.
SAN DIEGO: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
SAN FRANCISCO: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Colortone Productions Co., 681 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Jenkel-Davidson Optical Co., 366 Post St.
Kaufmann's Camera Mart, 356 Sutter St.
Loeber's, 70 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
SAN JOSE: Camera Shop, 240 S. First St.
Webb's Photo Supply Store, 66 S. First St.
SAN PEDRO: Sunset Photo and Gift Shop, 825 Pacific Ave.
SAN RAFAEL: Camera Center, 737 Fourth St.
SANTA ANA: J & A Camera Supply, 411 N. Main St.
Murane's, 323 N. Broadway .
Stein's Stationery Store, 307 W. Fourth St.
SANTA BARBARA: Fred. G. Anderson Photo Service, 1131 State St.
SANTA MONICA: W. W. Martindale. 206 Santa Monica Blvd.
SOUTH GATE: Hollywoodland Studios, 9320 California Ave.
STOCKTON: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman. 528 E. Main St
VALLEJO: Corbin Photo Supply, 717 Marin St.

COLORADO

COLORADO SPRINGS: Photo-Craft Shop, 218½ E. Pikes Peak Ave.
Shewmaker's Camera Shop, 30 N. Tejon St.
DENVER: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Yale Camera Exchange, 1528 Stout St.
GUNNISON: Little Art Studio, 247 N. Main St.
MONTROSE: Anderson Drug Co., 418 Main St.
PUEBLO: Camera-Craft Shop, 503 Court St.
STERLING: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Reid & Todd, Inc., 1054 Main St.
Miller Ross, 909 Main St.
BRISTOL: Lee E. Paulmann, 252 Main St.
DANBURY: Heim's Music Store, Inc., 221 Main St.
GREENWICH: Leon Deran Studio, 161 Greenwich Ave.
HARTFORD: Alderman Drug Co., 759 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MERIDEN: Broderick & Curtin, 42 E. Main St.
MIDDLETOWN: F. B. Fountain Co., Inc., 483 Main St.
NEW HAVEN: Fritz & Hawley. Inc., 816 Chapel St.
Kaye's Kamera Shop, 160 Temple St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
NORWICH: Cranston Co., 25-29 Broadway.
STAMFORD: Leon Deran Studio, 32 Park Row.
TORRINGTON: Flieg & Newbury, 45 Water St.
WATERBURY: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Frost Store, 915 Shipley St.
Milton H. Hill, Inc., 922 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

WASHINGTON: Paul L. Brand, 816 Connecticut Ave., N.
Brenner Photo Co., 943 Penn. Ave., N. W.
Byron's, Inc., Keith Theatre Bldg., 625-15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Harris Photo Supplies, 919-15th St., N. W.
Ritz Camera Centers, 1112 G St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Charles Schwartz & Son, 708 Seventh St., N. W.
Sommer's Camera Exchange, 1410 New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

FORT LAUDERDALE: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
FORT MYERS: Heitman-Evans Co., P. O. Box 69.
JACKSONVILLE: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Tropical Camera Stores, 123 Second St., N. E.
PANAMA CITY: Cogburn Jewelry Co.
PENSACOLA: Rox Stationery Co., 10 S. Palafox St.
ST. PETERSBURG: Robison's Camera Shop, 410 Central Ave.
TAMPA: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
Radio Wire Television, Inc., 265 Peachtree St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
NAMPA: Vic Stolle Drug Co.
POCATELLO: Cook Drug Co., 333 W. Center St.

ILLINOIS

BERWYN: Colonial Camera Shop, 6906-8 Windsor Ave.
Imperial Camera Shop, 6208 Cermak Rd.
BLOOMINGTON: Hawkins Studio, 214 W. Washington St.
CHICAGO: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
IDEAL PICTURES CORP., 28 E. Eighth St.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 1318 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Radio Wire Television, Inc., 901 W. Jackson Blvd.
Seamans Camera House. 1940 E. 71st St.
Union News Co., 37 W. Monroe St.
Wolk Camera Co., 335 S. Dearborn St.
DECATUR: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
DE KALB: Lundberg's News Stand, 324 E. Lincoln Highway.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
Jacobs & Jensen, Inc., 1724 Sherman Ave.
FREEPORT: Emmert Drug Co., 15 W. Stephenson St.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
JERSEYVILLE: T. W. Kirby & Son, 104 S. State St.
JOLIET: Douglass-Edwards Camera Shop, 205-207 Western Ave.
KANKAKEE: Bert Miller Music Co., 118 N. Schuyler Ave.
MOLINE: Seaholms, 423-15th St.
OAK PARK: Jacobs & Jensen, Inc., 1009 Lake St.
OTTAWA: Corbus Drug Co., 709 La Salle St.
PEORIA: Rex Studio, 329 S. Adams St.
C. L. Venard Studio, 702 S. Adams St.
QUINCY: Quincy Photo, 614 Hampshire St.
ROCK ISLAND: Rocklan Movie Sales, 38-40 State Bank Bldg.
ROCKFORD: Camera Craft Shoppe, 114 W. State St.
Johnson Photo Shop, 316 E. State St.
Arthur G. Lundgren, 419 Seventh St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STREATOR: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

EVANSVILLE: Smith & Butterfield, 310 Main St.
FORT WAYNE: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, 407 W. Washington Blvd.
FRANKFORT: A. G. Chittick, 206 E. Walnut St.
GARY: Gary Office Equipment Co., 25 W. Sixth Ave.
HAMMOND: The Colonial, 437 State St.
INDIANAPOLIS: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St
LA FAYETTE: Foster Shop, 109 N. Fourth St.
Hinea's, 634 Main St.
LA PORTE: La Porte Photo Finishing Co., 612 Monroe St.
MARION: Movie Shop, 309½ S. Adams St.
NEW ALBANY: Petery-Hedden Printing Co., 133 Spring St.
SOUTH BEND: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
TERRE HAUTE: Overfelt Camera Shop, 604 Wabash Ave.

IOWA

BURLINGTON: Sutter Drug Co., Third and Jefferson Sts.
CLINTON: Beil Studio & Supply House, 200 S. Second St.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
DUBUQUE: Eldon Imhoff, 456 N. Booth St.
ESTHERVILLE: J. A. Cummings Co.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
MASON CITY: Kayenay Camera Store, 14 First St., S. E.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
WATERLOO: Mack's Photo Shop, 615 Commercial St.
Walden Photos, 223 W. Fourth St.

KANSAS

HAYS: Jeffs Camera Shop.
HUTCHINSON: Anderson Studio, 318 N. Main St.
LAWRENCE: Hixon Photo Service, 721 Massachusetts St.
SALINA: Raplee's Jewelry Store, 149 N. Santa Fe.
Phil Rose, Jeweler, 114 W. Iron Ave.
TOPEKA: Hall Stationery Co., 623 Kansas Ave.
Karl's, 3105 Huntoon St.

(Continued on page 652)

Dealers Listed in Black Face Italics Are Display Advertisers in **MOVIE MAKERS**

Attractive interior of new store of Luma Camera Company in New York

ment. Thus, either of these cameras will supply its own illumination for snapshots on demand.

For those wishing to make use of separate sources of illumination from flash or flood lamps, there is available the inexpensive Agfa Reflector Kit, which contains two folding reflectors, metal adapter rings to fit existing home lighting fixtures, a ten foot folding rule, for measuring distance from camera to subject, and a convenient exposure calculator.

New Luma store Just a few doors from its former location and still part of the McGraw-Hill Building, at 340 West 42nd Street, is the new and enlarged establishment of the Luma Camera Company. Here, customers will find increased facilities for service and may seek satisfaction for their photographic needs in a modern setting.

Christmas combination Packed in an attractive, embossed, bakelite gift box, two desirable items released by the DeJur-Amsco Corporation, of Shelton, Conn., claim the attention of the movie and photographic amateur. The contents of this combination Christmas gift comprise the well known DeJur Model 5A photoelectric exposure meter and also the DeJur superimposed image range finder for more accurate focusing with any camera. Descriptive literature on this combination, as well as on other items in this line, will be sent on application to the address given.

G. E. booklet *How to use the G-E Exposure Meter for Printing and Enlarging* is the self explanatory title of an interesting booklet which may be had on application to the General Electric Company, Schenectady, N. Y.

Revisitations For the movie maker who has, remembering his travels, developed a nostalgia for any part of the globe, there is now offered a film library service which will provide professionally produced subjects covering travel, geography and customs in lands all over the world. This service is offered by Nu-Art Films, Inc., 145 West 45th Street, New York.

Movie toners Single solution toners, in which a finished positive film, or paper print, may be immersed to produce a colored image, have been announced by Mansfield Photo-Research Laboratories, Inc., Chicago. These toners act to replace, with color, the black silver grains which form the photographic image. It is said that the new toners are highly effective when used with black and white movie film. Colors available are brown, green, magenta and blue.

Superpan Supreme Motion picture photographers and miniature camera fans no longer have a monopoly on the use of Agfa Superpan Supreme high speed, fine grained negative, since this popular emulsion now has been made available in most sizes of rolls and film packs. In this form, it will replace the former Superpan film at no price increase.

Ediscope An unusually compact editing case, for indexing and rearranging film scenes, has been issued in the new Ediscope, made by Besbee Products Corporation, Trenton, N. J. In spite of its compact size (eight by ten by two inches), the case has compartments for forty separate rolls of film. Each compartment is indexed, and the full data for each scene may be entered on individual cards, corresponding in number to the proper compartment which contains the roll of film to be identified. The outfit is also provided with a rewind hub, specially designed for winding short lengths of film and allowing them to be removed easily from the hub without unrolling. Included, also, is the Ediscreen, a small, framed projection surface.

Merry Christmas to his Camera

Give him—or her—a Dallmeyer Telephoto Lens for his movie camera. The picture-taking possibilities of a good camera with a good telephoto lens are infinite; let him find these new fields to conquer with his camera. The Dallmeyer Telephoto Lens is famous for the precision and workmanship embodied in its construction and is recommended to those who would widen the scope of their cameras. All sizes available for all photographic needs, either cine or still cameras. Send for descriptive booklet.

At your dealer or direct from

MEDO
15 West 47th Street
NEW YORK CITY

KODACHROME MAIN TITLES
16MM. KODACHROME 1.00
8MM. KODACHROME .50
Samples—Information—Price List
Upon Request
FRANCIS S. NELSON
737 Micheltorena St. Los Angeles, Cal.

8MM FILM SLITTER
Slits 16mm width film to exact 8mm width. A precision instrument with hardened, ground steel cutting wheels.
At Your Dealer's
Price $2.50
J. C. Haile & Sons
215 Walnut St. Cincinnati, O.

SHOOT THE WHOLE FAMILY!
HOME MOVIES-*Only 10¢ a Day*
Nationally Advertised! 10-Day Trial!
Entertain with real movies of children, sporting events, trips, etc. Latest model Movie Cameras and Projectors, 8MM and 16MM sizes. For homes, business, churches, schools and clubs. All accessories. Satisfied Customers thruout the World. MONEY BACK 10-DAY TRIAL on all Cameras and Projectors. SMALL DOWN PAYMENT. Balance AS LOW AS 10c A DAY. FREE details, write: DON ELDER'S HOME MOVIES, 739 BOYLSTON ST., Dept. R-12 BOSTON, MASS.

(Continued from page 650)

Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 15 W. Sixth St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Kentucky Camera & Supply Co., 301 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Loers Lane.
New Orleans: Bennett's Photo Service, Inc., 320 Baronne St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.
Rolay Newsstand, 107 Royal St.
Shreveport: Dee's Photo Supply Co., Inc., 420 Market.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Ellsworth: Clark, the Printer, 360 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Ritz Camera Centers, 26 W. Lexington St.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Frederick: Brish Bros., 206 W. Patrick St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.
Raup Camera Center, Hotel Alexander Bldg.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Stephan Bros. Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Chelsea: Camera Centre, 443 Broadway.
Holyoke: Guenther's, 359 Main St.
Orlen Radio & Electric, Inc., 363 High St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 10-12 N. Sixth St.
Newton Centre: Atwood's Camera Shops, 46 Langley Rd.
Newtonville: Atwood's Camera Shops, 279 Walnut St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Southbridge: Hartwell Pharmacy, Cor. Main & Central Sts.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
T. F. Cushing, 349 Worthington St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: Buffington's, Inc., 300 Main St.
J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photographic Laboratories, 80 Franklin St.
L. B. Wheaton, Inc., 368 Main St.
Worcester Photo Shop, 17 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Stevenson Camera Shop, 26 W. Michigan Ave.
Bay City: Bay City Hardware Co., 1009-15 Saginaw St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Eric Fromm, Inc., 13975 Woodward Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Silhouette Camera Shop, 11862 Grand River Ave.
Fenton: Tamlyn, the Camera Man, 103 N. Leroy St.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Hunter-Griffith Camera Shop, 429 E. Michigan Ave.
Linn Camera Shop, Inc., 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Niles: Wm. Hansen Co., 227 Main St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., Inc., 96 E. 5th St.

MISSISSIPPI

Greenwood: Braxton B. Provine, Jr., Bank of Greenwood Bldg.

MISSOURI

Kansas City: ***BARNARD'S,*** 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
Leonard's Camera Store, 122 S. Eighth St.
St. Louis: Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Dillon: Eliel Bros., Inc., 104-108 N. Montana St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Aberbach's, 478 Broadway.
Milton Mendelwager, 875 Boulevard.
Camden: Keystone Stationery Co., 527 Market St.
Clifton: Clifton Camera Shop, 721 Main Ave.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Hobby House, Inc., 323 Main St.
Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
New Brunswick: College Pharmacy, Inc., 47 Easton Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St
New Jersey Photo Supply Co., 1238 Raymond Blvd.
Radio Wire Television, Inc., 219 Central Ave.
J. C. Reiss, 10 Hill St.
Schaeffer Co., Inc., 89 Halsey St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Developing & Printing Co., 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Summit: Siegel's Stationery Shop, 394 Springfield Ave.
Trenton: Crosby Jewelers, 7 N. Broad St.
Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Lawyer's Camera Exchange, 39 Maiden Lane.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Auburn: P. M. Herron Hardware Co., 34-36 Genesee St.
Batavia: Carlton M. Sleght, 67 Main St.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton & Hoyt Sts.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Camera-Craft, Inc., 91 Allen St.
Chippewa News & Novelty Shop, 19 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
Lafayette Photo Supply Co., 12 Broadway.
United Projector & Film Corp., 228 Franklin St.
Weed & Co.
Ellenville: Ellenville Film Service, 118 Center St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Endicott: Stickley Photo Service, 3 Washington Ave.
Flushing: Queens Camera Hospital, 41-06 Main St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Jamaica: Jamaica Camera Store, 8931-161st St.
Queens Camera Exchange, 169-15 Hillside Ave.
Radio Wire Television, Inc., 90-08 166th St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 4 Gramatan Ave.
New Rochelle: Camera Craft, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 728 Lexington Ave.
CAMERA MART, INC., 70 W. 45th St.
Camera Place, 812 Seventh Ave.
Cine Film Mart, 110 W. 34th St.
ABE COHEN'S CAMERA EXCHANGE, 142 Fulton St.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., 2563 Webster Ave.
Foto-Art, Inc., 49 Vanderbilt Ave.
Fotoshop, Inc., 136 W. 32nd St.
18 E. 42nd St.
Garden Camera Exchange, 317 W. 50th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Goldsmith Bros., 77 Nassau St.
Grand Street Camera Exchange, 400 Grand St.
HABER & FINK, INC., 16 Warren St.
Heins & Bolet Camera Exchange, 68 Cortlandt St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave.
Lugene, Inc., 600 Madison Ave.
MADISON MART, INC., 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 West 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 71 Dey St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 116 Fulton St.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker & Battersby, 46 W. 50th St.
Peerless Camera Stores, Inc., 128 E. 44th St.
PENN CAMERA EXCHANGE, INC., 126 W. 32nd St.

Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 111 W. 52nd St.
RADIO WIRE TELEVISION, INC., 100 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 3 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
Universal Camera Exchange, 97 W. Broadway.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Peekskill: Peekskill Sport Center, Inc., 830 South St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Washington: Beacon Photo Supply, 133 Main St.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
Rome: D & D Photo Supply, 229 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: I. U. Doust Photo Material, Inc., 216 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Lindemer's, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
Ohio Hobby Shop, 1055 E. Market St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, Inc., 531 Market Ave., N.
Young's News Exchange, 310 W. Tusc.
Cincinnati: Ace Loan Co., 904 Vine St.
Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Riedel Film Service, 2221 W. 67th St.
State Motion Picture Service, 1720 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
F. & R. Lazarus & Co., High & Town Sts.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Rike-Kumler Co., Camera Shop.
East Cleveland: Brugmann's Film Studios, 1594 Carlyon Rd.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Kenton: Kenton Kamera Korner, 935 N. Detroit St.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mack Camera Store, 124 W. Market St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Newark: Huth's Home Movies, 70 Fairfield Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Salem: Photo Sales Service, 595 E. State St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Snap Shot, 1031 Sylvania Ave.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Warren: Garee Studio and Camera Shop, 274 N. Park Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1404 N. W. 9th St.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Klamath Falls: Van's Camera Shop, 727 Main St.
Lakeview: Getty's Photo Studio, 536 G St., S.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Camera Shop, Inc., 618 S. W. Broadway.
714 S. W. Washington St.
The Dalles: Bolton's Studio, Pioneer Bldg.

PENNSYLVANIA

Allentown: Allentown Photo Shop, 339 N. 7th St.
James A. Peters, 456 Turner St.
M. S. Young & Co., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 14 E. 10th St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Frank Schauble Studio, 113 W. 10th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
Gimbel Bros., Dept. 057, 9th & Market Sts.
H & R Fotomart, 522 Market St.
Keystone Roll Film Service, 7171 Ogontz Ave.
Kirstein's Photo Service, 6637 Woodland Ave.
KLEIN & GOODMAN, 18 S. 10th St.
KUNZ MOTION PICTURE SERVICE, INC., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
Radio Electric Service Co., N.W. Cor. Seventh & Arch Sts.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Inc., Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept., 501 Penn Ave.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Liberty Photo Supply, 706 Smithfield St.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. 5th St.
W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store (Fowler, Dick & Walker), Camera Shop.
Ace Hoffman Studios, 32 W. Market St.
Wilkinsburg: Wonday Film Service, Inc., 609 South Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95 Empire St.
Westerly: Rube's Sport Shop & Camera Exchange, 30 Canal St.
Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Harold's Photography, 308 S. Phillips Ave.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Corpus Christi: Taylor Bros., Mesquire & Starr Sts.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
W. C. Stripling Co., Camera Corner.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 1416 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Deseret Book Co., 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VERMONT

Burlington: G. W. La Pierre's, 71 Church St.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Lynchburg Camera Shop, 816 Church St.
Norfolk: Acme Camera Shop, 4 Monticello Arcade.
G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Ritz Camera Centers, 207 N. Sixth St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Bartell Drug Co., Inc., 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1319 Fourth Ave.
Frederick & Nelson, Dept. 290.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 1514 University Way.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., 527 Riverside Ave.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Barstow Co., Inc., 3 N. First St.
Sheppard's, 3 S. Third St.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Worden's, 922 Fifth Ave.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Meuer Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 745 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Marshall Camera Shop, 1745 S. Muskego Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.
Superior: Berg's Photo Supply Co., 1509 Tower Ave.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Wadsworth's Photo Materials, 1158 Fort St.
Wall, Nichols Co., Ltd., 67-71 S. King St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Camera Specialist, 147A Elizabeth St.
Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons Pty., Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty., Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Harringtons Pty., Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons Pty., Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Ausralasia) Pty., Ltd., 662 Hay St.

BELGIUM

Antwerp: Cine-Photo Ch. t'Felt, 61 rue de l'Eveque.
Foto Ferdinand Buyle, Meir 129.
Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia., Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Rua Sao Bento 383.
Rua Bareo Itapetininga 81.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.
Edmonton: Provincial News Co., Ltd., 9931-101A Avenue.
Lethbridge: Clarke Photo Service, McFarland Bldg.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
Vancouver Photo Supply, Ltd., 631 Howe St.
Victoria: Scott Camera Craft, Ltd., 1015 Douglas St.
Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Retail Store, Dept. 406.
Playfair's News Agency, 373 Portage Ave.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

London: Langford Radio Co., 286 Dundas St.
Ottawa: Camera House, Ltd., 207 Sparks St.
Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Peterborough: Roy Studio.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Roher's Bookshop, 9 Bloor St., W.
Ryerson Visual Instruction Service, 299 Queen St., W.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Park Photo Supply, 1001 Bernard, W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films, Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

COSTA RICA

San Jose: Foto Sport, Jose Staufer & Co., Apartado 1294.

CUBA

Havana: Diamond News Co., Palacio Asturiano, Por San Jose.

CZECHOSLOVAKIA

Prague: Emil-Wachtl, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak, Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio. 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby

EIRE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam, 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Bell & Howell Agency, 8 rue de la Paix.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Film Qui Parle, 84 rue des Petits-Champs.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.).
Birmingham: Cine-Equipments, Ltd., 35 Colmore Rd.
Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Photographic Services (Birmingham) Ltd., 4 Bull St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Bromley: Amateur Cine Service, 46 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.).
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Kodak, Ltd., 110 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Kodak N.V., Kalverstraat 126.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: Fotohandel Kupferschmidt, Zoutmanstr. 57.
N. V. Fotohandel ter Meer Derval, Fred Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr 4-8.
G. H. Rinck, N. V., Nieuwe Binnenweg 251-253

HUNGARY

Budapest VIII: Hafa, Hatschek es Farkas, Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34.
Foto Mantel Sucr. R. Rudiger, Apartado 1459. Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Cia-Importadora Fotografica, S. A., Av. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Quillars, Ltd., 42 Mercer St.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PANAMA

Colon: Kodak Panama, Ltd., Front St.
Panama City: Kodak Panama, Ltd., 98 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Casa Radio Philco, Plaza San Martin 159
Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: Camera Supply Co., 138 Escolta.
H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Southern Rhodesia

Bulawayo: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.
Lennon, Ltd., P. O. Box 1102.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Lucerne: Alice Friedlinger, Weggisgasse 21.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1

"Simply couldn't get along without 'em"

CINÉ-KODAK
KODACHROME
SAFETY
COLOR
FILM

CINÉ-KODAK FILMS

THERE is no Christmas gift problem, as far as home movie fans are concerned. Give them a roll or two of Ciné-Kodak Film. They'll be delighted.

When you give Ciné-Kodak Film you compliment any movie maker's movie-making artistry. For, back of the special effects which distinguish his movies is his reliance on the uniform quality, the speed, the fine grain, and the brilliance of Ciné-Kodak Films.

Kodachrome, the full-color film, is the most prized of all home movie films. A roll or two of Kodachrome—and you've high-lighted Christmas for some appreciative movie maker, beginner or veteran.

You'll find Ciné-Kodak dealers stocked to meet your Christmas requirements.

CINÉ-KODAK FILMS

For 16 mm. Home Movie Cameras

KODACHROME, the magnificent color film. Available in two types, one for daylight and one for Photoflood light.

SUPER-XX PANCHROMATIC, a black-and-white film of top speed, for indoor shots or outdoors in poor light.

SUPER-X, a brilliant, fine-grain film for general outdoor work; fast enough for some types of indoor movies.

SAFETY FILM (Panchromatic) is for use when the special qualities of the other films are not important to success. Available in 100-ft. rolls only.

For 8 mm. Home Movie Cameras

KODACHROME, in two types, as in the 16 mm. film.

SUPER-X, a recently introduced film of great speed, brilliance, and photographic quality.

"PAN," the famous standard 8 mm. film, high in quality, low in cost.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM FOR USE IN THE CINÉ-KODAK EIGHT
8
8
CINÉ-KODAK EIGHT
OPEN THIS END
CINÉ-KODAK KODACHROME SAFETY COLOR FILM FOR CINÉ-KODAK EIGHT
OPEN THIS END
CINÉ-KODAK SUPER-X Panchromatic SAFETY FILM
CINÉ-KODAK High Speed SUPER-XX Panchromatic SAFETY FILM
CINÉ-KODAK KODACHROME SAFETY COLOR FILM
Ciné-Kodak Safety Film
EASTMAN KODAK COMPANY ROCHESTER, N.Y.

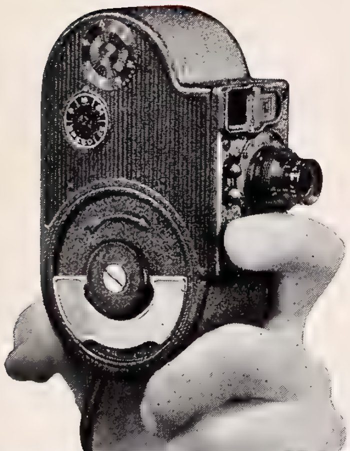
While Prices Are Still Low . . .

GET A NEW Filmo FOR CHRISTMAS

Now is the time to buy the Filmo you've been wanting. Despite the upward trend of commodity prices, Filmo Cameras are still priced lower than a year ago. A Filmo is a gift that *all* the family will enjoy. Buy *now*, while prices are still low.

Palm-size Filmo 8 Still Only 49^{50}

AS LITTLE AS $10 DOWN

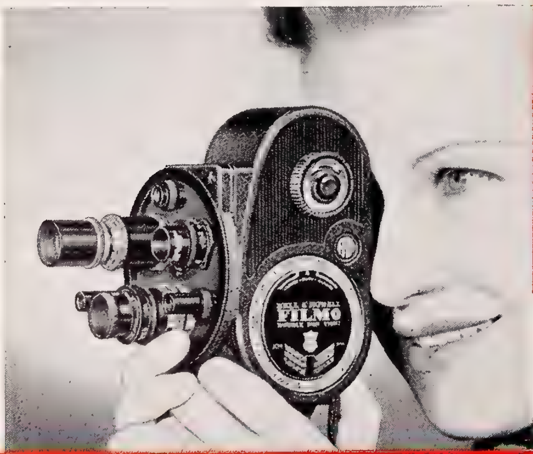


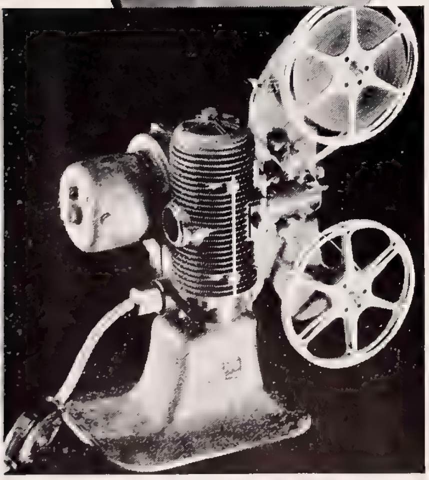
Don't let palm-size Filmo's small size or low price fool you: it's a *big* camera. Big in value, big in precision, and big in versatility. It makes movies for less than the cost of snapshots . . . in color or black-and-white, indoors and out. Has four speeds, single exposure for making animated titles and cartoons. Provides masks for use with telephoto lenses, and like all 8 mm. Filmos, new or used, it can be equipped with a new film rewinding device for making dissolves and double exposures. With F 3.5 lens, speeds 8, 16, 24, 32, only $49.50. With F 2.5 lens, speeds to 64 (slow motion), $75.

Bell & Howell Company, Chicago; New York; Hollywood; London. Since 1907 the largest manufacturer of precision equipment for motion picture studios of Hollywood and the world.

New Filmo Turret 8

BE PREPARED for any movie scene with the new Filmo Turret 8. It mounts three lenses in matching viewfinders on a revolving turret. When a lens is in position, its matching finder unit is too. The Turret 8 also has a new eye-parallax-correcting viewfinder, critical focuser, four speeds including slow motion, single frame exposure. With 12½ mm. F 2.5 lens, only $140.





Filmo 8 mm. Projector

Filmo 8 mm. Projector offers 400- or 500-watt illumination for brilliant pictures *as wide as six feet!* Rock-steady screen pictures are assured by camera-matched film registration system. Is fully gear-driven. Capacity: 200 feet. With case, $118.

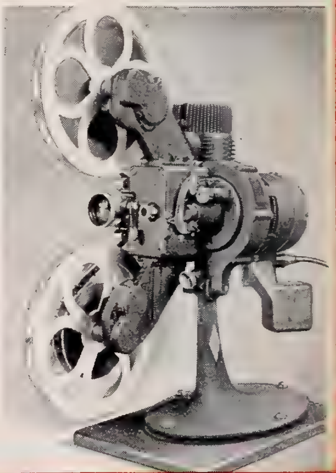
New 16 mm. Filmo 141 (above)

THE "SHELLOADING" CAMERA Filmo 141 is *so* simplified it operates almost automatically. Yet it is *so versatile* even the most advanced moviemaker could find nothing lacking.

Provides *instant* magazine loading. You can change from color to black-and-white film in midreel without spoilage. Other features: quick lens interchangeability; new "positive" viewfinder that eliminates off-center pictures; four speeds; single frame exposure. With Taylor-Hobson 1-inch F 2.7 lens, now only . . . $115.

New 16mm. Filmo-Master Projector

Completely Gear-driven



Filmo-Master is a superlative 16 mm. silent projector. Is fully gear-driven. Has 750-watt lamp and Magnilite condenser to assure brighter home movies. Has power rewind, separate lamp switch, lens focus lock, pilot light, two-way tilt, other features. Capacity: 400 feet. With case . . . . *$139.*

CHRISTMAS FILMS

The whole family will enjoy these latest Christmas films—either silent or sound, for rental or purchase.

Christmas Time in Toyland *(Santa's workshop; not a cartoon)*
Christmas 'Round the World *(How it's celebrated in other lands)*

Mail coupon for new film catalog describing, listing, and pricing all films.

See these Filmo Cameras and Projectors at a nearby Filmo dealer's, or mail coupon for full details.

PRECISION-MADE BY

BELL & HOWELL

MM-12-39

BELL & HOWELL COMPANY
1843 Larchmont Ave., Chicago, Illinois.

Send free literature describing: ☐ Palm-size Filmo 8; ☐ New Turret 8; ☐ Filmo 8 mm. Projector; ☐ New 16 mm. Filmo 141; ☐ Filmo-Master 16 mm. Projector; ☐ Christmas films.

Also include new free catalog of ☐ sound, ☐ silent films. I now own a .... make; ☐ sound, ☐ silent; ☐ 8 mm., ☐ 16 mm. projector.

Name..
Address..
City.................................*State*.............

LIBRARY OF CONGRESS
0 007 552 277 0